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MOTION PICTURE HERALD

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REVIEWS

(In Product Digest)

- Arsenic and Old Lace
- Rainbow Island
- Lost in a Harem
- The Doughgirls
- Storm Over Lisbon
- Till We Meet Again
- Reckless Age
- Our Hearts Were Young and Gay
- Bordertown Trail
- Adventure in Bokhara
- The Great Mike
- Louisiana Hayride
- Pearl of Death
- Call of the Jungle
- One Mysterious Night

(In News Section)

- Dark Mountain
- National Barn Dance

New Accent on Shorts promises Program Variety for 1944-45

See French Patriots fighting American Screen Dominance

British Newsreels sign Basic Agreement with Labor Unions

"Going My Way", McCarey Success, Makes All-Industry Records

WPB tightens Building Rules, takes Control from Local Units

VOL. 156, NO. 10

SEPTEMBER 2, 1944

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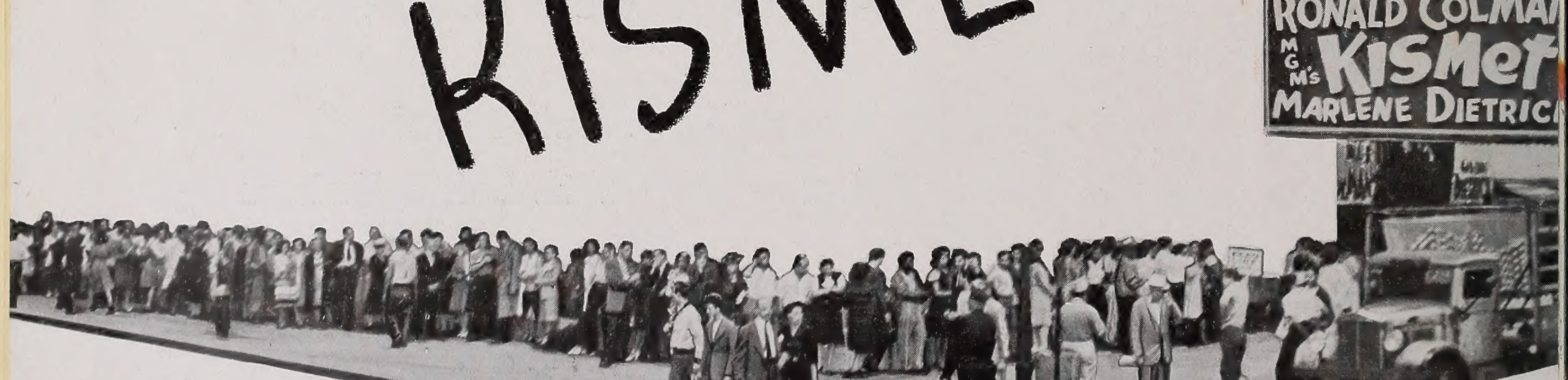
ASTOR NOW
M.G.M's TECHNICOLOR MAGIC
RONALD COLMAN
KISMET
MARLENE DIETRICH
RONALD COLMAN
M-G-M's Kismet
MARLENE DIETRICH

YOU'LL KISMETRO FOR KISMET!


RONALD COLMA
M-G-M's KISMET
MARLENE DIETRIC

BREAKING EVERY RECORD IN ASTOR HISTORY
LINES AT THE BOXOFFICE CONTINUALLY DAY AND NIGHT
THE BIGGEST TECHNICOLOR SHOW IN FILM ANNALS
COLOSSAL IS THE WORD FOR KISMET!

TWENTY YEARS OF LEADERSHIP
MGM

Keep
Sellir

NOW

Mr. SKEFFINGTON

NOW

JANIE

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NEXT

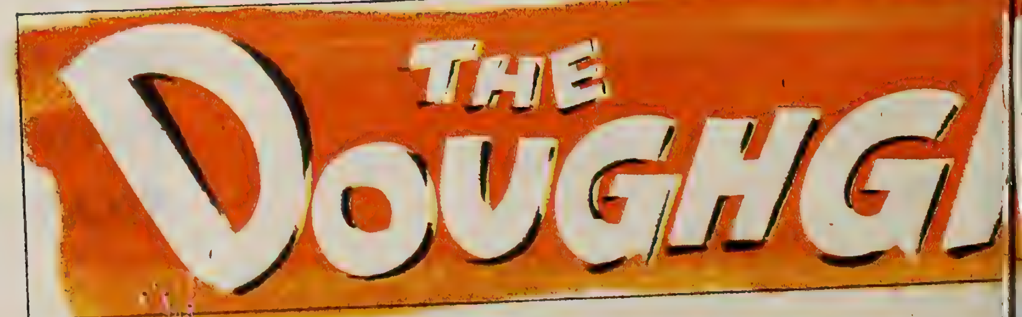
DOUGHGIRLS

You said it Warners!

get this!

THE PLAY WAS A TWO-YEAR SMASH ON BROADWAY AND TOURED EVERY U. S. TOWN THAT HAD A LEGIT THEATRE!

ANN SHERIDAN ☆ ALEXIS SMITH ☆ JACK CARSON ☆ JANE W



with JOHN RIDGELY · JOHN ALEXANDER · CRAIG STEVENS · BARBARA BROWN · ALAN MOWBRAY · Directed by **JAMES V. KERN** · Screen Play by James V. Kern and Sam Hellman ·

MAN ☆ IRENE MANNING ☆ CHAS. RUGGLES ☆ EVE ARDEN

RLS

In extended N.Y. Hollywood run a
Warner HIT! HIT! HIT!

Dialogue by Wilkie Mahoney · From the Stage Play by Joseph A. Fields · Produced by Max Gordon · Produced by **MARK HELLINGER** · **JACK L. WARNER**, Executive Producer

During its first month at the ROXY, New York, more people saw

DARRYL F. ZANUCK'S

WILSON

IN TECHNICOLOR

than comprise the entire population of San Francisco, Milwaukee or Pittsburgh!

Directed by HENRY KING • Written by LAMAR TROTTI

THEY DON'T STOP FIGHTING! KEEP SELLING WAR BONDS FOR VICTORY!

A BIG FIGURE FROM 20th CENTURY-FOX THE BIGGEST FIGURE IN THE INDUSTRY

MOTION PICTURE HERALD

COLVIN BROWN, Pubisher | *MARTIN QUIGLEY, President and Editor-in-Chief* | *TERRY RAMSAYE, Editor*

Vol. 156, No. 10 September 2, 1944

POLITICS about "WILSON"

THE eminent Mr. Emil Ludwig has taken his scholarly and pontifical pen in hand to write to the screen editor of the *New York Times* a bitter criticism of "the Hollywood show now being presented under the great name of 'Wilson'" and charging that it "has nothing to do with history".

Since Mr. Ludwig is likely to be both quoted and accepted in this expression in important places, it is appropriate to state here with equal emphasis that what he has to say about political history has nothing to do with "Wilson" as a "Hollywood show".

The pedantic Mr. Ludwig, who considers that he is writing about an American motion picture, is actually a European discussing European politics — a subject of considerably minor interest to the majority of the patrons of the box office for which Mr. Zanuck produced his excellent show.

Mr. Ludwig is more than naïve when he observes that his own play, "Versailles", staged in Germany, Holland and London in 1932, ran three hours, while Mr. Zanuck's picture shows Woodrow Wilson in Paris for six minutes of screen time. One may assure Mr. Ludwig that both Mr. Zanuck and Mr. Lamar Trotti have heard about Versailles and what went on there. They used what their purpose required. In the total drama of Mr. Wilson's life Versailles means more to Mr. Ludwig because that is the area of his special interest.

"May we not", as Dr. Wilson used to write, set down for Mr. Ludwig and his ilk that "Wilson" was not made for historians, not made for the archives in behalf of tomorrow, but was in utter candour made for the entertainment of the American public of the immediate now. It is to be considered, with propriety, only in that frame.

■ ■ ■

DISNEY ADVENTURE

THE art of Mr. Walt Disney is ever in process of evolution. Emerging through a Mickey Mouse hole, he has become an institution, unique in this artful industry. So it comes now that in "The Three Caballeros", a major feature for early autumn release through RKO, he initiates a technique in which living actors intermingle with those imaginary out-of-the-paint-pot figures which frolic through his cartoon fantasies. This one is of course in Technicolor and, as the title suggests, in a blithe address at the Latin-Americas, too. Now we'll be seeing Lola Cogan, described as "the Varga type", a-dancing with Donald Duck. He will be in deep water now. That, by-the-by, is merely Donald's screen name. He was born a Drake.

■ ■ ■

WOOF, WOOF at OCTOPUS

RENO, famed site of Nevada's romance rendering works, has just been the scene of some publicity whoop-te-do generated by Mr. Samuel Goldwyn in behalf of his "Up in Arms". Reno is about as handy a dateline for press purposes as can be had in an easy ride from Hollywood. The publicity has been wide. Whether or not it is any help to a successful picture will not be provable. The eruption is in the Goldwyn formula.

The controversial note, so essential to the news-dynamics, by which the press has spread to the nation charges by Mr. Goldwyn of persecution by exhibition monopoly, is of no service to any branch of the business. Incidentally, the T. & D. circuit denies, in total, charges pertaining to its film rental procedures and policies with reference to Goldwyn or other pictures.

One can be entertained by some of the symbolisms. You'll remember that the rite included Mr. Goldwyn driving the last spike to hold down the last seat in the dance hall which he equipped as a theatre of competition—and exploitation. Tradition of that Great West has been enriched by the ceremony of the completion of the Union Pacific by the driving of a golden — not Goldwyn — spike. That was a moment of great achievement.

Belligerent Sam out to slay the octopus with a Goldwyn spike is considerably better taken as dramatic entertainment than as a message to America about this industry.

■ ■ ■

BRITONS ON "CLIFFS"

THE London press is having at "The White Cliffs of Dover", both poem and cinema, in terms which suggest that the critics are tender about having the English depicted as people of sentiment.

The reactions and comment are nationalistic, rather than artistic.

In *The Observer*, Miss C. A. Lejeune, one of Britain's most capable writers of the screen, remarks: "It is sentimental, class-conscious and a little complacent; it fondles England in a way inconceivable to a Briton." But she considers it a "gesture opportunely tendered and generously made".

The inevitable intrusion of political ideologies appears here and there in the press comment, including a piece from Mr. Ernest Betts in *The Telegraph*, summing it up as: ". . . a panorama of genteel English inhibitions. . . . One wonders if it would not be more humane, instead of killing off the privileged class gradually by taxation, to put them straight into a psychopathic concentration camp."

That is not what the picture is about. Mr. Betts' mind was not on the show as a show.

■ ■ ■

IDEA THAT GREW

STARTING next weekend, National Screen Service goes into annual national convention for three weekends across the land, beginning September 8 in New York. In the long and continuously widening development of this organization there is a clear cross-section of evolution in American business. About two and a half decades ago it was only an idea, a service idea — a notion of a method of doing something better than it had been done before. In effect, that idea was the successor to the old slide announcing "Coming". For some years now it has been also supplanting the one-sheet in the lobby. The function is to empower the exhibitor to go beyond announcement into selling. In structure and performance the enterprise is a constructive sort of collectivism, serving a whole community of interests. That is why it has become a big business with national conventions.

—Terry Ramsaye

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MINISTRY of Information films received 37,000 U. S. bookings Page 14
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EXHIBITORS are cautioned to follow WMC regulations in hiring Page 18
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CALLS film arbitration system under Decree unlawful Page 28
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Whitney Captured

COLONEL John Hay "Jock" Whitney, one of the nation's wealthiest socialites and former chairman of the board of Selznick International Pictures, was reported this week to have been captured by the Germans "somewhere in France" while riding in a jeep with four other officers. Colonel Whitney went to England early in 1943 as a public relations officer and later was transferred to the Italian theatre. Before joining the Army, Mr. Whitney was director of the Film Division of the Office of the Coordinator of Inter-American Affairs. In addition to his connections with Selznick International, since liquidated, he has been for many years an important stockholder in Technicolor Corporation. Although there was no confirmation of the capture from the War Department, his secretary in New York said she believed the report from France was true, says the New York *Times*.

$2,588,493 Net

THE Radio-Keith-Orpheum Corporation and its subsidiary companies Thursday reported a net profit for the 26 weeks ending July 1, 1944, of $2,588,493.02, as against $3,220,583.23 for the 26 weeks ending July 30, 1943. Gross profits are $7,597,103.61 as compared with $6,493,438.27 for the 1943 period. Provisions for estimated normal and surtax taxes are $1,079,000, and for estimated excess profits tax $3,258,000. No provision was made in the 1943 period for the Federal excess profits tax because the companies did not appear at that time to be liable in that respect. Dividends paid during the period to date on common and seven per cent preferred stock of a subsidiary company in the hands of the public total $22,315.55 as against $26,314.50 for the comparable 1943 period. The 1944 figures are subject to audit and adjustment at the end of the calendar year.

Hot Ice

THE ice review at the Center theatre in New York's Rockefeller Center, produced by Sonja Henie and Arthur M. Wirtz, "Hats Off to Ice," took their hats off to a gross of $425,793, which does not include the 20 per cent tax, and covers the first 10 weeks of its run, according to the management. Admission prices are scaled at about half or slightly less than other Broadway musicals. The theatre is under the same Rockefeller management as the Radio City Music Hall, with G. S. Eyssell as managing director.

Biddle on Cartels

ATTORNEY General Francis Biddle, speaking Tuesday before the Senate Military Affairs sub-committee on war mobilization, warned of the duplicity of German monopolies in many fields, including films and film equipment, such as I. G. Farbenindustrie and the Carl Zeiss optical company, which he said operated as departments of the German government between the first and second World Wars.

Mr. Biddle appealed for anti-monopoly legislation, "not to destroy German economic life, but to put its industries in a form where they will no longer constitute a menace to the civilized world."

Mr. Biddle exonerated American firms which entered into agreements with the German combines of any intent against the military security of the United States, pointing out, "They did so for business reasons." He added, "These things should not be permitted to happen again."

Not Guilty

FOUND guilty by gossip columnists and idle rumor and reported sentenced to be shot for collaborating with Germans occupying France, Danielle Darrieux has been found to be, in fact, healthy, more beautiful than ever, and very definitely not guilty of the charge.

Mlle. Darrieux in her home outside of Paris was interviewed by a correspondent of the United Press. His report said she refused flatly to work before cameras while the industry was in the control of Germans or Vichyites.

James C. McGlincy, the correspondent, explained: "And if perhaps someone might think I'd forgive even Mata Hari because of her beauty, I should point out that five tough members of the resistance movement—men who go only close enough to a collaborationist to shoot him—took me to her home."

A report from Paris announced that Maurice Chevalier had been killed by the Maquis for collaborating with the enemy. The Berlin radio also reported the death of the singing comedian, but French headquarters in London said it had received no confirmation of M. Chevalier's death, adding, "we would be very much surprised (if true), because orders were that any suspects were to be arrested for trial, not shot."

Down Five Per Cent

LATEST reports from Washington now say the cut in the raw stock quotas for the current quarter will be nearer 15 per cent than 20 per cent, as reported a week ago.

Lincoln V. Burrows, head of the motion picture section of the War Production Board, made the optimistic estimate and added that fourth quarter allocations close to 100 per cent were altogether likely.

Mr. Burrows made his statements following a visit to Rochester, where he made a study of the situation with raw film manufacturers. He also said that barring unforeseen developments, the industry's committee on the conservation of raw stock would be invited to confer in Washington shortly after Labor Day for final discussions which would determine the curtailment each of the 11 companies would make.

Child Violations

THEATRES of New York State have been violating the child labor laws to an extent 15 per cent greater than in other industries, a survey in 175 houses in eight cities shows. The survey was made by the State Department of Labor, its head, Edward Corsi, Industrial Commissioner, announced Tuesday.

The cities covered in the survey were New York, Buffalo, Rochester, Utica, Schenectady, Elmira, Binghamton and Mount Vernon. The results showed that out of 2,750 "front" employees in the theatres checked upon, 735 were under the age of 18, and thereby subject to the child labor laws.

Working papers are required of all employees between the ages of 14 and 18, and few were found possessing the papers although they were found to be performing duties forbidden children. An enforcement drive followed the survey.

Interoffice Memo:

"THE Universal picture which was once titled 'Swingaroo Sweethearts,' and became, in turn 'Accent on Rhythm' and 'Penthouse Serenade.' has now been titled 'Penthouse Serenade.'

"The Universal picture which was once called 'Swing Out, Sister,' and which is listed in the Production Chart for the Hollywood Scene dated August 24 as 'Penthouse Rhythm,' is now 'Accent on Rhythm.'

"In other words the one listed in the 'Started' column as 'Penthouse Rhythm' is now 'Accent on Rhythm', and the one listed in the 'Shooting' column as 'Accent on Rhythm', formerly 'Swingaroo Sweethearts', is now 'Penthouse Serenade'."—THALIA BELL, *Hollywood Bureau.*

Cultural Lag

THE suspension of all entertainment and cultural activities, with the exception of motion pictures and the radio, was decreed in Germany last week. Also, according to the radio announcement from the Reich, a 60-hour week has been introduced in all offices, holdidays have been eliminated and students have been mobilized for war work. Death is the penalty for violation of the new "total war regulations."

Even the "Strength Through Joy" movement and its more recent companion, "Beauty Through Work," have been abandoned by Herr Goebbels in his latest effort to bolster the fatherland now reeling from the impact of Allied blows on every front.

The Propaganda Minister informs his countrymen, in his publication, *Das Reich,* that in this hour of trial they must adhere to "faith and honor, the basic principles of leadership in war." He adds, "One can do without them in good times as they can be replaced by success and victory."

Voice Topped

BETTY HUTTON, Paramount star, broke the house record by $4,500 and topped the previous highest attendance by 15,000 in a week's personal appearance at the RKO theatre in Boston, the management announced this week. Until the appearance of the "incendiary blonde," Frank Sinatra held the previous records. Miss Hutton's popularity was attested by the crowds that formed three abreast around the block during her engagement.

Getting Ready

FIRST to organize subsidiary foreign film holding companies to handle activities beyond the borders of the United States was Loew's, second Paramount. This week three more companies were added to the list: Warner Brothers, Universal and Columbia.

Universal International Films, Inc., which will take over all of Universal Pictures' foreign assets and holdings and handle the company's activities in foreign lands, will be headed by Joseph H. Seidelman, now vice-president in charge of foreign sales for Universal. Alfred A. Daff, the company's foreign supervisor, was named vice-president; Charles A. Kirby, assistant foreign manager, secretary; Raymond M. Miles, treasurer, and Pierre Ludwig, assistant treasurer.

Warner Brothers Pictures International Corp, in filing incorporation papers with the Secretary of State, is capitalized at $1,000,000. The International Corporation officers are: Robert Schless, president; Joseph S. Hummel and Karl Macdonald, vice-presidents; J. J. Glynn, treasurer; Morris Eberstein, secretary; Max Greenberg, assistant secretary, and Thomas O'Sullivan, auditor.

Columbia at midweek, when the announcement was made, had not determined its setup.

By setting up separate corporations for foreign activities the parent companies make substantial savings in taxes. Corporations doing 95 per cent of their business outside the nation are exempt from United States excess profits tax. The subsidiaries, when they pay dividends to the parent companies, will be taxed only 15 per cent, while tax on direct operations of the unexempt comes to 40 per cent.

Fly Predicts

Chicago Bureau

JAMES LAWRENCE FLY, chairman of the Federal Communications Commission, foresees a clash between television and motion picture interests during a rapid expansion of the new medium immediately after the war. Speaking before the National Association of Broadcasters meeting at the Palmer House, Wednesday, the FCC chairman predicted the establishment of television networks in the postwar era and said:

"The large motion picture interests may cut across the bow of television network broadcasting for it is wholly feasible to project television pictures on a motion picture screen."

Provisions have been made by the FCC, Mr. Fly said, to permit networks to acquire television transmitting stations at all important points of program origin and the problem of providing "radio highways" is being studied.

Many Come Back

APPROXIMATELY two-thirds of the 300 Warner Brothers employees who have received discharges from the armed forces have returned to the company, Warners announced this week. The majority have been reinstated in former jobs or have been given equivalent duties. In some cases it was possible to give the veterans better positions than they held before entering military service. Of the 3,705 former employees in the service, 735 are from the studio, 251 from the exchanges, and the majority of the remainder from the theatre department. Casualties to date total 31.

Noon News

WORKERS and shoppers of Des Moines, Ia., with but an hour or so for film fare around noon, can have 42 minutes of news at the Strand, a Tri-States second run downtown theatre. Officials of the circuit have reported the experiment a success.

Report from Hawaii

GEORGE J. SCHAEFER, War Activities chairman, was back in the United States this week from a visit to Hawaii. With him he brought the opinion of Admiral Chester W. Nimitz, Commander of the Pacific fleet, and Lieut. General Robert C. Richardson, Commanding General of the Pacific ocean areas, that motion pictures are the greatest factor for welfare and recreation in the Hawaiian Islands, and are on a par with letters from home. In conversations with the Admiral and General Mr. Schaefer learned that during the month of July there were more than 5,000 free showings of the 16mm industry gift films to members of the armed forces.

Enroute

THE newsreel recordings of the first days of liberated Paris, of the last days of German occupation and the entry of French and American troops into the capital of France, arrived Wednesday in Washington on their way to the theatres of the nation.

In Washington they will be processed and censored and turned over to the newsreel companies who are expected to have them ready for distribution next week, possibly by Tuesday.

French patriot cameramen shot many of the scenes surreptitiously before the entry of the armies of liberation. When Ned Buddy, European manager for the U. S. newsreel pool in Europe, arrived in Paris, the Frenchmen turned their film over to him. A number of the cameramen were employed in France by American newsreel companies before the war.

Asking the Customers

LESTER COWAN'S film version of the stage play, "Tomorrow the World," will be released by United Artists under its original title and not "The Intruder," as Mr. Cowan had planned. To decide which title he should use, Mr. Cowan says he polled 8,123 exhibitors and 100 trade and newspaper critics. In favor of retaining the original title were 63 per cent of the exhibitors and 72 per cent of the critics. Whereupon, Mr. Cowan expressed his gratitude to the exhibitors for their response and said their opinions "should be sought more often."

Opportunities

RADIO and the screen have joined in a search for new talent.

Universal Pictures has announced it will produce a screen version of the Blue Network radio show "On Stage Everybody," which gives professional vaudeville and concert performers an opportunity to appear on the air. The air show is to continue, and will offer performers the added incentive of a possible motion picture contract.

Representatives of Universal and the Blue Network will be judges and during a period of 26 weeks starting September 2, will select the 10 most talented performers and reward them with motion picture contracts.

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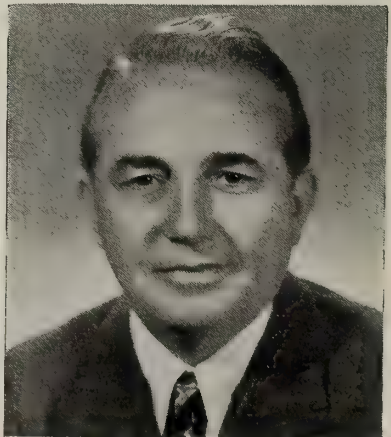
THIS WEEK the Camera reports:

SPYROS SKOURAS, president of Twentieth Century-Fox, entertains three representatives of J. Arthur Rank presently in the United States to arrange distribution for British pictures. Here, at the bar of the St. Moritz roof in New York, where Mr. Skouras was host at dinner, are Arthur Kelly, head of Eagle-Lion films; Maurice Leon, Rank attorney; Dr. Alexander Galperson, representative of Two Cities Films; Barrington Gain, Mr. Rank's distribution representative; Mr. Skouras; John Davis, joint managing director of Odeon Theatres, Ltd., of London, and Francis L. Harley, Twentieth Century-Fox managing director for Great Britain.

ROBOT BLITZ or not, social and business life in London goes on with only what the British call "minor inconveniences". Here Frank Ditcham, managing director of General Film Distributors, outlet in England for Universal Pictures, greets Jessie Matthews, British star, at the opening of Universal's "Follow the Boys".

SONNY TUFTS, Number One Motion Picture Herald Star of Tomorrow, as he appears, standing above, with Paulette Goddard in Paramount's forthcoming "I Love a Soldier".



J. H. SEIDELMAN, right, vice-president of Universal Pictures, has been elected president of that company's new subsidiary, Universal International Films, Inc., which will take over all foreign assets and control all Universal foreign operations. Universal is the fifth company to follow this plan, Loew's, Paramount, Warners and Columbia doing likewise.

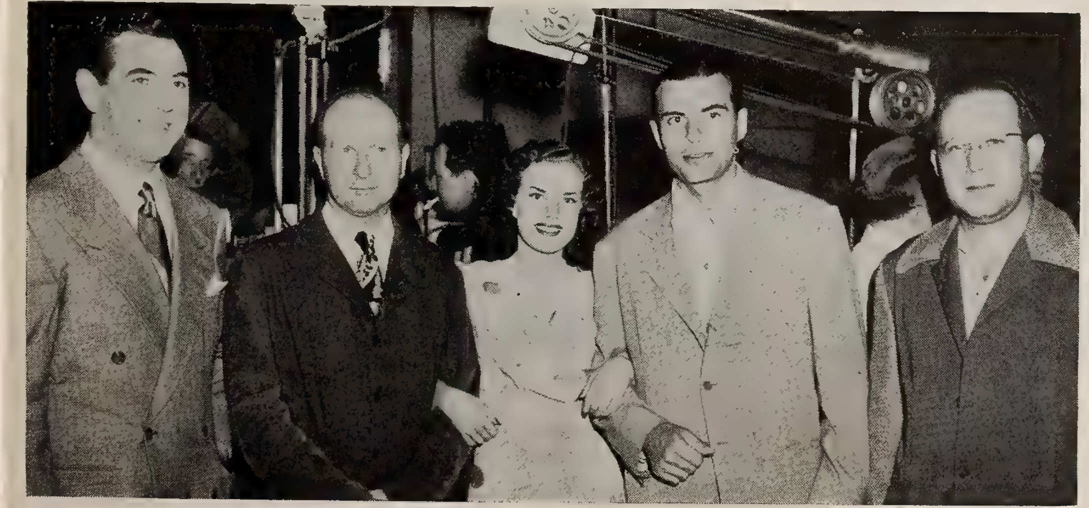
LUNCH. J. Arthur Rank, kingpin of the British industry, dropped down to the Denham Studio from London one recent Saturday, met Sir Alexander Korda, British MGM chief, in the corridor, was bidden to lunch in the studio dining room. They didn't know the cameraman was about, obviously . . .

That is Sir Alexander with the handsome cigar. They are both newly appointed members of the Board of Trade Film Council, and that might have been the subject of the animated, if apparently rather one-sided, conversation — or the friendly rivals could have been talking cricket. . . .

Or, above, Mr. Rank and Sir Alexander might have been waiting for the cigar to explode, which it didn't. The conversation obviously is pregnant with industry significance, the lunchers being who they are. Or it might just be a rehearsal for a scene—the title: "A cigar gets lit".

SOL LESSER, right, confers with Jean Hersholt, actor, who this week stepped into a new role as chairman of a newly created advisory board for Mr. Lesser's Principal Productions, Inc. Other members are Barnett Briskin and Louis Hyman.

IN SPITE of the hazards of communication with war-isolated Switzerland, here are Fernand Reyrenns, Twentieth Century-Fox managing director for that country, and A. J. Martin, executive of a Swiss film company, attending the premiere of "Tales of Manhattan" in Geneva.



ELMER BALABAN, of the H. & E. circuit of Chicago and Detroit, and Kenneth Kurtzon were visitors to Monogram's "They Shall Have Faith" set recently. Left to right: Johnny Mack Brown, Mr. Balaban, Gale Storm, Mr. Kurtzon and Joseph Kaufman, Monogram production executive.

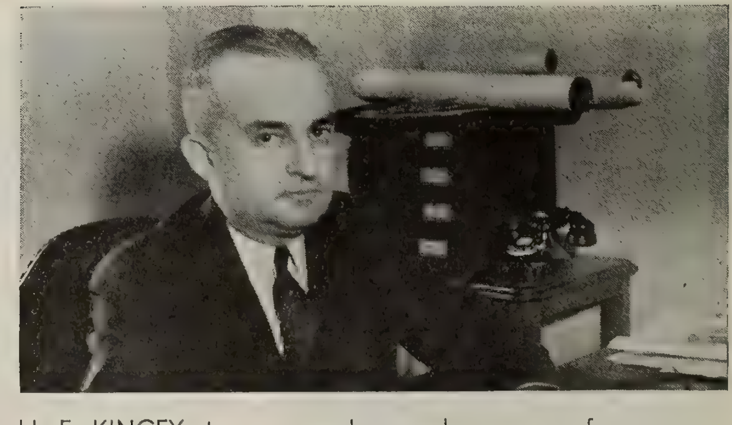
STANDARD THEATRES of Oklahoma City cooperate in a fire prevention drive. Here Edward Kidwell, standing at right, manager of the circuit's Criterion theatre, and his staff, seated around the table, discuss the campaign which is designed to emphasize to employees of theatres the importance of prevention. On Mr. Kidwell's right are Jake Amberg, of the local fire department, and Paul Townsend, Standard Theatres suburban supervisor.

TITO GUIZAR and Virginia Bruce, co-stars of Republic's good neighbor musical "Brazil", greet Adolfo Felix Chust of the Office of the Coordinator of Inter-American Affairs on the studio set in Hollywood.

PREMIERE AND PRESENTATION. Warner Brothers showed their two-reel "Devil Boats" this week at the presentation of an Army and Navy "E" to Elco, makers of PT boats in Bayonne, N. J. Here are Frank Damis, zone manager; Charles Baily, assistant short subjects sales manager; Robert Deitch, manager of the DeWitt theatre, and Tony Williams, Warner district manager, in the lobby of the theatre.

Astrology and Weddings

GARY COOPER as "Casanova Brown", in the International-RKO picture of that name, apologizes to his in-laws, Patricia Collinge and Edmund Breon, after burning down their home. Co-starred with Mr. Cooper in the picture, which was directed by Sam Wood, is Teresa Wright.



H. F. KINCEY, treasurer and general manager of North Carolina Theatres, Inc., has been named chairman of the Mecklenburg War and Community Chest Drive, covering six counties.

SHORTS IMPROVE STATUS IN NEW SEASON PLANS

Flexible Budgets the Rule; Costs Estimated at 30% to 40% Higher This Year

As the industry enters the 1944-45 season, production plans, now in action, are stressing the importance of short subjects, adding to budgets and expanding the variety of subjects.

Some of the film companies are adding new names to casts, lengthening shooting schedules, and making budgets flexible. Other companies are planning set budgets geared higher to cover the rise in costs the while they maintain a status quo in the production schedule.

More shorts will be made in color than ever before. Four companies have added "featurettes" running 18 minutes or more to their schedules. United Artists, for the first time, will distribute cartoons in Technicolor, four in all as per contract with Plastic Products, Inc. There will be more two-reeler entertainment fare than ever before, most of them musicals. At least one company, RKO, will place greater emphasis on comedy.

Cost of production will be up, for more than one reason. There is the added quality; there is the rise in cost, also. The average rise of cost in production, whether features or shorts, has been estimated at between 30 and 40 per cent based upon comparable 1942 and current figures. Even those studios planning no change in short subject schedules must perforce raise budgets so as to maintain quality.

Plans Blend with Desires Of Most Exhibitors

The plans and trends blend in with the desires of exhibitors, who are viewing short subjects with a more appreciative eye, placing emphasis on the belief that in the fifty years of industry progress, the public, in taste and interest, has kept pace.

Queried, M. O. Strausberg of the Interboro circuit of New York, said:

"As the industry has progressed and improved the intelligence of the average movie-goer has kept pace. Where at one time movie-goers were interested only in pure entertainment, they have now reached the point where they prefer a combination of both entertainment and realism."

Said Tony Sudekum, president of the Crescent Company, with headquarters in Nashville, Tenn.:

"I believe the short subjects are incidental but are accepted as a very important means of rounding out a balanced program for dramatic or comedy features."

Charles C. Moscowitz, Loew vice-president, commented:

"They want a variety of entertainment, but that does not mean a return to basic vaudeville formula."

Joseph Springer, general manager of the Century circuit, New York, observed:

"We have always been in favor of the variety form of entertainment, preferring single features with a surrounding program of variety talent and educational shorts."

Mr. Springer added that he believed that if the present war shorts "were used with single features we feel they would be received by audiences much better than in their present status as an added subject to a double bill."

In the case of RKO Radio's "This Is America" series is now costing the studio about 30 per cent more to produce than it did originally. The first of the series was released in October of 1942. The production standard will be maintained and therefore the budget for the films will be up some 30 per cent. At its recent annual sales meeting RKO announced plans for the release of 171 short subjects during the 1944-45 season. Budgets will be flexible,

The company's program remains the same in number of series and short subjects, and it is estimated that budgets will be up on an average of about 35 per cent. The production trend at the studio is towards more comedy and more consideration of script treatment. No new names will be added. Edgar Kennedy and Leon Errol will be on hand again in their respective series of comedy fare with six subjects each.

137 Subjects Are Due From RKO Pathe

RKO Pathe's production plans, RKO releases, call for a total of 137 shorts, which includes "This Is America" and 104 issues, out twice weekly, of Pathe News. There will be 13 issues of "This Is America," each two reels, 13 one-reel Sportscopes, seven Flicker Flashbacks, one-reel comedies introduced last season.

The Walt Disney studios will produce 18 one-reel Technicolor cartoons.

At Warner Brothers no increase in the number of subjects to be produced is planned. There will be 18 two-reel specials and 68 one-reelers, the same total as last year. The policy of the company is to set no budget limitations on short subjects. But the total expenditure is likely to be somewhat higher because not only are costs up, but the studio is buying costly story properties and is employing top writers for development of dramatic shorts. As an example, "I Won't Play," currently before the cameras, is from a Laurence Schwab *Saturday Evening Post* story.

Plans for "World in Action," distributed by United Artists and produced by the National Film Board of Canada, are being kept sufficiently fluid to meet world developments. Their cameras are now following the armies of liberation, and come the peace, no matter when, the Canadian Government plans to record the developments of the post-war period.

Canadian Film Board to Follow Peace Development

The National Film Board recently stated: "Since the National Film Board is not a temporary wartime agency but a permanent body, it may be presumed that it will continue on behalf of Canada to play its part in the field of international comment owing to Canada's increasing interest and participtíon in world affairs."

At a minimum, the Film Board's budgets will follow the trend in production costs up and down.

At Paramount, plans for the season are to move budget figures up to meet not only the extra cost of production but the added salaries of name players as well. Between $8,000 and $10,000 extra will go into the making of each short subject. The studio is keeping two approaches to the use of talent in mind: one, the use of names for the marquee, and two, the development of names for future feature productions.

Paramount will produce 64 of what they call "second-feature" shorts, 75 per cent of them in color. The 1943-44 use of such name-players as Barbara Britton, William Demarest, Eddie Foy, Jr., Cecil Kellaway, Mabel Paige, Marjorie Reynolds, Eric Blore and Jimmy Lydon, to name a few, will set the casting pace for this new season.

Universal to Continue Name Bands and Musicals

Universal will continue to offer name bands and specialties in their musical shorts, with budgets up 25 to 30 per cent. The schedule calls for 13 name band musicals, 15 Person-Oddities and 15 Variety Views, plus three specials, two in Technicolor and one a release of a British Ministry of Information two-reel subject.

Twentieth Century-Fox has announced a short subject program which is described as "the most ambitious" in the company's history. It will include 20 single-reel subjects produced by Movietone, 20 Technicolor cartoons produced by Terrytoon, 13 March of Time subjects, a two-reel special and two Fox Movietonews issues weekly. Most of the short subjects are to be in color, it was indicated in the company's product announcement.

Serials Are Still Popular Fare

According to the 1944-45 schedules of the three companies producing serials, the matinee audiences of the land, mostly youngsters, have not lost their taste for serials, although many, in some situations, having had their allowances increased, have strayed from neighborhood houses to first runs downtown.

Republic plans to maintain the status quo, offering serial fans the same number of episodes as last season. There will be two of 12 episodes each, and two of 15 episodes, furnishing exhibitors with a year's supply.

Universal has scheduled four serials of 13 episodes each, the same as last year. Columbia will produce one more than last season, four in all, each of 15 episodes.

Emil Stern, vice-president of Essaness Theatres, Chicago, has observed that many youngsters have migrated to downtown areas from the neighborhoods, with the result that the circuit continues to use serials only in its low income neighborhood houses.

Samuel Harper, operator of the Irving and Jeff theatres, has found that serials in low-income neighborhoods are still well received. He plays them Tuesdays and Wednesdays to discourage child trade on Saturday afternoons because he is of the opinion that the vocal youngsters discourage adult trade.

Exports to Canada Increase

The U. S. Department of Commerce has reported that exports of motion picture film from this country to Canada in 1942 amounted to 41,567,000 linear feet, valued at $949,000, compared with 29,244,000 feet, valued at $762,000 in 1941. In addition Canada imported from the United States $3,684,000 worth of photographic and projection goods, compared with $3,296,000 worth in 1941.

MOI Films Here Received 37,000 Dates, Says Baird

Tom Baird, director of the film division of the British Information Services, leaving New York for London this week for a stay of a month, disclosed at a press conference last Friday that British Ministry of Information films distributed by American film companies to date had received approximately 37,000 bookings.

Mr. Baird explained he was prompted to review the past because England was about to close the fifth year of war with Germany. September 3 will end the fifth year.

Praising the good will and cooperation the MOI has received from American film companies, Mr. Baird cited figures.

25 Shorts Distributed

"We made about 25 shorts that American companies distributed for us here," he said. "There have also been five feature documentaries. 'Target for Tonight' received about 10,000 bookings. 'Desert Victory' 10,000, 'Tunisian Victory'—which of course was a joint production by British and Americans—more than 8,000; 'Next of Kin' about 5,000, and 'Coastal Command' 4,000."

Mr. Baird spoke of two new feature documentaries which he said would be ready for distribution in America shortly. One dealing with the arrival of convoys in England, is a completed 10-reel color film titled "Western Approaches." The other picture, "Journey Together," tells the story of British air cadets training in Arizona, Canada and England. Edward G. Robinson will appear in the film in the role of an American Air Force instructor. Mr. Baird said he expected the picture would be ready for distribution in January.

Currently in production is another joint Anglo-American effort dealing with the Burma campaign. He said Colonel Frank Bryce of the British Army was now in Hollywood collaborating with Colonel Frank Capra's U. S. Army unit in assembling and editing 100,000 feet of film shot on the Burma front and showing General Wingate's and Stillwell's forces in action. He said that Irving Asher's unit covered the action for the American Army.

To Cover Invasion Jointly

Another joint production planned will cover the invasion of France. Currently at work on this are Colonel Anatole Litvak, fully recovered from a wound received in Russia, and Colonel George Stevens, of the U. S. Army, with Lieut. Colonel Hugh Stewart and Lieut. Colonel David MacDonald of the British Army.

Mr. Baird also spoke of 16mm MOI prints, distribution figures on which he said were not available, and professional films, such as "Psychiatry in Action," which runs to eight reels and is in both 16mm and 35mm.

He pointed out that all MOI films were made for domestic and not American consumption. Asked if the robot bombing had slowed down British production, he said he thought it had.

RKO Radio Sets Dates For Five Screenings

Five RKO Radio productions of the 1944-45 season will be trade screened nationally September 18, 19, 20, 21 and 22, it was announced last week by Ned E. Depinet, president. Pictures to be screened are "None But the Lonely Heart," "The Master Race," "Tall in the Saddle," "My Pal, Wolf" and "Goin' to Town."

Confer Degree Upon DuMont

Rensselaer Polytechnic Institute conferred the honorary degree of Doctor of Engineering upon Allen B. DuMont, president of the Allen B DuMont Laboratories, Inc., of Passaic, N. J., and graduate of the class of 1924. Mr. DuMont was the commencement speaker for the class of 1945.

Canadian Exhibitors Name The Stars of Tomorrow

Canadian exhibitors, who knew Roddy McDowall in British films some years before he came to the attention of U. S. showmen, have named the young English player their first choice among the "Stars of Tomorrow." He was fourth in the U. S. exhibitors' list of ten.

The first ten selections of Canadian theatre men were:

1. ***Roddy McDowall***
2. ***Sonny Tufts***
3. ***Susanna Foster***
4. ***James Craig***
5. ***Lena Horne***
6. ***Barry Fitzgerald***
7. ***Belita***
8. ***Sydney Greenstreet***
9. ***Helmut Dantine***
10. ***Dennis O'Keefe***

Sonny Tufts, the favorite of independent and circuit theatre operators in this country, was a close second across the border. Four other players on the U. S. list were favored in Canada as well, with slight differences in position. James Craig, second choice of U. S. showmen, took fourth place on the Canadian list. Barry Fitzgerald and Sydney Greenstreet were sixth and eighth on both lists. Helmut Dantine, ninth in the U. S. ranking, was tenth in Canada.

Three of the four Canadian choices not among the U. S. top ten were well up in the next fifteen. Dennis O'Keefe was in thirteenth place, followed by Lena Horne, fourteenth on the list, and Susanna Foster, sixteenth. Turhan Bey, in ninth position on the U. S. theatre men's list, was twelfth in Canada.

The ratio of seven men to three women was duplicated on the Canadian list despite the complete disagreement on feminine nominations. Performances by Gloria De Haven and June Allyson, third and fifth on the U. S. list, may have been too recent for many Canadian exhibitors to judge their appeal. However, the three Dominion choices on the feminine side are also from the musical comedy field. The seven men lean slightly toward comedy, although three players are usually associated with dramatic roles.

Harrington President of New York Projectionists

The New York Projectionists Association, meeting in Syracuse last week, elected Dennis Harrington, Saratoga Springs, president; Earl Turtle, Binghamton; Melvin Denny, Syracuse, and John Short, Corning, vice-presidents; Charles F. Wheeler, Geneva, secretary-treasurer. The legislative committee includes: William Stevens, Jamestown; Glenn Humphry, Utica; Edward Stewart, New York; Paul Shay, Elmira, and Ralph Hayes, Watertown. On the executive committee are: Richard Hayes, Westchester County; William Axton, Glens Falls; Bernard Willoughby, Amsterdam; Herman Gelber, New York, and William Colguhan, Niagara Falls. Harry Sherman, New York, is State Federation of Labor delegate, and Francis E. Lerham, Geneva, is sergeant-at-arms.

PRC Finishes 12, With 8 in Work

PRC Pictures has 50 per cent of its 1944-45 production completed or in work, Leo J. McCarthy, general sales manager, said in New York this week.

The following 12 pictures are complete and will be released between now and December 15: "Swing Hostess" with Martha Tilton; "Gangsters of the Frontier" with Tex Ritter and Dave (Tex) O'Brien; "I Accuse My Parents" with Mary Beth Hughes and Robert Lowell; "Bluebeard," with John Carradine and Jean Parker; "Wild Horse Phantom" with Buster Crabbe and Al (Fuzzy) St. John; "I'm From Arkansas" with Slim Summerville and El Brendel; "Texas Rangers, No. 2" with Tex Ritter and Dave O'Brien; "The Town Went Wild" with Jimmy Lydon, Freddie Bartholomew and Edward Everett Horton; "The Great Mike" with Stuart Erwin and Robert Henry; "Here We Go Again" with Frank Jenks and Robin Raymond; "Hollywood and Vine" with James Ellison and Wanda McKay.

The eight ready for shooting and scheduled to go into production next month are: "Fog Island"; "First Illusion"; "Texas Rangers, No. 3"; "Buster Crabbe, No. 3"; "G.I. Guy"; "War Marriages"; "Crime, Inc." and "Swamp Man."

PRC's new season started August 15, with the release of "Dixie Jamboree."

Monogram Stock Deals Reported

Washington Bureau

Transactions in film corporation securities by officers and directors ran to considerable volume in July, it was reported Thursday by the Securities and Exchange Commission, but while a number of companies were involved the bulk of the turnover was confined to Monogram Pictures.

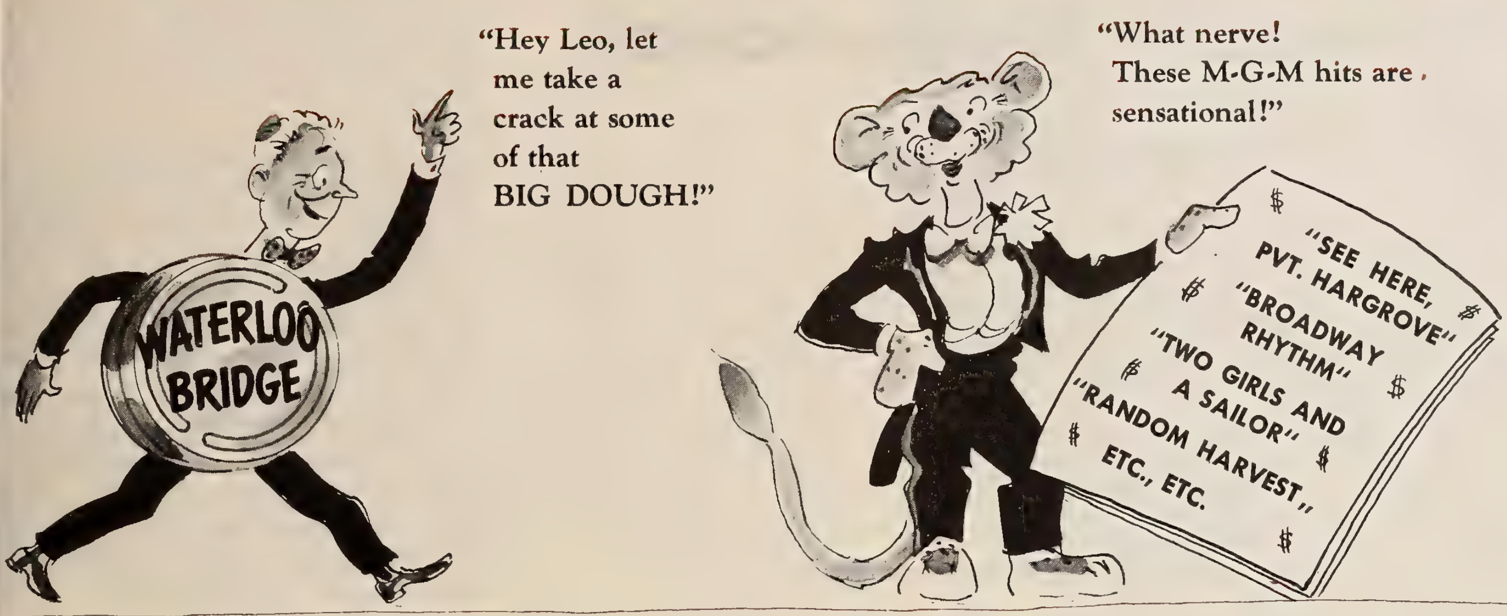
In that company, the SEC reported in its monthly summary, Arthur C. Bromberg, director, acquired 3,300 shares of common stock through Monogram Southern Exchanges, Inc., after having sold two shares through that company in June; Trem Carr, director, bought 6,667 shares, and Herman Rifkin bought 15,425 shares through Monogram Pictures, Inc. Corrected reports for June showed that W. Ray Johnston, president, bought 3,416 shares direct, giving him a total of 19,187 shares, and 900 shares through Monogram Pictures, Inc.; Howard W. Stubbins purchased 3,695 shares and sold one share through Monogram Pictures of California, which held 8,917 shares at the close of the month, and sold 1,295 shares through Monogram Pictures of the North West, which still held 1,417 shares; and Mr. Bromberg bought 50 shares direct, giving him a total of 1,086 shares.

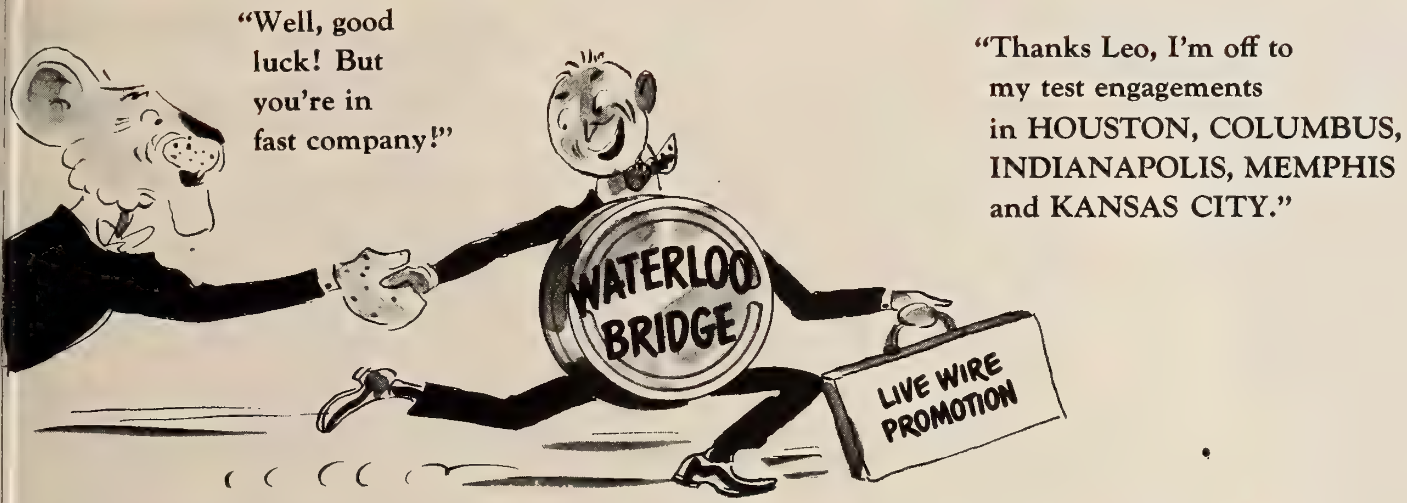
The only other large blocks to change hands were 6,800 shares of Twentieth Century-Fox common stock, sold by Robert Lehman, director, through Lehman Brothers, and 1,000 shares of Warner Brothers common stock, sold by Joseph Bernhard, vice-president, leaving him with 5,000 shares.

William P. Philips, sold 500 shares of Twentieth Century-Fox common stock, leaving him with 1,500 shares, and Samuel Carlisle sold 300 shares of Warner Brothers common stock, his entire interest.

Other reports showed that the American Holding Corporation, New York, sold 400 shares of General Precision Equipment capital stock held through the American Express Company, through which it still has 13,000 shares, together with 40,719 shares held through the Rexport Corporation, and that Loew's, Inc., purchased 105 shares of Loew's Boston Theatres common stock, giving it a total of 121,213 shares.

MANY HAPPY RETURNS!


"Hey Leo, let me take a crack at some of that BIG DOUGH!"
WATERLOO BRIDGE
"What nerve! These M-G-M hits are sensational!"
"SEE HERE, PVT. HARGROVE"
"BROADWAY RHYTHM"
"TWO GIRLS AND A SAILOR"
"RANDOM HARVEST"
ETC., ETC.


"Well, good luck! But you're in fast company!"
"Thanks Leo, I'm off to my test engagements in HOUSTON, COLUMBUS, INDIANAPOLIS, MEMPHIS and KANSAS CITY."
WATERLOO BRIDGE
LIVE WIRE PROMOTION

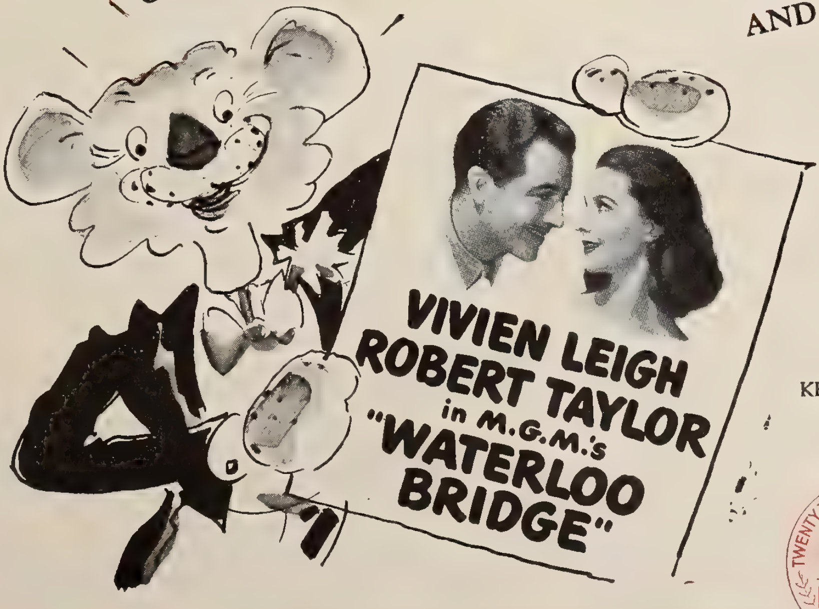
KANSAS CITY CALLING:
Beats "Broadway Rhythm," "2 Girls and a Sailor," "Gaslight." Equals "Hargrove"

MEMPHIS CALLING:
Beats "Hargrove," "Broadway Rhythm," "2 Girls and a Sailor," "Gaslight" AND HELD OVER!

HOUSTON CALLING:
Beats "Random Harvest," "Gaslight," "2 Girls and a Sailor" AND HELD OVER!

INDIANAPOLIS CALLING:
Beats "Broadway Rhythm," "For Me and My Gal"

COLUMBUS CALLING:
Beats the Biggest.


VIVIEN LEIGH
ROBERT TAYLOR
in M.G.M.'s
"WATERLOO BRIDGE"

KEEP SELLING BONDS

TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

YOU'VE GOT TO BE GOOD TO BE A LEADER FOR TWENTY YEARS!

See French Fighting American Dominance

Surge of Nationalism under New Government Is Seen Bringing Restrictions

[*The motion picture market in liberated France, discussed here from the British viewpoint, is still under the control of the Psychological Warfare Branch of the Allied armies, although civil administration, including control of the press, has been turned over to the French Provisional Government. Hence, strict measures for the control of the screen, approved by the French Government June 22 and summarized in* Motion Picture Herald *July 29, are not yet in effect.*]

by PETER BURNUP
in London

The surge of intense "nationalism," whose portents already are to be perceived, inevitably will characterize whatever Government is first set up in liberated France. That France speedily and completely will be handed over to the governance of Frenchmen is universally accepted in this country.

The valor and elan displayed not only by the men of the Maquis, so runs the common sentiment on this side, but of the regular divisions in the command of General Leclerc demand such a course.

Documents Still Unsigned

The series of instruments which will implement the new authority are, at this writing, still unsigned; nor have the nature and extent of the governing protocol been disclosed. But it is known that secret discussions have been in progress these many weeks; that any moment now M. Massigli and Allied civil government representatives in London will put their pens to irrevocable documents simultaneously with the signatures in France of General Eisenhower for the United States, Mr. Anthony Eden for Britain, General de Gaulle for France.

Motion picture executives, it is suggested, would do well to study the conditions inherent in the great transfer of authority. For pronounced, in some cases almost violent, nationalism has been consistently exhibited by the de Gaullist faction—lone bearers originally of freedom's torch—and of the succeeding Committee of National Freedom from whose membership France's first government will be appointed.

Aware of U. S. Plans

There is a remarkable awareness among the French Commissariats of Finance and Trade, operating for the time being in London, of America's post-war plans regarding film exploitation. Close studies have been made, extensive dossiers prepared, of the utterances said to have been made by U. S. War Production Board's Harold Hopper and by Nathan Golden of the Film Bureau of the Department of Commerce.

The activities and designs of the office in the State Department, whose functions are said to be "to work with the motion picture industry to insure adequate Government assistance in maintaining the supremacy of American screen product in the post-war world market" also have come under close scrutiny.

But it is the view of individual members of the National Committee regarding the future status of France's own industry which most merits attention; which, if developed, may well lead to infinitely more severe proscriptive ordinances than obtained in France, even before the war. Certainly, those authorities feel serious concern about the position and prospects of their industry; make open comparison with conditions in Britain which have led to the Film Council's monopoly report; assert freely that legislative provisions relating not only to the importation of "foreign" films, but to their exhibition in France will have high priority in the forthcoming Governmental setup.

Experience Not Reassuring

Experiences of French authorities in North Africa have not been reassuring. Owing to abnormal wartime conditions, American pictures were introduced there, it is said, without license or payment of customs dues. In six months last year, 249 Hollywood-made features and 213 shorts were shown. They earned rich dividends. In 10 weeks in Algiers, for example, 70,000 people paid one million francs to see "Yankee Doodle Dandy."

True it is that the local Finance Commissariat has refused authorization for those considerable sums to be transferred abroad. But, allege some of our French Allies, the assets, though frozen, are still the property of "foreign" nationals; are still, by so much, a potential menace to the creation of a native film industry.

For these same authorities envisage a like situation arising in France unless speedy Governmental action is taken. Cinemas there have been starved of modern films since the German occupation; their programs have comprised second-rate productions either made in Germany or produced by traitorous "collaborators" to the order of Vichy.

The film hunger in Normandy is evident throughout all the liberated provinces. Its consequence will be, so the allegations go, that Hollywood will be able to introduce pictures which already have paid for themselves elsewhere, but which will inevitably earn vast additional profits. Moreover, for the period of the financial interregnum at least, it will be impossible to authorize the exportation of the continually accruing funds. American companies will have a direct incentive to utilize the frozen credits in local production or acquisition of theatres. The creation of an American monopoly throughout France's domain thus becomes inevitable, it is said.

Such a prospect is distasteful to most Frenchmen in their present mood. Hollywood may appease the current film hunger for the moment, but resurgent France must fashion her own film industry. France, it is claimed, created the motion picture*; sees herself in the vanguard of future production.

Adapt Bretton Woods Points

Ingeniously, the protagonists of this Films-in-France-for-Frenchmen notion adapt certain of the arguments advanced at Bretton Woods to their own devices; namely, that domestic stability and steady progress in one country is unobtainable under conditions of free multilateral exchange unless it is simultaneously attained in all major countries, which implies that the first condition for the restoration of expanding world trade is steady domestic expansion within each participating country.

It is intolerable, say the French, that America or any other "foreign" nation should in the exigency of war and immediate post-war conditions seize France's misfortunes as a bridgehead for the erection in her midst of an un-French monopoly.

****The French claim to the creation of the motion picture, to which Mr. Burnup makes reference, has been often stated. It is sheer wishful patriotism. The French motion picture took its origin in the labours of Louis and Auguste Lumiere, photographic manufacturers of Lyon. Louis Lumiere related to the present editor of The Herald many a year ago how he acquired and utilized the basic mechanism of the Edison Kinetoscope, displayed in Paris by the Brothers Werner in 1894. His machines were built to copied design by M. Moissant, engineer. Associated with M. Moissant in this period was Leon Gaumont, who studied this acquisition of the Edison mechanisms, and in time became a French picture magnate. Meanwhile, Charles Pathe, itinerant exploiter of the Edison phonograph, became aware also of the American-born film, and added it to his wares. There you have the French film forefathers: Lumiere, Gaumont, Pathe—and how they got that way. TR.***

July Tax Revenue Up to $31,343,730

Washington Bureau

Admission tax revenues continued to zoom in July, reaching another all-time high of $31,343,730, it was reported last weekend by the Internal Revenue Bureau.

The month's receipts, representing the business of the preceding month, showed an increase of $5,000,000 over the $26,240,195 reported for June and were close to double the $15,750,519 obtained in July, 1943.

Improved business and higher rates combined to bring the total collections for the first seven months of the year to $144,841,051, as compared to the $89,688,992 recorded in the corresponding period a year ago.

The seven-month total, bureau records disclosed, was well within $2,000,000 of the amount collected from admissions for a full year as recently as 1942, when the Government's "take" aggregated $146,372,271.

Nearly one-third of the increase in collections between June and July was absorbed in the Third New York (Broadway) District, where receipts jumped from $3,262,425 to $4,770,641, the bureau reported. Collections for July, 1943, were $2,403,248.

Included in the New York collections were $4,057,120 from box office admissions, against $2,711,638 in June; $33,164 from tickets sold by brokers, against $36,302, and $680,340 from roof gardens and cabarets, against $514,487.

Russians Restore Film Equipment Plant

Kinap, the film equipment unit in Leningrad, has resumed manufacturing after a two-year shutdown necessitated by the ravages of the German armies in Russia, the United States Department of Commerce in Washington reported this week. Mechanical and electrical assembly departments, as well as the acoustics department, have been completely restored. Kinap will produce mobile motion picture units for the liberated towns in the USSR.

Goldstein Leaves 20th-Fox

Jack Goldstein, for the past two years publicity manager of 20th Century-Fox, has tendered his resignation, it was announced Monday by Hal Horne, director of advertising, publicity and exploitation. Mr. Goldstein's resignation takes effect October 1.

There's a NEW ALL-TIME RECORD at the Apollo Theatre in Atlantic City. The reason: World Premiere of M-G-M's SPENCER TRACY in his new triumph "THE SEVENTH CROSS!"

Spencer Tracy in "The Seventh Cross" with Signe Hasso • Hume Cronyn • Jessica Tandy • Agnes Moorehead • Herbert Rudley • Felix Bressart • Screen play by Helen Deutsch • Based Upon the Novel by Anna Seghers • An M-G-M Picture • Directed by Fred Zinnemann • Produced by Pandro S. Berman

TWENTY YEARS OF LEADERSHIP
1924 • 1944
MGM

Keep Selling Bonds!

Caution Exhibitors to Follow WMC Rules

California Theatre Council Prepares Compilation of Hiring Requirements

The California Theatre Council, Los Angeles, this week submitted to its members a compilation of basic War Manpower Commission requirements, as revised to July 1, 1944, to clarify the WMC's Southern California Employment Stabilization Program covering the hiring of personnel in the industry.

Since motion pictures are considered a less-essential industry by the WMC, and since, for that reason, great care must be exercised in hiring theatre staffs, it is suggested by the Theatre Council that exhibitors throughout the country should be guided by the regulations which are outlined in the compilation as follows:

Must Have Referral Cards

If you employ eight or more workers, you may hire:

"Only those males with referral cards from the U. S. Employment Service, or veterans of World War II who have not been employed in an essential industry during the sixty days following their discharge from the service. (However, it is safe to obtain, for your files, a referral slip from the USES.)

"Only those women who have not been employed in essential or locally-essential industries here, or elsewhere, for sixty days prior to their engagement by you. (Here, too, it is safer to obtain a referral slip.)

"Anyone sent you with a referral slip from the USES.

"Students or teachers working during vacations (to September 18), handicapped persons given specific USES exemption, casual workers employed for a predetermined period of less than seven days, workers on leave for more than two weeks, military personnel working on leave with commanding officer's permission, part-time workers (for a period not to exceed 26 hours per week) for work which is supplementary to the employee's principal work.

Part-Time Workers Exempt

"You cannot hire any more full-time employees than the highest number of such employees on your payroll on any one day during the month of October, 1943, nor more male workers than employed June 15, 1944. This ruling does not apply to employees working on less than a 26-hour week, nor to World War II veterans (male or female), minors on summer vacation (to September 18). Nor does it mean that you must have the same number of doormen, ushers, etc. The over-all figure applies.

"In computing employment ceilings, do not include those referred to in preceding paragraph or in the student reference above.

"Any company owning and operating more than one theatre may use the combined personnel figure. However, if the houses are operated as separate corporations, or if they are owned in partnership, maximum personnel figure applies to individual theatre."

The employers of theatre personnel are cautioned to observe the following points:

1. That applicants be interviewed carefully since the burden of proof of observance of the regulations rests with the employer.
2. That files of referral slips and other records should be kept carefully since they are subject to inspection by the area Manpower Director or his authorized representative.
3. That theatre managers check with the United States Employment Service Office before hiring anyone. USES will help managers and will refer prospective employees to them if they so request.

In the New York City area male workers between the ages of 18 and 45 are exempt from the necessity of USES approval, when they are engaged in the entertainment industry and change jobs within the entertainment industry in that area.

John Davis Finds Canada Receptive

John H. Davis, joint managing director of British Odeon Theatres and financial advisor to J. Arthur Rank, in New York this week on his way to London following a six-week survey of the Canadian film market, said that Canadian exhibitors and Canadian theatre-goers looked favorably upon British product.

Mr. Davis, upon his return to London, will report to Mr. Rank upon the possibilities of expansion of distribution in Canada, and apparently he will report favorably. He said British pictures were receiving good playing time in Canada, including several of Mr. Rank's films.

While in New York he discussed distribution problems with officials of Twentieth Century-Fox, Paramount and Universal, which supply most of the product for British Odeon Theatres.

Mr. Davis is a director of Mr. Rank's Manorfield Investment Trust, supervisors of Mr. Rank's interests in the film industry. Other directors, besides Mr. Rank, are Mrs. Rank, G. I. Woodham-Smith and Leslie Farrow.

Columbia Will Distribute War Department Short

Columbia will distribute a special War Department short, "The War Speeds Up," beginning September 7. Production of the film, which is about 1,600 feet in length, was instigated by Generals Marshall and Somerville. The picture contains special footage heretofor classified as secret and therefore never before shown. The subject matter emphasizes the realities of war, and the need for a supreme effort by the American people. Colonel Emanuel Cohen supervised production. The film is gratis to exhibitors under War Activities Committee sponsorship.

Motiograph Wins "E"

Motiograph, Chicago, manufacturers of projectors and sound systems, has been awarded the Army-Navy "E" for the excellence of its war work. The awards were made by Major H. C. Robson and Lieut. Comdr. William P. Rock, with Francis E. Matthews and a selected group of employees acting in behalf of the company.

Mayer Hurt in Fall from Horse

Louis B. Mayer, vice-president in charge of Metro-Goldwyn-Mayer production, suffered a broken pelvic bone in a fall while riding horseback at his ranch near Helmet, Cal., Sunday. His condition was not regarded as critical by Dr. Donald W. Blanche of the Cedars of Lebanon Hospital, where Mr. Mayer is a patient.

WPB Moves to Hold Down New Theatre Building

Washington Bureau

The War Production Board last week moved a step further in its plan to keep new theatre construction at a minimum, recalling from its field offices the authority granted only a few weeks ago to pass on construction and rebuilding applications involving the expenditure of not more than $100,000.

It is expected that few permits for building will be granted under the new order. Because of the current war news from Europe, however, and the possibility that most materials restrictions will be eased as soon as the war with Germany ends, observers believe that the new tightening of the rules will not cause more than a few months' delay in theatre building plans.

Decentralization of the processing of theatre construction applications was worked out at the instance of the Office of Civilian Requirements, with the field offices given a greater degree of authority in such matters than they enjoyed with respect to most other types of construction.

With projects running as high as $100,000 handled in the field without reference to Washington, most of the theatre construction was taken out of the hands of the WPB facilities bureau, which for months had been at loggerheads with the amusements and recreation section of OCR, which was seeking to have new houses erected in all sections of the country.

The new system, announced last Friday, went into effect immediately. Explained as based on a desire to have available in Washington at all times current information regarding all applications received and actions taken, the order required that, while applications still must be filed with the WPB field office in the area where the project was located, the field representatives' authority would be limited to review of applications and the making of recommendations to Washington.

"Field offices may deny applications or recommend approval, but actual approval of any project must come from the War Production Board in Washington," officials pointed out.

The new method of handling theatre applications will apply to all new houses, the rebuilding of theatres damaged or destroyed by fire or other cause, or the conversion to theatre use of any other type of building.

Arts and Sciences Committee Formed for Roosevelt

A campaign has been launched by more than 600 writers, artists, scientists, educators and musicians from the film, radio, and theatrical fields for the reelection of President Roosevelt, at a sponsors' reception marking the official opening of Hotel Astor, New York, headquarters, of the Independent Voters Committee of the Arts and Sciences for Roosevelt.

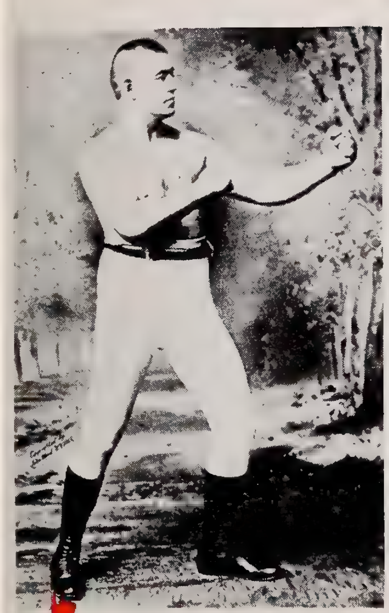
Joe Davidson, sculptor, is chairman of the group and Fredric March is treasurer.

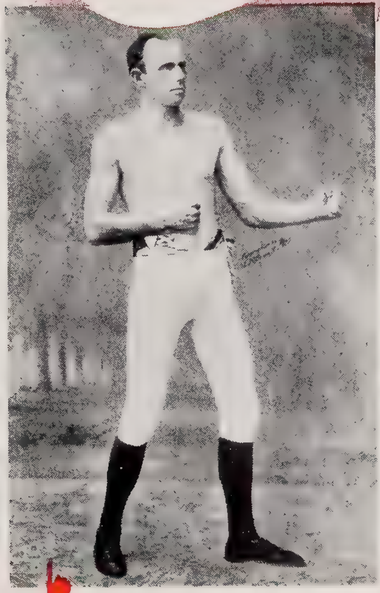
Among members of the committee are: Tallulah Bankhead, Harry Brandt, J. Edward Bromberg, Eddie Cantor, Norman Corwin, Bette Davis, Agnes George de Mille, Howard Dietz, John Garfield, John Golden, Abel Green, George Jessel, Eddie Nugent, Paul Robeson, Gloria Stuart, Michael Todd and others.

MacMurray, Crosby in 1943 Top Paramount Salaries

Paramount's annual report to the Securities and Exchange Commission disclosed that Fred MacMurray with a salary of $422,166, and Bing Crosby, with $311,111 topped that company's star payroll in 1943. George (Buddy) DeSylva, producer, received $263,946. The report listed, under bonus and profit-sharing agreements, the sum of $365,435 for Cecil B. DeMille Productions, Inc., and $191,520 to the William H. Pine Corporation.

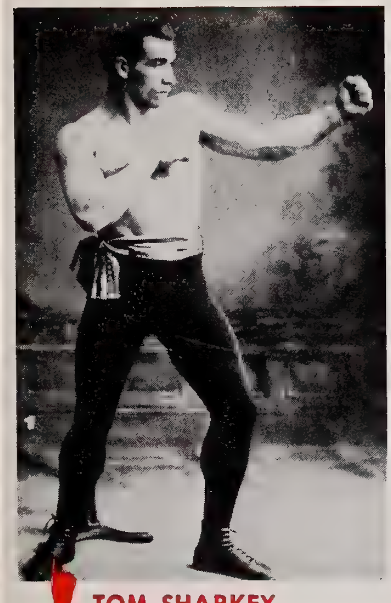
FAMOUS KNOCKOUT CHAMPS


JOHN L. SULLIVAN

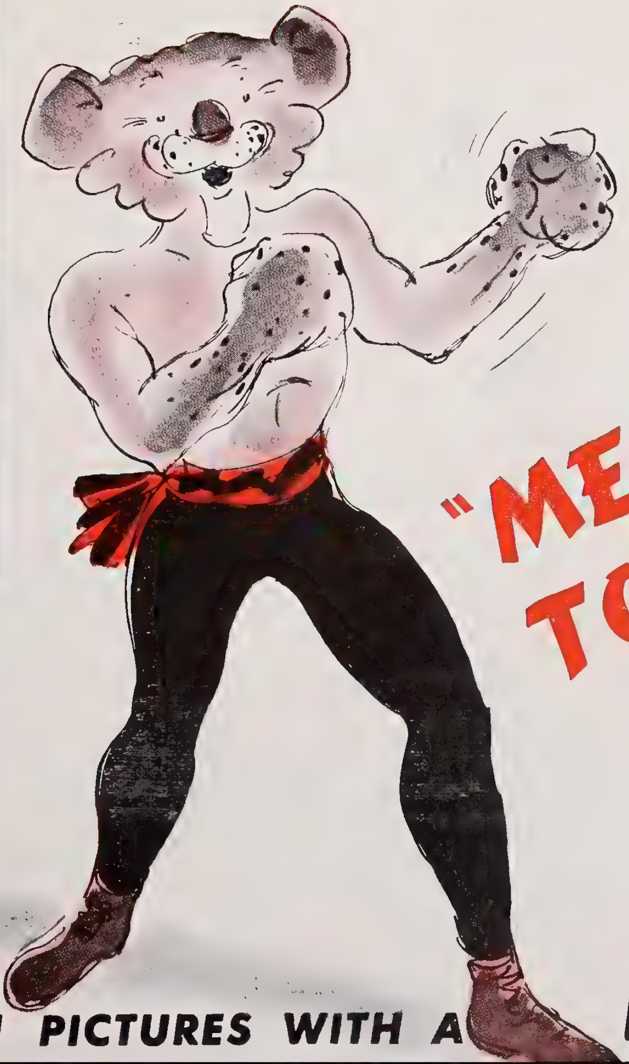

BOB FITZSIMMONS

JAMES J. CORBETT

JIM JEFFRIES

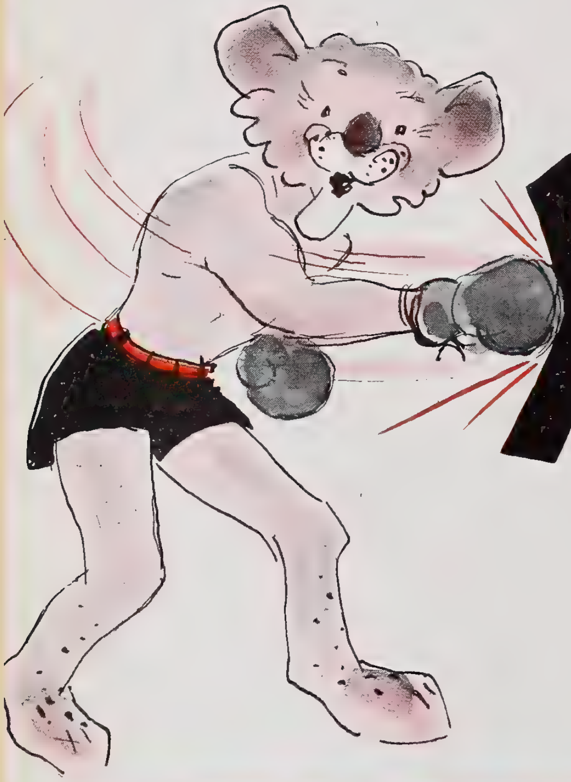

TOM SHARKEY

JESS WILLARD



LEO'S NEW GROUP! PICTURES WITH A PUNCH!

M-G-M presents the Greatest Group that has ever been offered in the industry . . .



THE KNOCKOUT 9

'PICTURES WITH A PUNCH'

BLOW-BY-BLOW DESCRIPTION

THE SEVENTH CROSS...POWERFUL DRAMA

BARBARY COAST GENT...WESTERN ACTION

WATERLOO BRIDGE...STIRRING ROMANCE

MAISIE GOES TO RENO...LIVE WIRE FUN

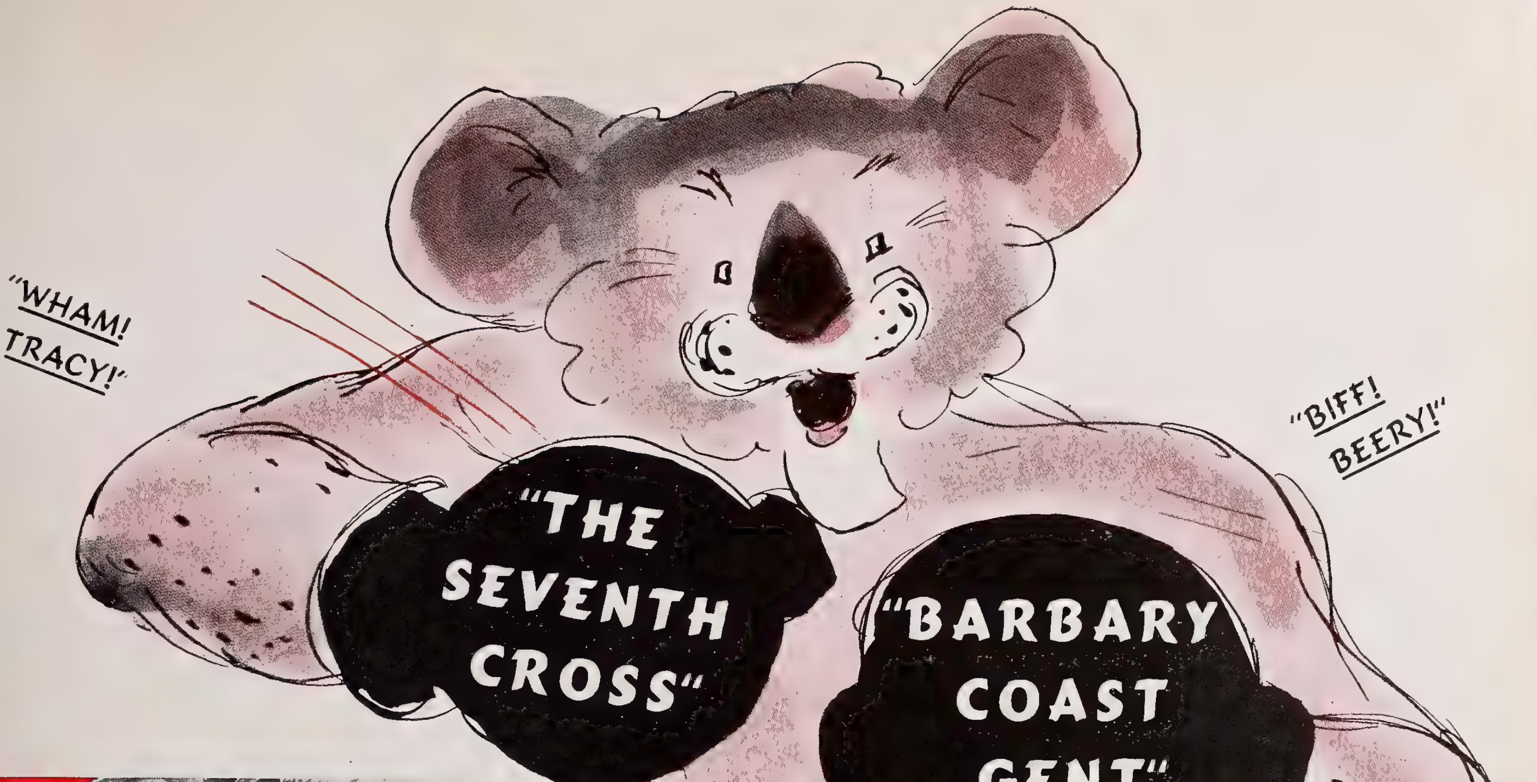
MARRIAGE IS A PRIVATE AFFAIR...LOVE STORY

KISMET...TECHNICOLOR SPECTACLE

MRS. PARKINGTON...ABSORBING NOVEL

NAUGHTY MARIETTA...GREATEST OPERETTA

LOST IN A HAREM...HILARIOUS COMEDY


"WHAM! TRACY!"
"BIFF! BEERY!"
"THE SEVENTH CROSS"
"BARBARY COAST GENT"

SPENCER TRACY'S greatest role in "THE SEVENTH CROSS"

Tracy appeal and power at its Greatest! A beautiful girl held the clue to the most exciting manhunt ever filmed. Rave press reviews predict a box-office sock! *FLASH! Atlantic City World Premiere sets all-time house record for Apollo Theatre!*

Spencer Tracy in "The Seventh Cross" with Signe Hasso • Hume Cronyn • Jessica Tandy • Agnes Moorehead • Herbert Rudley Felix Bressart • Screen play by Helen Deutsch • Based Upon the Novel by Anna Seghers A Metro-Goldwyn-Mayer Picture Directed by Fred Zinnemann Produced by Pandro S. Berman

---

WALLACE BEERY'S top action adventure "BARBARY COAST GENT"

Rough! Romantic! Riotous! Gun-blazing drama and Girls of the Honky-Tonks. It's another Big Beery show of the Big-Time calibre of "Salute To The Marines."

Wallace Beery in "Barbary Coast Gent" with Binnie Barnes, John Carradine, Bruce Kellogg, Frances Rafferty, Chill Wills, Noah Beery, Sr., Henry O'Neill, Ray Collins Screen Play by William R. Lipman, Grant Garrett and Harry Ruskin • Based on an Original Story by William R. Lipman and Grant Garrett • A Metro-Goldwyn-Mayer Picture • Directed by Roy Del Ruth • Produced by Orville O. Dull

ANN

SOTHERN

in Top Form

"MAISIE GOES TO RENO"

The reviewers say it's even better than "Swing Shift Maisie." The popular series takes another forward step in size, in production bigness and entertainment value.

●

"Maisie Goes to Reno" starring Ann Sothern With John Hodiak, Tom Drake, Marta Linden, Paul Cavanagh, Ava Gardner Screen Play by Mary C. McCall, Jr. Original Story by Harry Ruby and James O'Hanlon • A Metro-Goldwyn-Mayer Picture • Directed by Harry Beaumont Produced by George Haight

"WATERLOO BRIDGE"
BANG! LEIGH! TAYLOR!
"MAISIE GOES TO RENO"
SOCKO! SOTHERN!

VIVIEN LEIGH *and* ROBERT TAYLOR

in the Immortal Love Story

WATERLOO BRIDGE

Literally the talk of the industry because its test engagements in Houston, Kansas City, Memphis, Indianapolis, Columbus topped big current M-G-M hits like "See Here, Private Hargrove," "Broadway Rhythm" and others. And Held Over at Memphis and Houston.

★

Vivien Leigh and Robert Taylor in "Waterloo Bridge" with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel • Based on the Play "Waterloo Bridge" by Robert E. Sherwood A Metro-Goldwyn-Mayer Picture • Directed by Mervyn LeRoy • Produced by Sidney Franklin

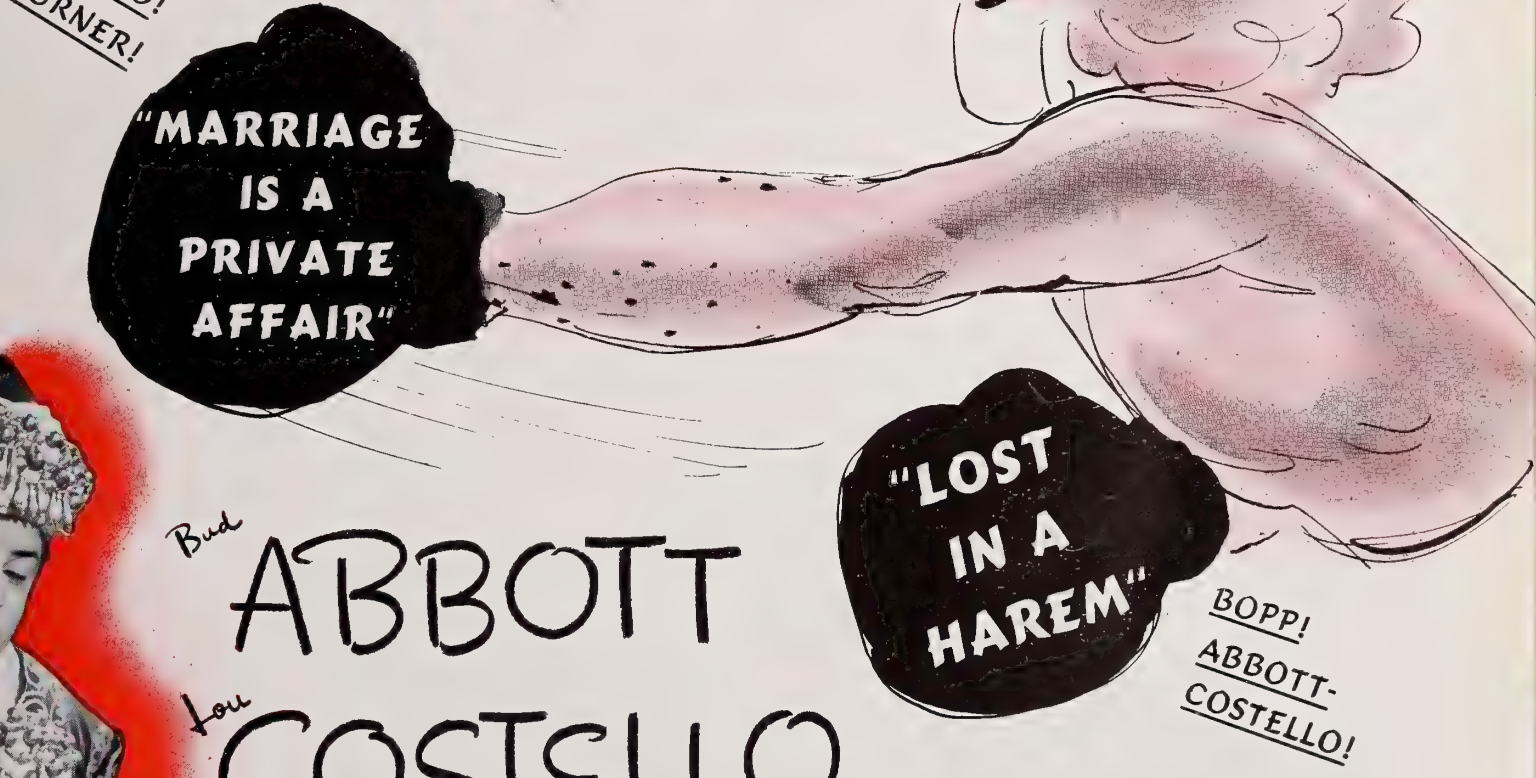
LANA TURNER

simply gorgeous in

"MARRIAGE IS A PRIVATE AFFAIR"

The Gorgeous Girl they're waiting to see again! And they'll see her in a de luxe romantic drama with TWO (count 'em) He-men, John Hodiak and James Craig to make the sauce saucier! A movie for the millions!

Lana Turner in "Marriage Is a Private Affair" with James Craig, John Hodiak, Frances Gifford, Hugh Marlowe, Natalie Schafer, Keenan Wynn, Herbert Rudley • A Robert Z. Leonard Production Screen Play by David Hertz and Lenore Coffee Based on the Novel by Judith Kelly • An M-G-M Picture • Directed by Robert Z. Leonard • Produced by Pandro S. Berman


BINGO! TURNER!
"MARRIAGE IS A PRIVATE AFFAIR"
"LOST IN A HAREM"
BOPP! ABBOTT-COSTELLO!

Bud ABBOTT Lou COSTELLO

madder, merrier in "LOST IN A HAREM"

Money stars and a money title that make your marquee a sure-fire ticket seller. A show that ranks with the most hilarious these happy comics have ever delivered.

Bud Abbott and Lou Costello in "Lost in a Harem" with Marilyn Maxwell, John Conte, Douglass Dumbrille, Jimmy Dorsey and his Orchestra • Screen Play by Harry Ruskin, John Grant and Harry Crane • A Metro-Goldwyn-Mayer Picture • Directed by Charles Riesner Produced by George Haight

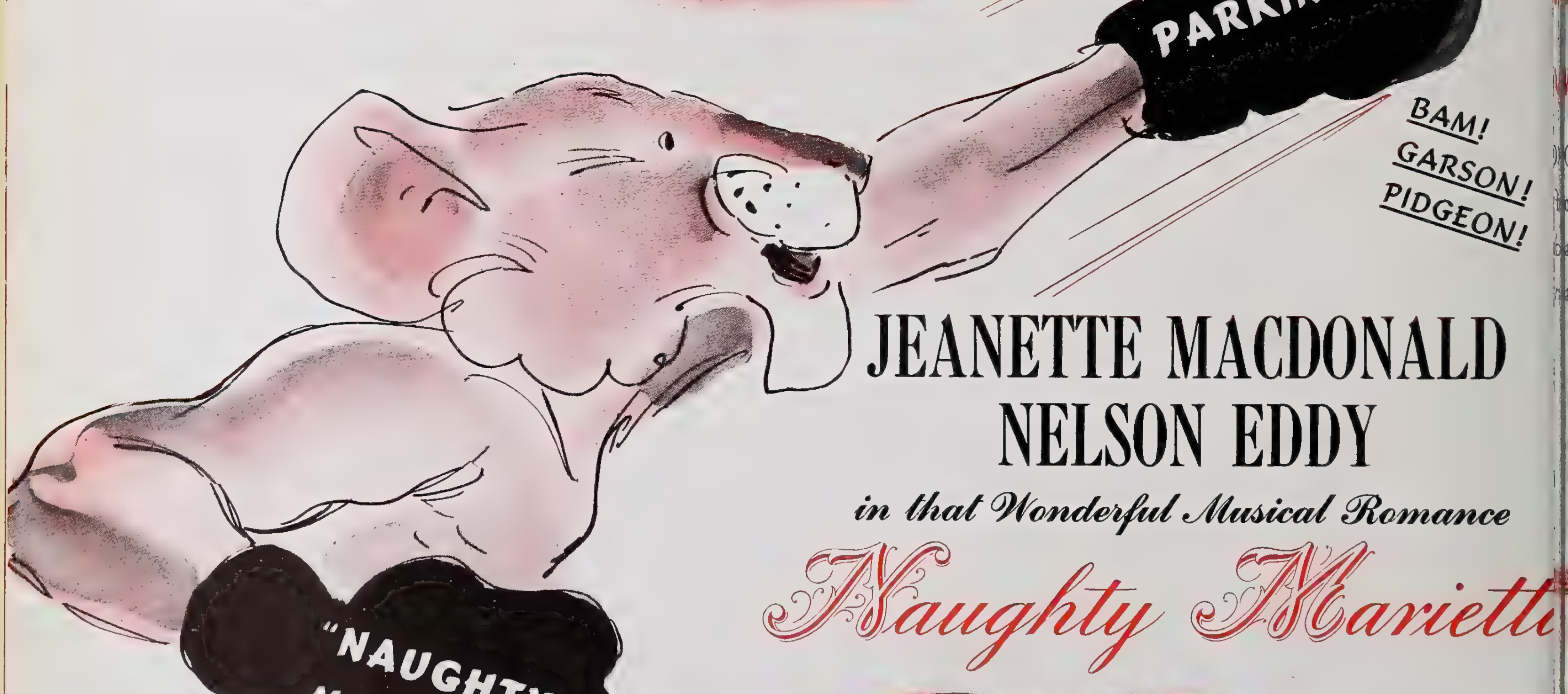
GREER GARSON *and* WALTER PIDGEO

in their greatest yet...

Mrs. Parkington

What a love story is Louis Bromfield's famed Cosmopolitan Magazine story and novel. A big picture that spans a nation and a generation as a beautiful girl of the mining camps is lifted to the world's glories by an adventurous millionaire. First Coast Previews hail the best yet from Mr. and Mrs. Miniver.

Greer Garson and Walter Pidgeo
in "Mrs. Parkington" with Edwar
Arnold, Agnes Moorehead, Cecil Kella
way, Gladys Cooper, Frances Rafferty
Tom Drake, Peter Lawford, Da
Duryea, Hugh Marlowe and the Sain
Luke's Choristers • Screen Play b
Robert Thoeren and Polly Jame
Based on the Novel by Louis Bromfiel
An M-G-M Picture • Directed by Ta
Garnett • Produced by Leon Gordo


"MRS. PARKINGTON"
BAM! GARSON! PIDGEON!
"NAUGHTY MARIETTA"
WOW! MACDONALD-EDDY!

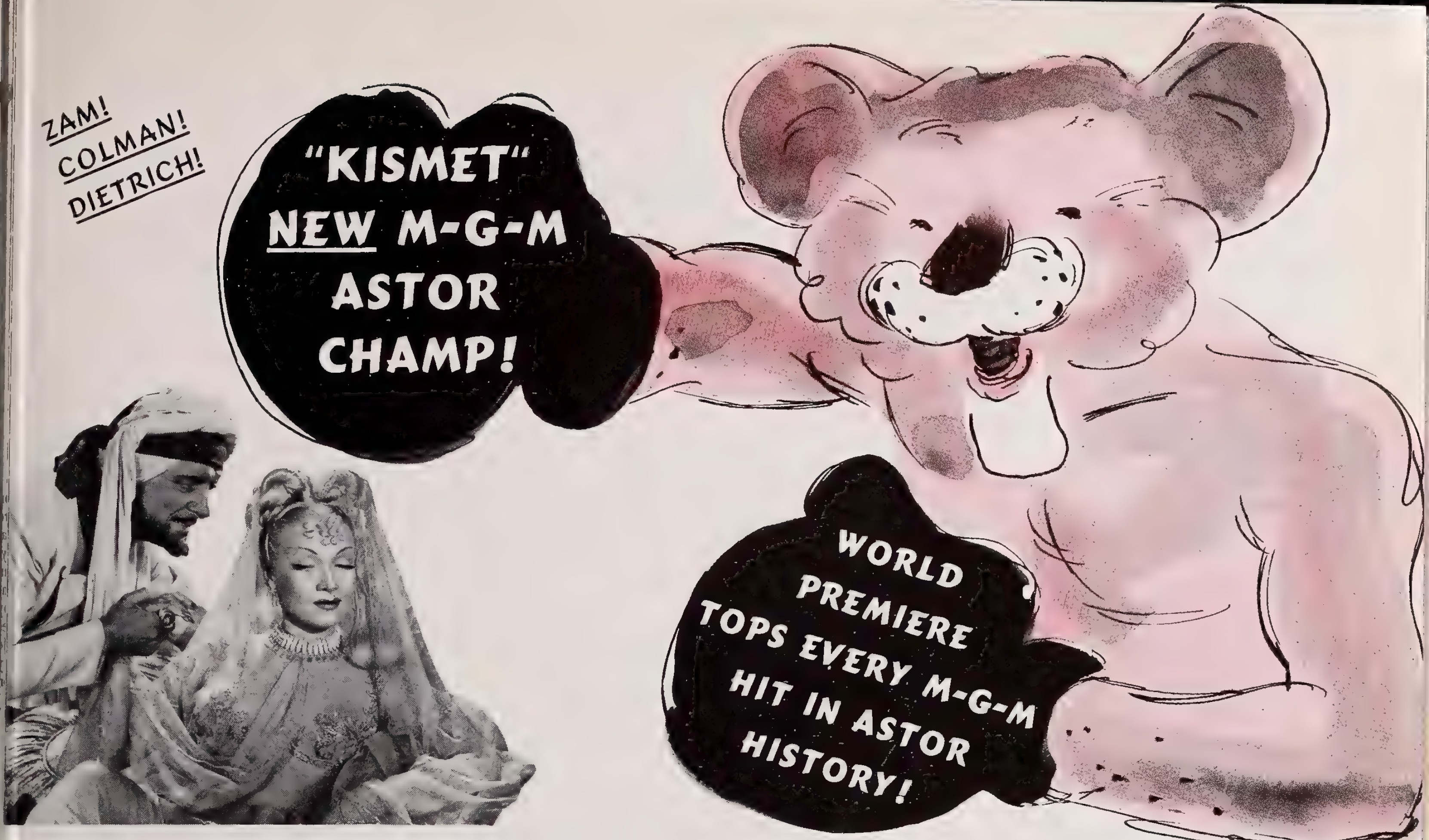
JEANETTE MACDONALD
NELSON EDDY

in that Wonderful Musical Romance

Naughty Mariett

The Greatest of All Operettas comes to your public with its throbbing love songs, with its exciting action and robust humor making it an entertainment for all time. As in the case of "Waterloo Bridge" here's a show that's right on a par with the biggest current M-G-M hits!

Jeanette MacDonal
and Nelson Eddy i
Victor Herbert'
"Naughty Marietta
Book and Lyrics b
Rida Johnson Youn
Music by Victor Her
bert • With Frank Mor
gan, Elsa Lanchester
Douglass Dumbrille
Joseph Cawthorne
Cecilia Parker •
W. S. Van Dyke Pro
duction • An M-G-M
Picture • Produced b
Hunt Stromberg


ZAM!
COLMAN!
DIETRICH!
"KISMET" NEW M-G-M ASTOR CHAMP!
WORLD PREMIERE TOPS EVERY M-G-M HIT IN ASTOR HISTORY!

RONALD COLMAN in Technicolor "KISMET" with MARLENE DIETRICH – It's Terrific!!

COLOSSAL is the word for "Kismet." Every record in the entire history of the famed Astor is broken as crowds wait on line to see its romance, adventure, spectacle in gorgeous eye-filling Technicolor. Its bold intrigue and blazing drama will soon enthrall your patrons.

Ronald Colman in "Kismet" with Marlene Dietrich, James Craig, Edward Arnold, Hugh Herbert, Joy Ann Page, Florence Bates, Harry Davenport • Photographed in Technicolor • Screen Play by John Meehan • Based Upon the Play by Edward Knoblock • An M-G-M Picture Directed by William Dieterle • Produced byEverett Riskin

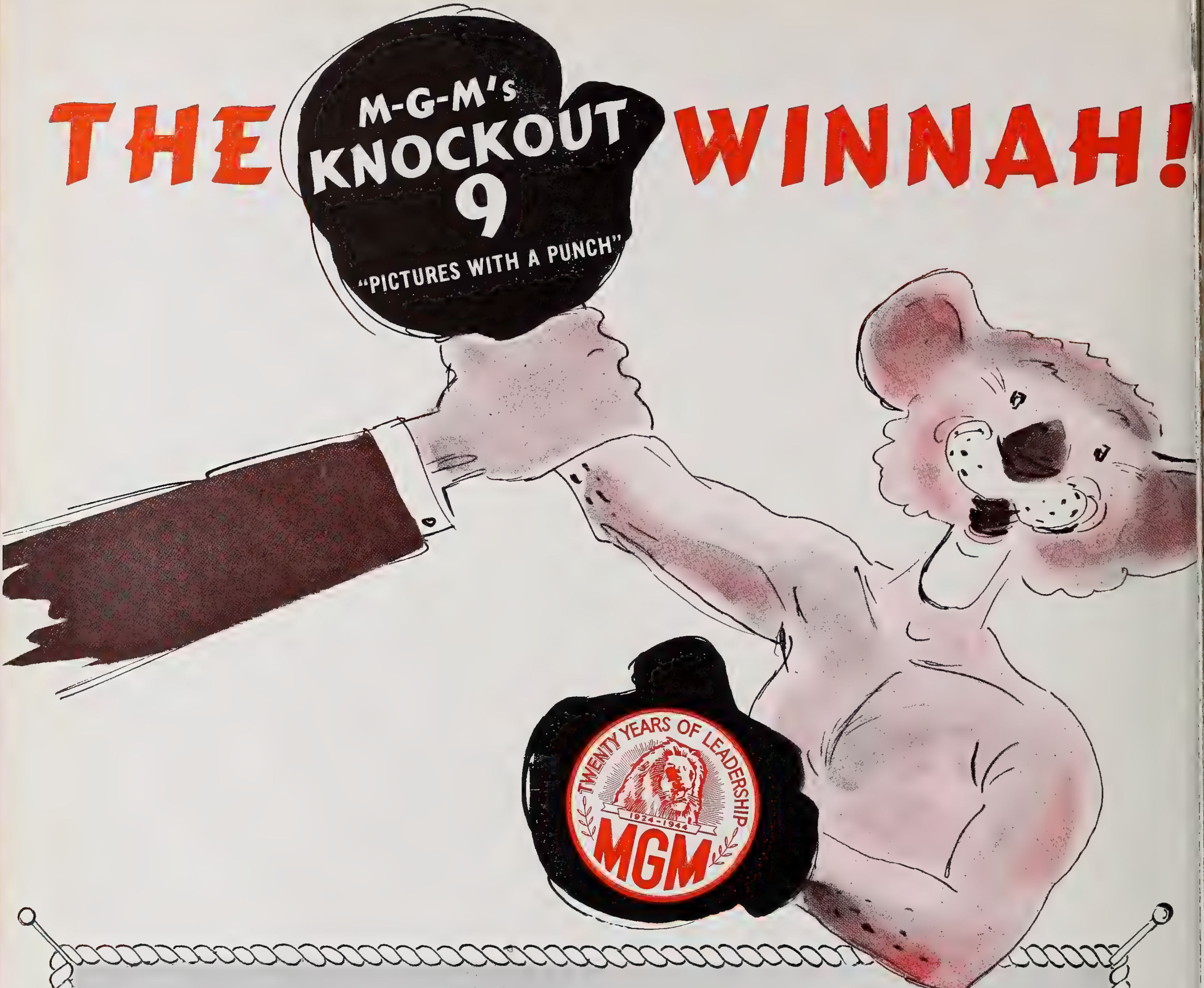
YOU'LL SEE STARS
M-G-M's KNOCKOUT 9

Never a group in history with so many stars in so many sure-fire attractions!

(alphabetically listed)

ABBOTT & COSTELLO • EDWARD ARNOLD • WALLACE BEERY • RONALD COLMAN • JAMES CRAIG • MARLENE DIETRICH • NELSON EDDY • GREER GARSON • JOHN HODIAK • VIVIEN LEIGH • JEANETTE MACDONALD FRANK MORGAN • WALTER PIDGEON • ANN SOTHERN • ROBERT TAYLOR • SPENCER TRACY • LANA TURNER and many more.

THE WINNAH!


M-G-M's
KNOCKOUT
9
"PICTURES WITH A PUNCH"
TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

and more SOCKS to come

"AN AMERICAN ROMANCE" in Technicolor starring BRIAN DONLEVY
JUDY GARLAND in "MEET ME IN ST. LOUIS" in Technicolor • "THIRTY SECONDS OVER TOKYO"—VAN JOHNSON, ROBERT WALKER, PHYLLIS THAXTER and SPENCER TRACY as Lt. General James H. Doolittle
"ZIEGFELD FOLLIES" in Technicolor with the Greatest ALL-STAR Cast ever assembled • MICKEY ROONEY in "NATIONAL VELVET" in Technicolor
WILLIAM POWELL, MYRNA LOY in "THE THIN MAN GOES HOME"
SPENCER TRACY, KATHARINE HEPBURN in "WITHOUT LOVE" • "THE PICTURE OF DORIAN GRAY" with GEORGE SANDERS • "ANCHORS AWEIGH" in Technicolor with GENE KELLY, KATHRYN GRAYSON, FRANK SINATRA, JOSE ITURBI and many more.

M-G-M . . . ALWAYS THE MAIN EVENT!

MPTO ATTACKS GOVERNMENT PROPOSALS ON DECREE

Contends Fixed Price and End of Bargaining Will Result from Changes

The Department of Justice's program for amending the Consent Decree would result in an inflexible fixed price for every picture, thereby eliminating all price negotiations between exhibitors and distributors.

A Motion Picture Theatre Owners of America bulletin, signed by Herman Levy, general counsel, and made public Monday, makes this statement and expresses the opinion that the Department of Justice clause "should be clarified to prevent such a disastrous result."

The bulletin reviewed each of the Government's proposals, commening on each. Those relating to clearance, divorcement and block sales especially may affect the exhibitors adversely, Mr. Levy warned.

May Resume Negotiations On Decree Terms

The bulletin reminds exhibitors that the Department and the five decree companies may resume negotiations but without a resumption of negotiations there is nothing in the present decree situation promising a final determination short of litigation which may consume "several years."

The Department has expressed the opinion that its proposals do not mean that films perforce must be sold singly, and the bulletin expresses the opinion that the anti-block booking proposal would not require single picture selling. Mr. Levy says: "If the distributors wish to they may license their product one at a time or any other way they please just so long as they do not condition the licensing of one picture or group of pictures on another."

Abram F. Myers, general counsel for Allied States Association, has viewed the Department's proposals as making illegal the sale of pictures one at a time. The Department has issued an invitation to film executives and lawyers confounded by the clause to visit Washington any time and "talk it over."

Question of Price Inducement Seen Becoming an Issue

On the Government's anti-block booking proposal, the MPTOA bulletin says:

"The question of price inducement to get an exhibitor to take more than one picture, or to discourage an exhibitor from picking out the most desirable picture, may become an issue in the ultimate legal interpretation of this provision by the courts. If it should be found eventually that the licensing of one feature is "conditioned" on the licensing of another feature if the price is raised on the one unless the other is licensed; or that an excessive asking price will only come down if both pictures are licensed, then the exhibitor may be faced with an inflexible adherence to the asking price on every picture under penalty of fine and imprisonment for the distributor who reduces the price or terms first quoted on every picture."

It is this clause that Mr. Levy believes is in need of clarification.

Elsewhere, on the Department's proposals concerning clearance: " . . . if you operate a theatre under a beneficial clearance and a competing exhibitor proves that that clearance unreasonably restrains his competition with you, then that clearance may be eliminated."

And, on the proposed prohibition of further theatre acquisitions: "It would seem that this provision is of great importance to "independent chains' even though they are not parties to the procedure. If this provision becomes law, why could it not be carried over to all situations, independent as well, where it is felt that further acquisition of theatres or interests will unreasonably restrain competition!"

Hollywood Entertains Mr. Biddle— And No Questions Asked

Hollywood Bureau

Francis Biddle, United States Attorney General, was entertained while in Hollywood this week from Washington.

Following a single press conference last week at which he emphasized that he was "not on a business trip", Mr. Biddle visited the studios and talked to executives, presumably not about the new Consent Decree for which his Department of Justice has asked the courts. His privately arranged itinerary included a luncheon at the Warner studios in Burbank and a small, select dinner party at the Ambassador Hotel in Los Angeles Sunday night.

Joseph I. Breen, Production Code Administrator, was host, for the Hollywood community, to his fellow-Philadelphian at the Ambassador dinner. Present, among others, were Y. Frank Freeman, Edgar J. Mannix, Leon Fromkess, Joe E. Brown, and wives. With Mr. Biddle were Charles Francis Carr, U. S. Attorney for southern California, and several local bankers.

It was all very informal, and all questions, particularly those about the business which Mr. Biddle wasn't on, were barred. However, for small talk over the salad course, Mr. Biddle wondered how many Democrats were around the banquet table. Mrs. Breen, wife of the host, replied:

"Now, now. No questions. After all, this is social and we aren't asking you any."

Nobody polled the guests on the questions they wanted to ask and didn't.

Wright to Participate in Bretton Woods Talks

Robert L. Wright, special assistant to Francis Biddle, Attorney General, and in charge of the motion picture section of the Department of Justice, will attend the meeting of the Independent Exhibitors of New England, Inc., at Bretton Woods, N. H., September 7 and 8, and join in informal discussions of the Government's proposals.

Members of the Conference of Independent Exhibitors are currently being polled by national Allied to see if they favor meeting with Allied's board at Bretton Woods or hold a separate session later. Last year they met in Chicago.

Fox Theatres Units Renew RCA Service Contract

The signing of renewal sound service agreements covering more than 300 theatres of the Fox groups has been announced by the RCA Service Company, which is beginning its ninth consecutive year of service to these houses. The theatres covered by these agreements are located in Wisconsin, the Rocky Mountain region, on the West coast, and in the Pacific northwest.

Arnstein Joins Film Classics

Eugene Arnstein has been appointed comptroller of the Film Classics home office in New York. Mr. Arnstein for 18 years was associated with the Warner and Fox Theatre circuits in Wisconsin as theatre manager, supervisor and booker.

MGM's "Dragon Seed" Holding Record Pace at Music Hall

MGM's "Dragon Seed," breaking additional box office records at the Radio City Music Hall, entered its seventh week there on Thursday. The film, starring Katharine Hepburn, was expected to gross $737,000 by the end of its sixth week, according to a midweek estimate by G. S. Eyssell, president and managing director of the Music Hall, establishing an all-time high for the theatre and breaking industry records set by "Random Harvest" early in 1943. A new admission record for 39 days was established when 808,788 admissions were reported.

At the Astor theatre, New York, MGM's "Kismet" wound up its first week with a new all-time high record for the theatre, including "Gone With the Wind" and "See Here, Private Hargrove."

"The Canterville Ghost," in 40 out-of-town openings, also set a number of box office records. The first four-day gross of "The Seventh Cross" at the Apollo theatre, Atlantic City, has broken the record for any MGM picture at the house.

At the Majestic theatre, Boston, Twentieth Century-Fox's "Song of Bernadette" entered its seventeenth week, establishing a new all-time record for continuous showing of a picture in that city.

United Artists Opens Office in Algiers

In line with its plans for expanding its distribution facilities in North Africa and the Near East, United Artists has opened a new office in Algiers, it was announced this week by Walter Gould, foreign manager. George Soulat has been named manager of this branch, which will supervise the distribution of United Artists product in Algeria, Tunis and Morocco. Al Lowe, general manager in South Africa, has arrived in Egypt to survey the possibilities for the early establishment of offices in Palestine and Syria.

Sterling Leaves Artkino

Philip Sterling resigned last week as head of publicity for Artkino Pictures, New York, and this week entered his new post as managing editor of Picture News Features, an agency representing independent photographers and packaging picture stories for the magazine field.

Calls Film Arbitration System Unlawful

Arthur's Attorney Attacks Decree as Continuing Alleged Conspiracy

In an attack upon the constitutionality of the Consent Decree, counsel for Harry Arthur, Jr., owner of non-defendant theatres in an arbitration proceeding brought by Adolph Rosecan, operator of the Princess theatre, St. Louis, charged Tuesday that the arbitration system is unlawful because it continues the alleged conspiracy and monopoly stated in the case of U. S. vs. Paramount, et al.

Russell Hardy, Mr. Arthur's counsel, made the attack before the St. Louis tribunal in asking for a dismissal of arbitration proceedings against the five consenting companies, brought by Mr. Rosecan. The request was rejected by the clerk of the tribunal.

Declaring that the companies named by Mr. Rosecan as interested parties in his original clearance complaint do not plan to submit to arbitration or accept any award which may result from such proceedings, Mr. Hardy asked that the proceedings be dismissed.

Non-Defendant Theatres Named

The non-defendant theatres are the Gravois, Shenendoah, Granada, Avalon and St. Louis theatres, operated by the St. Louis Amusement Company; the Ambassador, operated by the St. Louis Ambassador Theatre, Inc.; the Fox, operated by the Eden Theatre Company; the Missouri, operated by St. Louis Missouri Theatre, Inc., and the Shubert, operated by Service Group Theatres.

A Department of Justice spokesman in Washington pointed out Wednesday that even if the non-defendant theatres refused to take part in the arbitration proceedings, the board could order the distributors who are a party to the Decree to make whatever clearance change the award might specify.

If such clearance changes affected the non-defendant circuit theatres, their only recourse would be to ask the courts for an injunction restraining the distributors from changing their clearance in favor of the Princess theatre.

In his attack on the Decree, Mr. Hardy asked for dismissal of the arbitration proceedings on the grounds that they constituted a violation of Article I, Section 1 of the United States Constitution in that the action of the said parties and of the District Court creating that arbitration system constituted a usurpation of the legislative powers of the Congress.

Claim Constitution Violated

The authority vested in the American Arbitration Association and the Motion Picture arbitration tribunal and the method for arbitration of claims stated in the Consent Decree are unlawful and violate Article III, Section I of the Constitution, in that the AAA is not a court and has usurped judicial powers which the District Court has no authority to transfer to it.

The Consent Decree was not authorized by the Sherman Anti-trust Act because it is no remedy for the alleged monopoly stated in the petition of the U. S. vs. Paramount, et al.

The non-defendant theatres are not parties to the Decree, being unrelated to the defendants in the case and not having participated in the alleged monopolistic practices and, in fact, having been damaged by such practices.

And that the arbitration system is unlawful because it continues the alleged conspiracy and monopoly stated in the case of U. S. vs. Paramount, and all parties participating are engaged in alleged monopolistic practices.

And, finally, that the relief sought by the complainant is unlawful because it would deprive the non-defendant theatres of their property without due process of law, Article V of the amendments to the Constitution.

The clerk of the St. Louis tribunal has rejected the proposal for dismissal, it is understood, because there is no provision in the Consent Decree for such a motion and the clerk had to turn it down. Rule I of the Decree provides that any party named in an arbitration complaint may intervene and become a party to the proceeding by paying a $10 fee.

Further, since the U. S. Government and the five consenting companies are parties to the Decree, a non-signatory such as the St. Louis Amusement Company could not logically ask the AAA to dismiss such arbitration proceedings which would, in effect, serve to invalidate the Decree itself. When Mr. Rosecan filed for the Princess, he named the non-defendant theatres and they were then notified by the clerk of the tribunal. It was on this basis that they interposed their motion for dismissal.

Modify Clearance Award in Boston

The American Arbitration Association's appeal board in New York modified one award, sustained another in decisions on appeals, and received the appeal of a third, the AAA reported this week.

The Boston award involving E. M. Loew's clearance complaint against the five consenting companies was modified to give Mr. Loew's Winchester theatre, Winchester, Mass., the following clearance conditions: the Granada and Strand theatres of Malden, Mass., shall have a maximum clearance over the Winchester of 14 days, and the Strand of Woburn, Mass., and the University of Cambridge, shall have seven days' clearance over the Winchester.

Further, the Capitol of Arlington is not to have clearance over the Winchester on any pictures with respect to which the Winchester is subject to clearance or other restrictions in favor of the first run suburban theatres in Malden, Woburn or Medford. In addition, specific clearance arrangements were made for theatres in Malden, Woburn and Medford, in relation to pictures playing second run at the University, Cambridge, granting the Capitol a maximum clearance of one day. The appeal board added that Warner pictures at the Strand, and Paramount product at the Capitol were excepted from the award.

In the second appeal decision the board sustained the Chicago arbitrator's decision in dismissing a clearance complaint by the Gary Theatre Corporation, operators of the Palace theatre, Gary, Ind., and filed against RKO and Twentieth Century-Fox. The board ruled that the complainant had failed to prove that there was "no competition between the theatres in question and the clearance was unreasonable as to area," thereby upholding the arbitrator's dismissal of the complaint.

The Richard Ernst Realty Company, operator of the Liberty, Madison and Broadway theatres in Covington, Ky., filed an appeal of the dismissal of its clearance complaint against Loew's, Twentieth Century-Fox and RKO in the Cincinnati tribunal.

Deal with UA Is Still Possible, Rank Insists

London Bureau

J. Arthur Rank, in an exclusive interview earl this week, said flatly that a deal with Unite Artists for distribution of 10 of his and Two Citie films in the United States was still possible.

Mr. Rank said he and Gradwell L. Sears, UA vice-president and distribution head recently returned to New York, "hammered out agreements the basis of which demand amplification and ratification by UA in New York," hence the trip o Mr. Rank's emissaries, Barrington C. Gain and Dr. Alexander Galperson, to New York. (The trio arrived in New York from London early las week.)

Ronald Neame, who photographed such British productions as "In Which We Serve," "One o Our Aircraft Is Missing" and "Major Barbara," will leave shortly for the United States to inspect studio equipment and production organization in Hollywood on Mr. Rank's orders. This is viewed as being indicative of Mr. Rank's determination to start top-scale production, using Hollywood standards immediately after the war. Mr. Rank said that the chief defect of British pictures was due to the type of production equipment available hitherto and that he was "determined to remedy this situation."

In New York last Thursday Mr. Gain said, in substance, what Mr. Rank said, adding that he and Dr. Galperson were in New York to continue their search for "the most advantageous distribution agreement" for Mr. Rank's 10 films.

It is understood that Mr. Sears Thursday met with the United Artists' president, Edward C. Raftery, and other company executives, to discuss the deal, which Mr. Gain described as "provisional." Since then, none of those conferring has had any comment to make. The company's board of directors, which will have to pass on any deal for distribution of British product here, met at the home office in New York Tuesday but after the meeting official spokesman would make no comment.

In the earlier discussions between Mr. Rank and Spyros Skouras, president of Twentieth Century-Fox, when Mr. Skouras was in London, it is understood that the American company agreed to provide physical distribution facilities for Mr. Rank's films should he decide to distribute them through his Eagle-Lion Films in this country. In that event Eagle-Lion would have to provide the necessary manpower, and it is not considered likely that that will be attempted at present.

Thursday evening Mr. Skouras gave a dinner for Mr. Gain, Dr. Galperson, Arthur Kelly of Eagle-Lion, John Davis, Mr. Rank's financial advisor and Maurice Leon, attorney for Mr. Rank, at the St. Moritz Hotel, New York.

MGM District Managers to Visit Home Office

MGM district managers Sam Shirley, Chicago, and John P. Byrnes, Detroit, will arrive in New York September 25, when MGM resumes its plan to bring two field representatives into the home office for a week's visit. The plan, which has been in effect for a number of weeks, has been in suspension during the coast visit of William F. Rodgers, vice-president and general sales manager. Meanwhile, the scheduled visits of H. A. Friedel, Denver; C. J. Briant, New Orleans; J. F. Willingham, St. Louis, and D. C. Kennedy, Des Moines, have been postponed to a later date.

Change Corporate Name

The name of the Dominion distributing organization for Warner Bros., First National Pictures and Vitaphone short subjects has been changed from Vitagraph, Limited, to Warner Bros. Picture Distributing Company, Limited, according to an announcement by Wolfe Cohen in Toronto.

"Going My Way", McCarey Hit, sets World Record

From now on he will be The McCarey.

The sweeping, growing success of "Going My Way," Paramount's sensational box office triumph, makes history for the motion picture and confers a new order of fame upon Leo McCarey, producer, author and director of the picture.

It is probably the most completely one-man achievement in motion picture annals since David Wark Griffith's "The Birth of a Nation."

By whim of destiny it is likely to be the most highly rewarded creative performance in the art of the screen till now. Mr. McCarey's typical figure per picture has been $125,000. In the zeal of his pursuit of this project, through difficulties, he accepted a fee of $25,000, with a participation clause in the contract. It is now calculated that he will receive in total not less than $1,250,000 for his work. Calling his salary discount $100,000, he will be winning by at least twelve to one.

Heading for $7,000,000 And the End Not Yet

The picture is currently on its way into its seventh million of dollars in rentals and distribution revenues and the total in world gross is not to be forecast with accuracy.

Mr. McCarey's project went through a difficult path before it arrived at production. He arrived at his notion for the story several years ago, at which time and subsequently along the line it was rejected with vigor and finality by experts in authority.

There are assorted accounts of the history of the production. All concur in the fact that basic objection was had to the nature of the story and its components. It is probably correct, too, that Mr. McCarey handicapped his efforts in that while employed at RKO studios, he was ever looking afar for his cast. It is said that his very first notion was the top role for Spencer Tracy, of MGM, and then maybe James Cagney, and perchance also, and maybe originally, Bing Crosby, who pertained to Paramount all the while. All the conditions made it harder, less probable.

Anyway came the day when a trade deal found Mr. McCarey at Paramount to make a picture with Mr. Crosby. Still ardent about his story notion, the McCarey prevailed this time, even though the campaign included the convincing of Everett Crosby, brother and business manager of the singing star.

Excitement Lacking During Production

The over-all lack of enthusiasm higher up was evidenced by the modesty of the budget. No one on the lot in Marathon started to get excited as the making went on, although a flock of original discoverers may now appear any day.

The picture was screened at the studio in February and several persons liked it very well. It was a very nice little picture. Meanwhile some heavy budget attractions demanded attention, most of the attention.

"Going My Way" had its world premiere at the Paramount theatre in New York's Broadway May 3. When the box office customers got hold an astonishing success began to unfold. According to a midweek statement from Paramount's home office it has set new records in 2,420 of its initial showings.

LEO McCAREY

Charles M. Reagan, head of sales for Paramount, this week went on record with a forecast based upon past and current figures:

The picture, he said, "will gross, at the very least, seven million dollars, and the final figure will be somewhat above that, perhaps as high as ten or twelve million."

The previous gross record for regular price admission was held by Metro-Goldwyn-Mayer's picture "Mrs. Miniver," at a reported total gross figure of $5,500,000 or thereabouts.

Apologized for Ending Run in Chicago

In Chicago, where it broke records at the Chicago theatre, Balaban & Katz, in a newspaper advertisement apologizing to the citizenry for having to pull the film in behalf of previous commitments after a run of eight weeks, estimated that approximately 1,000,000 persons, or "almost one-third of Chicago's population," saw the picture. The advertisement said it "could go on and on indefinitely; but it must go to make way for other pictures."

When it opened at the Paramount theatre in Omaha the ushers got so caught up in the maelstrom of clamoring fans other theatres came to the Paramount's rescue with a brigade of outside ushers and usherettes. "Going My Way" then went on to play 17 days in this one-week city, and for an all-time record gross of $35,018.

In New York's Paramount it had a run of ten weeks limited only by other commitments, and in that time broke all attendance records. At Brooklyn's Paramount it ran for eight weeks, topping the previous long-run record by three weeks. In Newark, N. J., where no other picture had run longer than four weeks, "Going My Way" was kept on the screen for six.

In Philadelphia the film played at the Mastbaum longer and to more people than any picture to play the city. In San Francisco it was the only picture ever to play four weeks at the 5,000-seat Fox theatre. At the Majestic theatre in Dallas it returned a gross of better than 50 per cent more than any previous film for a $34,000 total.

Seen by One-Third Of Buffalo People

In Buffalo "Going My Way" shattered every known record, and in five weeks at the Great Lakes theatre played to 250,340 patrons, as in Chicago approximately one-third of the city's population. It moved out of the Great Lakes to make room for other commitments and into the Hippodrome to continue its run.

At the United Artists theatre in Detroit, record grosses held through its first four weeks, in fact climbed. In the first week it did $26,005; in the second, $25,129; the third, $25,100; in the fourth week and the first as a single feature, $27,955. On its fifth weekend, the last figures to be reported, the film grossed $16,689, for its best weekend of the run.

Viewing the gross records from a national point of view, the Detroit figures are pertinent. Mr. Reagan pointed out that the picture has had its phenomenal appeal as result of word-of-mouth advertising, resulting at times in slow starts and frenzied finishes. In most every major situation the grosses gained momentum with the run.

Producer Was Miner, Then A Lawyer

Mr. McCarey has arrived by the long, long road of experience. He was born in Los Angeles in 1898. He was a while finding his career. First he had a fling at mining, with pick and shovel. Then he turned to the law, but when he was thirty, in the year 1918, he went to Hollywood and the pictures. Early he became associated with Tod Browning, engaged in the writing, directing and "gagging" of two-reel comedies. He had found his course. He appears to have been born with a penetrating whimsy. Charles Laughton, who knows lines when he reads them, has observed of Mr. McCarey that he "is not only a great director but also is the greatest comic mind now living."

Among Mr. McCarey's pictures are "Ruggles of Red Gap," "Let's Go Native," "Duck Soup," with the Marx Brothers; "Six of a Kind," "The Kid from Spain," "The Milky Way," "The Awful Truth," "Love Affair," "Once Upon a Honeymoon."

Reports from London indicate that "Going My Way" is on the way to capturing large English audiences. When it opened at the Plaza theatre in Britain's capital huge crowds that had defied air raid warnings of coming robot bombs were on hand to buy tickets. Despite the daily rain of robots business at the Plaza remained "very good," to quote the report.

British Newsreels Sign Basic Labor Agreement

Comprehensive Charter Is Seen as Setting Pattern for Future Negotiations

London Bureau

The Association of Cine Technicians and the Newsreel Association of Great Britain have issued jointly a statement outlining an agreement of terms of employment likely to become the pattern of all future labor negotiations in the industry here.

Claimed as the most comprehensive charter of labor conditions ever obtained by film workpeople in this country, it not only regulates minimum salaries, but provides for working conditions to cover payment for overtime, insurance for employees working outside the company's premises, holidays-with-pay, payment of salaries for agreed periods to employees away sick, and a limitation of the number of learners who may be employed. The agreement is commonly recognized as a considerable achievement by the ACT and a personal triumph for George H. Elvin, the Association's general secretary.

Elvin Labor Party Leader

Mr. Elvin is a young man regarded in the Labor Party hierarchy as one of its up-and coming leaders. He puts in long hours as secretary of the party's research bureau; will achieve eminence, if he does so, by virtue of quiet soundness of knowledge rather than spectacular, pyrotechnic, defiance of the "boss-class."

Years since—trades unionism then had a faint flavor of anathema in motion picture circles—Mr. Elvin began organizing the elite of studio and other technical employees into a working association. Wisely, as most observers now think, he and his prime coadjutor, Kenneth Gordon—chief cameraman of Pathe News—left the wider field to exuberant Tom O'Brien's National Association of Theatrical and Kine Employees, counterpart in this country of IATSE in the U. S.

Comes now this latest Elvin success which, although it affects the working conditions of approximately 100 people only, doubtless will become the pattern of others to be negotiated in the future. Despite the few concerned, the agreement is noteworthy in the sense that it was obtained in the face of obstinate resistance by certain elements in the Newsreel Association's membership. So pronounced was that opposition, so reluctant the elements mentioned to concede the technicians' demands, that Mr. Elvin was constrained to invoke the interference of the Ministry of Labor.

Umpire Made Decision

An independent umpire—Mr. William Gorman, K.C., one of the country's foremost legal practitioners—was nominated by the Ministry to adjudge between the claims of the rival parties to the dispute. Mr. Gorman held four hearings only of the respective arguments; forthwith issued his award which is now accepted in the present agreement, which concedes, moreover, practically every claim made by the men.

The 100 men concerned include all the cameramen, sound recording technicians, cutters and editors, librarians and projectionists, employed by the five newsreel companies operating in the country, British Movetonews, Gaumont-British, British Paramount News, Pathe Gazette, Universal News.

Minimum weekly rates of pay are fixed as follows (£1 is equal to approximately $4):

Camera Department: cameramen (silent), first six months, £8, next 12 months, £10.10; thereafter, £13. Cameramen using sound cameras: first six months, £10.10; next 12 months, £13; thereafter, £15.10.

All Departments Included

Sound Department: sound recordists: first six months, £8; next 12 months, £10.10; thereafter, £13. Sound camera operators (recording department): first six months, £5.10; thereafter, £6.10. sound loader and assistant: £2.10. Sound truck assistant, £5.

Cutting and Editing Department: chief cutter, £13; second cutter, £10; sound music and effects cutter, £10; assistant cutter, £6.

Library Department: chief librarian, £7; second librarian, £4.10.

Projection Department: first projectionist: £6; second projectionist, £4.

In addition to these minimum salaries, the agreement provides that all employees 21 years of age and over, whose normal salaries do not exceed £17.10 per week, shall receive a cost of living bonus of 23 shillings (£1.3 per week so long as the present Ministry of Labour cost of living index is at its present figure of 201, provision being made, also, for appropriate adjustments on the rise or fall of the index figure.

Insurance of employees, long a subject of dispute, is fixed this way: (a) While working in places within the British Isles and Eire, £3,000 per man during the period of the present war, £2,000 after the cessation of hostilities; (b) While working in other places, £5,000 where the country is at war with any other power, or has been at war within the previous 12 months; £3,000 elsewhere.

Narrow, comprehensive, regulations are laid down in regard to normal working hours, overtime and expenses, subsistence allowance when absent from London on an employer's business, "dangerouse work allowance," annual holidays, sick leave.

Few "Learners" Permitted

The number of "learners," says the agreement, admitted into any department shall not exceed the rate of one per year for every 10 technicians employed in that department. This business of "learners" has caused more resentment in the newsreel setup than any other subject. At one stroke, Mr. Graham has conceded the whole of the ACT case.

Doubtless to be regarded by many as this lengthy document's most significant feature is its provision that any dispute occurring in future between a constituent member of the Newsreel Association and the ACT shall be decided forthwith by a Conciliation Committee appointed by the Ministry of Labour; all talk of strikes or lockouts thus is out.

But there's another provision in which the informed few will see the wisdom of Mr. Elvin. "Nothing herein contained," runs the agreement, "shall be so construed as to preclude any member of the Newsreel Association from engaging technical employees who are not members of the ACT. . . ." That scotches any "closed shop" controversy.

Paramount Plans British Product

Paramount will resume production in England in addition to its pending British production by Hal Wallis, John W. Hicks, the company's vice president and foreign manager, said in New York this week. Besides satisfying quota requirements the Paramount films will be geared to the world market, he said.

Paramount's plans for British production were completed at a conference in New York last week among Mr. Wallis, Mr. Hicks, Barney Balaban Paramount president, and David Rose, the company's British manager.

"We are going to take each individual foreign distribution situation and start with a clean slate," Mr. Hicks said. "We may decide in some countries where we operated before, to sell our product When the time comes, if it is necessary, we will dub in French and Italian in order to compete in these markets. We will have a full supply of dubbed pictures." Spanish dubbing plans, he added, depended on how this type of product was received in the Latin-American countries.

British Studio Workers Agreement Ratified

Economic and general working conditions of hundreds of British studio workers were improved considerably this week with the ratification of an agreement between the unions and the British Film Producers' Association.

The new deal provides for the conversion of all hourly-paid employees to a weekly wage; an existing war bonus of $4.40 weekly has been merged with the basic wage, representing a wage increase with a new weekly war bonus of $3 added; all workers will receive full pay for holidays and pay for sick leave.

The new arrangement is credited to J. Arthur Rank, British leader, who argued that the efficiency of British studios is impaired unless there is reasonable security for tenure of employment for even the lowest-paid workers. He said it was necessary to "fight hard" to persuade other film producers of the advisability of pursuing the plan effected.

Lower Scales for Children Bring Little Increase

The lowering of theatre admissions for children between 12 and 16 years, which went into effect Friday in New York neighborhood houses, has resulted in no appreciable increase in attendance from members of that age group, a survey of weekend business indicated this week.

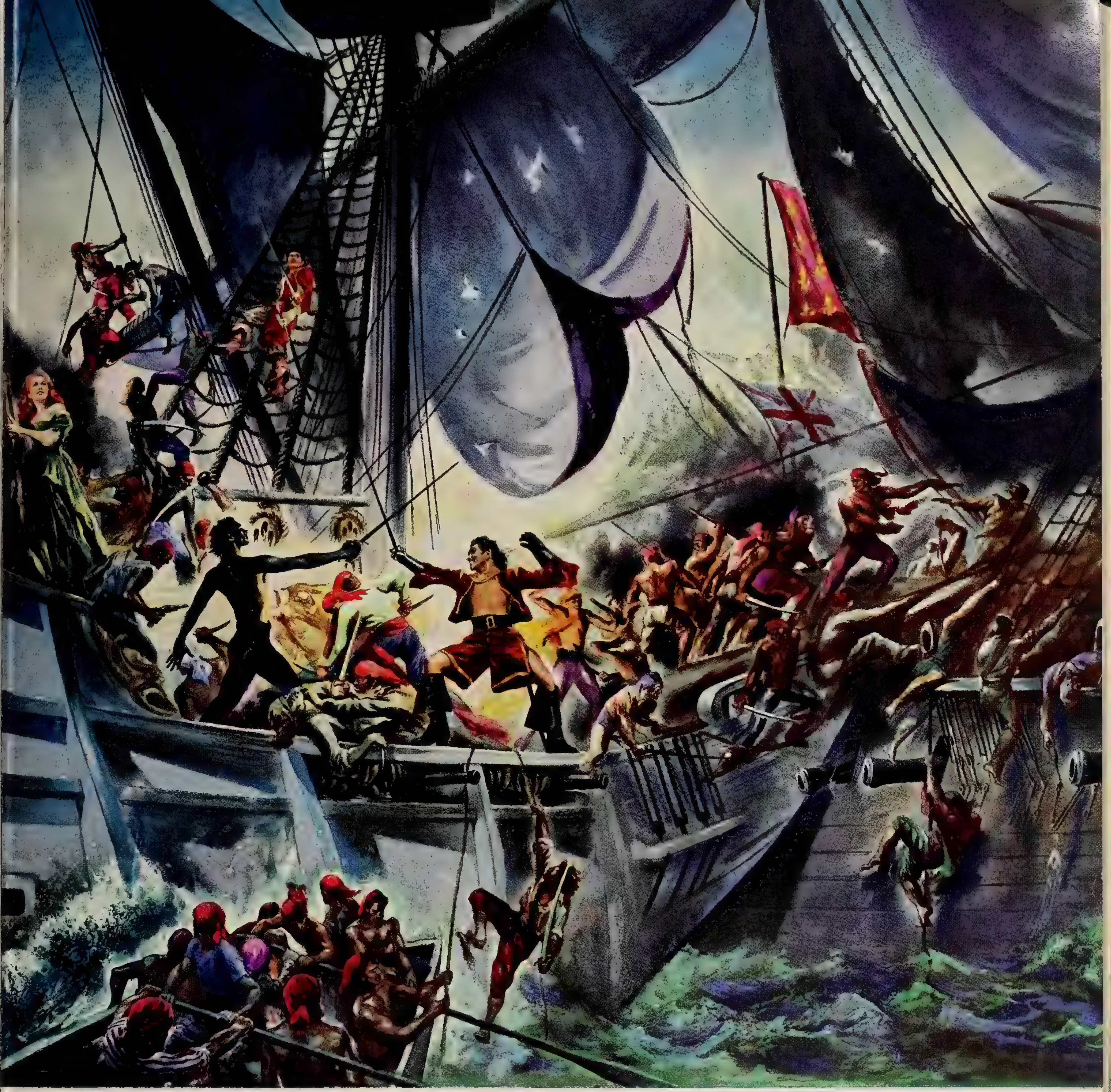
Loew's Theatres, many of which were playing "Once Upon a Time," regarded as having a strong appeal to youth, reported no noticeable increase over the weekend. The Century Circuit likewise said that the number of children attending was about the same as on preceding weekends. Century attributed the lack of an increase, at least in part, to the fact that the lower admissions had not been extensively advertised.

RKO Theatres, which had advertised the new rates widely, also reported that there was little increase in business.

WLB Approves Studio Pact With Eastern Companies

A new contract between the eastern film and newsreel companies and IATSE Local 52 in New York covering 200 production workers and 50 newsreel workers, has been approved by the War Labor Board. While the production workers are in New York, the newsreel workers also include members of Local 476, Chicago, and the newsreel workers of Local 695, Hollywood.

The new agreement, retroactive to January 1, 1944, provides a 15 per cent increase for the production workers and five per cent increase for the newsreel workers. The contract can be reopened at the end of two years for wage adjustments. Sal J. Scoppa, business manager of Local 52, and Pat Casey, producers' labor contact, negotiated the agreement with the companies.



Let's get back to

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will soon present, in supreme Technicolor,
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the author of "Rebecca"

—with no Mission but to delight Millions with its sumptuous Beauty and its gloriously Daring tale of Love.

JOAN FONTAINE
ARTURO DE CORDOVA
in

Frenchman's Creek

A MITCHELL LEISEN PRODUCTION
with
Basil Rathbone • Nigel Bruce • Cecil Kellaway
Ralph Forbes • Harald Ramond

IN TECHNICOLOR

B. G. DESYLVA, Executive Producer
Screen Play by Talbot Jennings • From the Novel by Daphne du Maurier
Directed by MITCHELL LEISEN

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Government Rush Legislative Plans On Reconversion

Washington Bureau

Congress and the Administration are engaged in a race against time, striving to build a firm foundation for post-war reconversion before the fall of Germany, which will be as important to exhibitors as to manufacturers who for two years or more have concentrated on war production to the detriment of their normal trade.

In Congress, legislation dealing with post-war unemployment and with the disposition of some $75,000,000,000 or more of surplus property is being rushed through, to give assurance to industry and labor against an after-war slump.

Industrial leaders believe that within 60 days after the capitulation of Germany, despite anything the Administration may do, 5,000,000 persons will be out of work, and in some quarters the figure is placed even higher. National income will drop another $1,000,000,000 a month as a result of the expected prompt abandonment of the 48-hour week with its eight hours of overtime pay. These two factors may mean a noticeable decline in theatre admissions in the war productions centers where the cutbacks are most pronounced.

In the war agencies, regulations are being issued dealing with the expansion of civilian production and the pricing of new products which are expected to follow on the heels of victory in Europe.

Start Lifting Restrictions

Although the War Production Board August 15 issued the order which will permit expansion of civilian output—including booth equipment—as materials, manpower and machinery become available, the first real step toward de-control of industry was taken last week when it lifted restrictions on colors and styling of footwear. The rationing of shoes will continue, but manufacturers now have a greater measure of freedom to produce new models than at any time in the past two years, subject only to a prohibition against the employment of additional labor for that purpose.

WPB officials have indicated that similar orders will be issued respecting other commodities as rapidly as changing conditions permit, with possibilities that within a relatively short time exhibitors will be able to procure new seats, carpets and other items which have been off the market entirely or to great extent since our entry into the war.

The tapering off of military requirements which will follow the knocking out of Germany also is expected to ease the situation with respect to small motors, ball bearings and electronic components, paving the way for a quick stepping up of the production of projectors and sound equipment.

To Remove Price Controls

Price Administration officials have announced that rationing of civilian goods will continue only so long as supplies remain tight, and that price controls will be lifted as soon as conditions are normalized.

OPA's problem of most immediate concern is that of the prices to be permitted for new goods coming on the market—in the case of exhibitors, seats, carpets and other furnishings and new models in booth equipment. The formula for such items —expected to cost more to produce than pre-war goods because of increases in labor and other costs over the past three years—probably will be actual cost of production plus usual margins, working out at levels somewhat higher than before the war.

Larkin in GOP Post

Mark Larkin, on loan to the War Activities Committee from the Motion Picture Producers and Distributors of America, has resigned to join the Duane Jones advertising agency. The agency, which is buying time for the National Republican Committee in the presidential campaign, will loan Mr. Larkin to the committee as radio publicity director.

Attendance Off 60% in Carolina Epidemic

In North and South Carolina, the infantile paralysis situation is such that theatre owners and operators have suffered a 60 per cent decrease in attendance, according to an estimate by Mrs. Walter Griffith, secretary of the Theatre Owners of North and South Carolina.

The Earl theatre, New Oxford, Adam's County, Pa., closed last week, due to the infantile paralysis regulations in that county. The theatre, owned and managed by William Snyder, plans to remain closed until September 11.

In New York City, 564 cases had been reported by August 23, but Health Commissioner Ernest L. Stebbins declared "there is in no way a serious epidemic." In Pennsylvania, 300 cases have been reported so far this year, but health authorities do not contemplate ordering the closing of places of assembly. In Philadelphia, the presence of polio has been a source of concern to the local exhibitors.

Allied Attacks Goldwyn Move

Allied States Association, in a bulletin released Monday, urged that the "whole story be told" regarding Samuel Goldwyn's recent leasing of a dance hall in Reno, Nev., for the showing of "Up in Arms" upon failing to negotiate a deal with T. & D. Enterprises, Inc., for one of the circuit's Reno theatres.

At the same time the Society of Independent Motion Picture Producers had taken no action on the theatre monopoly charges made by Mr. Goldwyn. Mr. Goldwyn and Walt Disney, who joined with Mr. Goldwyn in making the charges, are both members of SIMPP.

The Allied bulletin said: "By this publicity stunt Goldwyn planted in all the leading newspapers the idea that the exhibitors of the country were unfairly barring his pictures from their screens. But the screens are all occupied by somebody's pictures and if only the Goldwyn pictures are absent the fair inference is that his terms are exorbitant. . . . The story as published is unfair to exhibitors, certainly to the great majority of them, and we hope the press will see fit to give some space to the other side of the story."

Business Up 35% In Panama

Guy Croswell Smith, United Artists manager for the Canal Zone, Venezuela, Ecuador and Central America, said on a visit to New York this week that business in Panama had increased more than 35 per cent over pre-war years, while there had been a rise of 25 per cent in the rest of his territories. Mr. Smith's territory covers 11 countries, has 15,000,000 persons and about 500 theatres. His headquarters are in Cristobal.

The 65 theatres in Panama were enjoying a boom because of the influx of U. S. troops and defense activities, Mr. Smith said. He observed that the public in the territory was showing an increased interest in Spanish-language films, especially Mexican.

Previously American films had 90 per cent of the market, with 10 per cent going to Spanish product, but in capital cities, American films now obtain only 65 per cent of the playing time and in the interior it has declined to 50 per cent, with the exception of Panama, where English is widely spoken.

Warners Set Short Releases

Following conferences in Hollywood last week between Jack L. Warner, executive producer; Norman H. Moray, short subject sales manager, and Gordon Hollingshead, head of shorts production, the following subjects have been set for September release: "Let's Go Fishing," "Proudly We Serve," "Bob Wills and His Texas Playboys" and "California, Here We Are."

20th-Fox Reports 26-Week Profit Of $6,338,433

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., has reported consolidated net profit after all charges for the 26 weeks ended June 24, 1944, of $6,338,433. After deducting dividends on prior preferred and convertible preferred stock, this amounted to $3.12 a share on the 1,742,006 shares of common stock outstanding.

The consolidated net profit after all charges reported by the corporation for the 26 weeks of 1943 not including National Theatres and Roxy Theatre, was $3,843,249, equal, after deducting dividends on the convertible preferred stock, to $1.81 a share on the 1,742,000 shares of common stock then outstanding.

Bought Interest in 1943

On July 9, 1943, the corporation bought the outstanding 58 per cent interest in National Theatres Corporation and it became a wholly-owned subsidiary. For the purpose of comparison with the above profit of $6,338,433 for the first 26 weeks of 1944, had National Theatres been wholly-owned from the beginning of the year 1943, the profit for the first 26 weeks of that year, including Roxy Theatre, Inc., would have been $5,535,279. After deducting dividends on the convertible preferred stock, the only preferred stock outstanding at that time, this was equal to $2.78 a share on the common stock.

For the second quarter, ended June 24, 1944, the consolidated net profit after all charges was $3,152,131 compared with a profit for the first quarter of 1944 of $3,186,302. The profit for the second quarter of 1943 on a comparable basis was $2,862,506.

The detailed 26-week consolidated statement follows:

INCOME:	
Gross income from sales and rentals of film and theatre receipts	$84,718,836.33
Dividends	101,093.75
Rents from tenants and other income	2,891,861.66
	$87,711,791.74
EXPENSES:	
Operating expenses of exchanges and theatres, administrative expenses, etc.	$41,529,538.71
Amortization of production and other costs	21,661.765.52
Participation in film rentals	1,435,039.71
	$64,626,343.94
	$23,085,447.80
DEDUCT:	
Interest and bond discount and expense	$ 266,628.20
Depreciation of fixed assets, not including depreciation of $338,417.77 on studio buildings and equipment, etc., absorbed in production costs	1,096,019.27
	$ 1,362,647.47
Net profit before provision for Federal taxes and portion applicable to minority interests	$21,722,800.33
Provision for Federal taxes on income:	
Normal and surtax	$ 2,100,000.00
Excess profits tax less post-war refund of $1,380,000	12,420,000.00
	$14,520,000.00
	$ 7,202.800.33
Portion of net profit applicable to minority interests	$ 864,367.31
Net Profit	$ 6,338,433.02

The board of directors has declared a quarterly cash dividend of $1.12½ per share on the outstanding prior preferred stock payable September 15, 1944, to stockholders of record at the close of business September 5. A cash dividend of 37½ cents per share for the third quarter of 1944 on the outstanding convertible preferred stock is payable September 30 to stockholders of record September 15. A quarterly cash dividend of 50 cents per share on the outstanding common stock is payable September 30 to stockholders of record September 15.

GPE Buys Ampro, Plan Expansion in 16mm

Hines Announces Purchase of Chicago Substandard Equipment Company

Operations in the 16mm field of the General Precision Equipment Corporation — International Projector, National Theatre Supply, etc. —have been importantly expanded with control of the Ampro Corporation, large Chicago manufacturer of 16mm and 8mm projectors and for many years one of the principal sources of substandard equipment.

Purchase of the controlling interest in Ampro was announced this week by Earl G. Hines, president of General Precision. Acquisition of the controlling stock, for an undisclosed amount, was entirely by cash, Mr. Hines said, involving no transfer or issue of new stock of GPE. Immediate operations of the new subsidiary will remain, it was stated, under its present management.

Second Unit Added by GPE

Ampro is the second manufacturing concern in the 16mm field to be added to GPE's motion picture and television organization within the year. Last October the corporation purchased outright the Motion Picture Engineering Corporation, also of Chicago, which manufactures a variety of equipment for industrial applications of motion pictures. Other equipment, such as 16mm and 8mm cameras, will be added after the war, said Mr. Hines.

The only prior association of GPE with substandard motion pictures has been through the manufacture by the International Projector Corporation of a 16mm camera. This was discontinued prior to the war. The new acquisitions and plans have been prompted by the expectation of a much wider use of substandard films.

In citing the direction of this growth, Mr. Hines restricted his description of post-war prospects to industrial, educational and home applications, though of course these prospects include uses for public entertainment at least by mobile exhibition enterprises in regions of the world without theatres, and possibly, should suitable product become consistently available, by a special class of small theatres serving remote communities.

Luce Important Stockholder

The relatively small cost of 16mm inevitably emphasizes substandard motion pictures in the general extension of the film to purposes of expression, supplementing the printed word, that has been brought about by the war and is expected to continue afterward. An important stockholder in GPE, with a representative in its directorate, is Henry Luce, publisher of *Time*, *Life* and *Fortune*.

"During the war period," Mr. Hines said, "the use of 16mm motion picture film and projection equipment has been tremendously expanded, since all branches of the armed services have used it for training programs, for extension teaching, and for entertainment. The value of motion picture instruction films has long been recognized by some of the leading schools of the country. The successful use by the armed forces on a great and varied scale has shown educators and industrial concerns as never before the rapidity with which information can be imparted to groups of students by this method. Undoubtedly, the use of visual aids to educational programs will, when peace comes, be greatly stimulated by this experience."

Pointing out that there are approximately 15,000 substandard projectors in American schools, he said that the placing of 16mm projectors in every classroom of some schools is contemplated.

Mr. Hines also predicted greater use of films by commercial companies to stimulate sales and instruct employees.

Through Regular Channels

"For home use," he added, "the demand for 8mm silent films and 16mm sound and silent pictures was growing rapidly before the war. For the duration this market was frozen. With the improved equipment that will be available after the war, a considerable expansion is anticipated."

Distribution of the Ampro equipment, it was stated, will continue through the regular channels of that company.

Its new facilities for the manufacture and sale of substandard equipment give GPE interests embracing all apparatus for the exhibition of motion pictures, both by film projection and by television. Additionally, the Cine Simplex Corporation in Syracuse, N. Y., another subsidiary, was developing, before entering war production, a 35mm camera.

Plan to Narrow Academy Vote

Voting for future awards of the Academy of Motion Picture Arts and Sciences will be confined to groups having representation among the winners if the new directorate to be elected next month in Hollywood approves a plan to eliminate extras, unit managers, assistant directors and screen story analysts, thereby reducing ballots from an average of 10,000 to about 6,000.

The move is designed to remove the recurrent charge that politics have been influencing awards through the studios' influence allegedly exercised on extras who hold the balance of voting power through weight of numbers.

The remaining 6,000 will include senior members of the Screen Actors Guild and Screen Directors' and Screen Writers' Guilds and all Academy members including those in the following sections of the Academy: music, film editing, sound, photography, technicians and short subjects.

The new plan will apply to awards for the top actress, top actor, best production, best director and best writer. Technical and short subject awards will not be affected. The nominations for the best production will be reduced from 10 to five, thus making contestants in this group numerically uniform with the other major groups.

Wayne Morris Awarded Naval Heroism Medal

Wayne Morris, former Warner Bros. star now in active service as a lieutenant in the Navy, has been awarded the Distinguished Flying Cross for "heroism and extraordinary achievement" in attacking and destroying enemy aircraft in the South Pacific. Mr. Morris is currently being seen in the release of "Brother Rat."

Cites Films' Value In Navy Morale

Further testimony to the effective job motion pictures are doing for morale in the armed forces came to MOTION PICTURE HERALD this week in a private letter from a naval officer who said, "We find some of the sailors who rate liberty actually preferring to stay aboard for the movies at night. For your information it takes just about an earthquake or the Chicago fire to keep a sailor on board when he rates liberty ashore.

"Let me give a word of praise to the motion picture business," the officer continued, "for the much improved job that is being done on the distribution of films in the past few months. Up until three months ago the pictures available to us, i.e. a ship of this size (a Destroyer-Escort), were scarcely better than grade B films. In the past few months we have been getting all the latest pictures and at times before they are playing in New York. The last time in we had such pictures as "The Adventures of Mark Twain," "Cover Girl," "Lady in the Dark" and "Broadway Rhythm." Musicals seem to be the biggest drawing card and on this score it seems too bad that they do not make available some of the better musical pictures made in the past seven or eight years. A good old picture goes over far better than a new grade B picture."

The Navy too has a double feature problem: "Even on shipboard I am unable to get away from the double feature. When in port the men requested that we work with another ship so that two projectors are available each night and also two pictures. One night we have the movies on board our ship using the equipment of both ships and the next night we have the movies on the other ship. This avoids the necessity of having to wait while each reel is changed.

The last trip out we started the practice of having movies at sea each night. This has done more for the morale than anything we have attempted so far. Our only trouble is in obtaining pictures. They will only give us three films each trip which means that after nine nights there is nothing more to show. This works out very well for a short trip but when you are at sea for four or five weeks, it is not so successful. It seems unfortunate that a lot of old pictures cannot be released for just such a purpose as this," the naval officer concluded.

Films Keep Pace with U. S. Troops in France

Motion pictures are keeping pace with our troops in France, despite difficulties, according to Lieut. Colonel Sidney Lund, just returned to the United States from a tour of the French invasion coast. In one recent case, a courier with a shipment of films spent three days trying to catch up with Lieut. General Patton's headquarters. Each time he arrived at the designated spot he found the headquarters had moved forward.

On the northern French front alone an average of 530 film shows a night are presented. In some cases films moving up with the troops are shown within a few miles of the enemy lines. Colonel Lund, former Hollywood executive, reported to Colonel E. L. Munson, chief of the Army Pictorial Service.

There are 700 projectors in use in France, and audiences range from 80 to 500, according to Colonel Lund.

Warner Films for France

French-dubbed prints of "Sergeant York," and "All This and Heaven Too" have been turned over by Warner Bros. to U. S. officials for immediate showing to civilians in liberated areas of France, in what is claimed to be the first American films thus scheduled.

Mabel Condon Enters Publicity

Mabel Condon, writer and publicist, this week joined the public relations staff of Russell Birdwell and Associates and has been assigned to its New York office. Before entering public relations work, Miss Condon was a magazine and motion picture writer.

THE HOLLYWOOD SCENE

Completed

COLUMBIA

Dormant Account
  (Darmour)

MGM

Autumn Fever
Ziegfeld Follies

MONOGRAM

Case of the Missing
  Medico
Murder in the Family

PARAMOUNT

Out of This World

PRC

Song of Six Guns
Phantoms of Wild
  Valley
Town Went Wild

REPUBLIC

Faces in the Fog
Flame of Barbary Coast

20TH CENTURY-FOX

Sunday Dinner for a
  Soldier

UNIVERSAL

Musical Roundup
Queen of the Nile

WARNERS

Roughly Speaking
Hollywood Canteen

Started

COLUMBIA

Raiders of Quanto
  Basin

MGM

Telltale Hands
  (tentative title)

PRC

Untitled Buster Crabbe

REPUBLIC

Thoroughbreds
Big Bonanza

20TH CENTURY-FOX

Billy Rose's Diamond
  Horseshoe
Hangover Square

UNIVERSAL

Accent on Rhythm

INDEPENDENT

A Boy, a Girl, and a
  Dog (W. R. Frank)
Mom and Dad
  (Associated Film
  Producers)

Shooting

COLUMBIA

Tonight We Dance
Hello, Mom
Tonight and Every
  Night
Woman's Privilege

MGM

Thrill of a Romance
Gentle Annie
The Clock
Dr. Red Adams
Anchors Aweigh
Airship Squadron 4
Music for Millions
Son of Lassie

MONOGRAM

They Shall Have Faith

PARAMOUNT

Dangerous Passage
  (Pine-Thomas)
Out of This World

PRC

Hollywood and Vine

RKO RADIO

China Sky
Two O'Clock Courage
Pan-Americana
Isle of the Dead
  (temporarily sus-
  pended)
Experiment Perilous
It's a Pleasure
  (International)
Wonder Man
  (Goldwyn)

REPUBLIC

Next Comes Love
  (Sydney Williams)
Lake Placid Serenade

20TH CENTURY-FOX

Nob Hill
Winged Victory

UNITED ARTISTS

Great John L
  (Crosby)
High Among the Stars
  (Rogers)
Brewster's Millions
  (Small)
House of Dr. Edwardes
  (Vanguard)

UNIVERSAL

Arsene Lupin
Can't Help Singing
Penthouse Rhythm
  (formerly "Accent on
  Rhythm")

WARNERS

God Is My Co-Pilot
Pillar to Post
Of Human Bondage
Corn Is Green
Objective Burma

Production Slackens as Work Starts on 10 Films

Hollywood Bureau

Production activity, which has remained unusually steady throughout the summer months, slackened off a bit last week. Sixteen features were completed, and work started on 10, two of which are being made by independent producers who have as yet made no known releasing arrangements for their product.

Twentieth Century-Fox trained cameras on two: "Hangover Square" and "Billy Rose's Diamond Horseshoe." The former is a psychological melodrama about a murderer with a split personality, with George Sanders, Linda Darnell, Laird Cregar, Reginald Gardiner, Faye Marlowe, Alan Napier and Frederick Warlock in principal roles. Robert Bassler is producing, John Brahm directing.

"Billy Rose's Diamond Horseshoe" is a story of show business which George Seaton is directing for William Perlberg, producer. The cast includes Betty Grable, Dick Haymes, Beatrice Kay, William Gaxton, Phil Silvers, Carmen Cavallero, Dorothy Day, Roy Benson and George Medford. Seaton, a writer, directs for the first time.

Republic Starts Work On Two New Films

Republic also started work on two: "Thoroughbreds" and "The Big Bonanza." The first is a story of the devotion of a cavalry officer to his horse, and the principal players are Tom Neal, Roger Pryor, Adele Mara and Gene Garrick. George Blair directs, Lester Sharpe is the associate producer. The second is a Western with Richard Arlen, Jane Frazee, Robert Livingston, George "Gabby" Hayes and Lynn Roberts. The associate producer is Eddy White; George Archainbaud, the director.

Columbia started a Western, "Raiders of Quanto Basin," with Charles Starrett and Carole Mathews. Colbert Clark produces, Vernon Keays directs.

MGM's new venture is tentatively titled "Telltale Hands." It's a melodrama about service men, which Edward Cahn is directing for Producer Jerry Bresler, and constitutes the latter's first feature for the studio. The cast includes Edward Arnold, Selena Royle, Audrey Totter and Hume Cronyn.

PRC started work on a Western starring Buster Crabbe, so far untitled. Sigmund Neufeld is producing, Sam Newfield directing.

Universal's new feature is "Penthouse Rhythm." In it are Rod Cameron, Arthur Treacher and Billie Burke. Edward Lilley is the director, Bernard Burton the associate producer.

Barney Sarecky and William Beaudine, Monogram producer and director respectively, have been loaned to Associated Film Producers to make a romantic drama titled "Mom and Dad." Cast has not yet been announced.

W. R. Frank's production is called "A Boy, a Girl and a Dog." Lionel Stander, Nancy Evans and Frank Vosper have the leading roles, and Herbert Kline is directing. No distribution for either one is set.

Bronston to Dub Three Films in German

Recent developments in the European theatre of war have led Hollywood producers to hope for an early Allied victory, and to prepare their product in accord with that hope. Not long ago Walt Disney announced that both "Saludos Amigos" and "Fantasia" were being dubbed in German. Now Samuel Bronston says that his next three pictures, "Decision," "Ten Little Indians" and "Borrowed Night," will be dubbed in that language as well as in Italian and French.

▽

MGM has purchased Joseph Pennell's best selling novel, "The History of Rome Hanks" and plans to put it into production shortly. . . . RKO Radio bought "First Man in Tokyo," an original by J. Robert Bren and Gladys Atwater, and will rush it into production for release while the capital of Japan is still front page news. . . . Producers E. H. Kleinert and Irving Vershel have an option on the song, "Without Your Love," and are building a story based on the title for their next PRC production. Alexander-Stern Productions, at the same studio, bought an original by Marshall Kingsley, title "Traffic in Souls."

▽

Irving Pichel has been signed to direct "Colonel Effingham's Raid," which will mark Lamar Trotti's debut as a producer for 20th Century-Fox. . . . Herman Boxer, who until about six months ago was connected with the shorts department at MGM, has joined PRC as associate producer. . . . Jerome Cady and John Tucker Battle, two of 20th Century-Fox's top writers, have been assigned to write the screenplay of "Rickenbacker," which Lloyd Bacon will direct. . . . Irene Dunne will be starred in "Over 21," Sidney Buchman's first production under his new deal with Columbia.

Personnel Intelligence About Hollywood

Henry Hathaway has signed a new two-year director's contract with 20th Century-Fox. . . . Arrangements have been made by Columbia to split the acting contract of David O'Brien with PRC on a long term deal. . . . Samuel Goldwyn has engaged Donald Woods for the male lead in "The Wonder Man," Technicolor comedy which stars Danny Kaye. . . . Alex Gottlieb has been assigned to produce "Honeymoon Freight" for Warners. . . . Mantan Moreland has been signed for the leading comedy role in two more of the "Charlie Chan" series at Monogram. . . . Stuart Erwin and Ruth Donnelly have been signed for "Nobody Lives Forever," which Jean Negulesco will direct for Robert Buckner, producer, at Warners. . . . A seven-year-old Irish girl, Sharon McManus, has been signed to a term contract at MGM and given the title role in "Tenth Avenue Angel," which Ralph Wheelwright will produce.

William Dieterle has been borrowed from David O. Selznick to direct "The Love Letters," one of the first two pictures to be produced by Hal B. Wallis Productions for Paramount. . . . Arthur Horman has been signed to a writer-producer deal by Universal. . . . Donald Crisp has been chosen for an important role in MGM's "Valley of Decision." . . . Jerome Courtland, one of Charles Vidor's discoveries, has been signed to a long term contract by Columbia. His first assignment will be the juvenile lead opposite Mona Freeman in the Irene Dunne-Charles Boyer-Charles Coburn film, "A Woman's Privilege," which Vidor is directing. . . . Arnold Pressburger has signed Elmer Rice to do the screenplay of his new production, tentatively titled "Driftwood."

Depinet Will Head Distributor Unit in Sixth War Loan

Ned E. Depinet, president of RKO Radio Pictures, again will be chairman of the distributors division of the War Activities Committee in the forthcoming Sixth War Loan drive, November 11 to December 7. He served in that capacity through the Fourth and the Fifth War Loan drives.

Assisting Mr. Depinet, as before, will be Leon J. Bamberger, as assistant distributor chairman.

Mr. Depinet sent a message of acceptance to Harry Brandt, national chairman, saying, "There is a growing assumption on the part of a large segment of the population that the defeat of Germany will make a Sixth War Loan unnecessary. This, of course, is not true. Billions are needed for the attack on Japan and for the sustaining of the millions of men under arms. It is also necessary to combat inflation so that when these millions of men are demobilized, they will be able to come back to a sound economy."

A meeting to outline the grand strategy for the industry participation in the drive has been called for September 12 at the War Activities Committee New York headquarters, with invitations sent to the nine co-chairmen by Mr. Brandt. Max Cohen, New York circuit operator, has been named assistant in charge of special events.

The decision to call the sessions, which will bring together nine leading independent exhibitors was made at a conference held at the WAC offices Tuesday. Those attending were, in addition to Mr. Brandt, John Hertz, Jr., publicity director, and his assistant, William Dasheff, and S. H. Fabian and Francis S. Harmon, WAC representatives.

Invitations to the September 12 meeting were sent to: William J. Crockett, Hugh Bruen, Jack Kirsch, John Rugar, Henry Reeves, W. A. Steffes, Leo Wolcott, Fred Wehrenberg and Nathan Yamins.

In an effort to arrive at some final figures for the Fifth War Loan, Joseph Kinsky, the campaign's coordinator, Monday met with Ted Gamble, National War Finance Director, and Treasury statisticians in Washington. He returned to New York Wednesday after making a study of reports.

One plan to reach Bond buyers, introduced in the Fifth War Loan at the suggestion of Al Finestone, then handling trade publicity for the drive, is being considered for the Sixth War Loan. Studios, upon receiving requests for players' autographs, photographs, etc., send with the autograph or photograph a slip calling to the fan's attention that the purchase of a Bond speeds the day "when you and your service man again can go to a movie together."

Lamont Goes to Mexico on Monogram Dubbed Films

Jack Lamont, Monogram foreign department representative in Mexico, Central America and Panama, left New York for Mexico City last week to launch release of the company's program of Spanish-dubbed films, and to prepare for a Mexican production program of from two to six pictures a year. Monogram's Spanish dubbing program calls for a total of 25 films for the season. While in Mexico Mr. Lamont will set the release for the first dubbed film, "Lady, Let's Dance," in Mexico City.

Zanuck to Attend Capital Premiere of "Wilson"

Darryl F. Zanuck, producer of Twentieth Century-Fox's Technicolor film, "Wilson," plans to fly from California to attend the opening of the film at Loew's Capitol in Washington, D. C., September 7. Celebrities of the diplomatic, social and military world have been invited. Jules Fields, assistant exploitation manager, and Jerry Pickman, of the home office are now in Washington cooperating with Carter Barron, Loew's Washington division manager, on the arrangements.

Testimony of Balaban in Hillside Suit Delayed

The pre-trial examination of Barney Balaban, Paramount president, in the Hillside Amusement Corporation's $900,000 anti-trust suit against seven distributor companies scheduled in New York for August 28, was delayed this week by the prolonged testimony of Adolph Zukor, chairman of the Paramount board of directors.

Mr. Zukor, who gave depositions in the case last week and the week before, was scheduled to testify further in the law offices of Kaye, Podell & Schulman, the plaintiff's attorneys.

No new date has been set for the examination of Mr. Balaban, which will be followed by that of Will H. Hays, president of the Motion Picture Producers and Distributors of America. Mr. Hays gave preliminary testimony over a long period in the spring. Hillside's counsel hope to bring the case to trial before January 1.

Weinland Plans New Trust Suit

Robert P. Hudson, attorney for J. D. Weinland of Picher, Okla., left Oklahoma City this week for Tulsa, where he said he would file a new anti-trust complaint against the Griffith Amusement interests and 10 distributors on behalf of Mr. Weinland. He said he would ask $100,000 damages and an injunction against alleged monopolistic practices.

Mr. Hudson said that the defendants named in the complaint included: Paramount Film Distributing Corporation, Paramount Pictures Distributing Company, Loew's, Inc., RKO Radio, Inc., Vitagraph, Inc., Warner Brothers Pictures Distributing Corporation, Twentieth Century-Fox Film Corporation, Universal Film Exchanges, Inc., Republic Pictures Corporation and Adams Film Exchanges.

Earlier this year Mr. Weinland, the principal stockholder of the Mystic Theatre Company, Inc., of Picher, was joint plaintiff in a suit brought by A. B. Momand. This suit was dismissed without prejudice three months ago.

McKay Files Defense Answer In Schine Trust Suit

A 30-page answer to the Government's request for admissions of fact in connection with the Schine circuit anti-trust suit scheduled to be resumed September 26, was filed last weekend in Buffalo by Willard S. McKay, the circuit's chief counsel. The answer declared all facts admitted were for the purpose of the trial only and were subject to all objections. The answer revealed an agreement earlier this year between the Schine Lexington Corporation and Leon B. Scott to operate the Margie Grand theatre, Harlan, Ky., during Mr. Scott's service in the armed forces, was voided because his induction did not take place.

Grande Theatre Case Is Reopened by Court

The case against Sanfrebob Theatre Corporation and Nathan Steinberg, owner of the Grande theatre, New York, charged by Universal and Loew's with playing three films more often than the contract specified, has been reopened by a New York Federal District Court order sustaining the defendants' motion to vacate a default judgment entered against them by the companies. Universal's "You're a Sweetheart" and MGM's "Tortilla Flat" and "San Francisco" are the pictures in question.

Deny Motion to Reopen Cummings Case

Universal's motion to reopen the case of Robert Cummings, director, who recently sued for abrogation of his contract, was denied in Los Angeles August 22 by Judge Harry A. Hollzer. Mr. Cummings was a free agent, the court ruled, and Universal accepted the decision as it was handed down to pave the way for the case to go to the U. S. Circuit Court of Appeals.

Extended Runs on Broadway Cause Product Jam

A product jam is again developing in Metropolitan New York first runs and most distributors are now hard-pressed for theatres to exhibit their first run films.

It is reported by distributors lacking regular first run Broadway outlets that they cannot obtain an available theatre for current releases for almost 10 weeks, and in view of the holdovers, the situation will become even more critical. Hundreds of theatres in the New York territory are affected by the delay in the clearance of new first run product through Broadway.

There is no end in sight for the runs of "Dragon Seed," at the Radio City Music Hall; "Since You Went Away," at the Capitol, and "Wilson" at the Roxy. "Mr. Skeffington" played 14 weeks at the Hollywood before it gave way to "Doughgirls" August 30, and "The Story of Dr. Wassell" 12 weeks before making way for "Till We Meet Again" at the Rivoli.

One of the companies hardest hit by the shortage of first run houses is United Artists, which is unable to find theatres for Edward Small's "Abroad With Two Yanks" and Seymour Nebenzal's "Summer Storm."

Republic is understood to have bought into Brandt's Manhattan theatre, now the Republic, to have assurance of a first run outlet on Broadway. Other top-budget films awaiting theatres are: "Casanova Brown," to follow "Dragon Seed" at the Music Hall; "The Seventh Cross," which will follow "Since You Went Away" into the Capitol; MGM's "An American Romance" and "National Velvet"; Warners' "Saratoga Trunk," and Paramount's "Frenchman's Creek," among others.

Government Open Willow Run House

The opening of the new 1,300-seat Center theatre August 22, 30 miles west of Detroit, gives the area the first permanent theatre built by the Government, through the Federal Housing Authority, to meet the recreational needs of war workers.

W. S. Butterfield Theatres, Inc., is operating the house on a percentage basis, with William Hackett as house manager.

The theatre, designed as a permanent structure, is of brick and cinder-block construction. No post-war disposition of the theatre has yet been determined. It is believed likely that many of the tens of thousands of people living in the new communities that center around Willow Run will remain even after the war. There is no other theatre within miles.

AFRA Reelects Tibbett

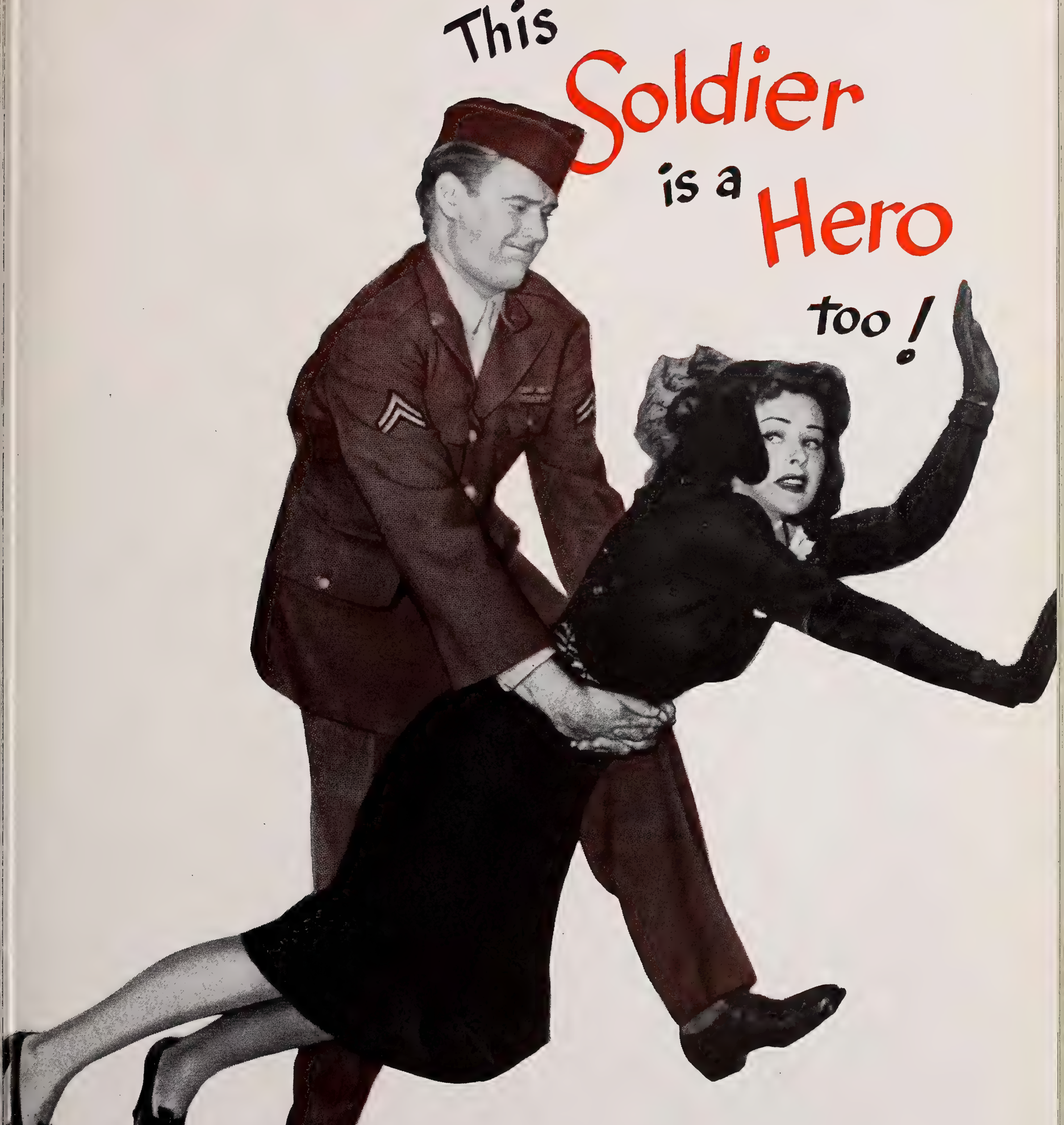
Lawrence Tibbett, screen, radio and opera star, Monday reelected president of the American Federation of Radio Artists at the closing meeting of that organization's sixth annual convention in Cleveland. A report favoring a merger of AFRA with Actors Equity, Screen Actors Guild, American Guild of Variety Artists and American Guild of Musical Artists, was approved.

Warners Buy Broadway Play

Film rights to Herman Shumlin's next Broadway production, "The Visitor," mystery-melodrama by Carl Randau and Leane Zugsmith, have been acquired in advance by Warners. Mr. Shumlin may also direct the screen version.

Change "Harem" Screening Date

Due to conditions described as beyond its control, MGM will hold a trade screening of "Lost in a Harem" in Washington September 7, at the Twentieth Century-Fox Exchange. The original screening was scheduled for August 28.


This
Soldier
is a
Hero
too!

Last Week We Told You About the Terrific Commotion on Broadway When Paramount Out-Miracled "Miracle" With

HAIL THE CONQUERING HERO

. . . . . AND *THIS* WEEK'S

Paramount

HIT IS

I Love

First 6 Days of World Premiere Run Topped First Full Week of "Wassell" and "Lady In The Dark"! And First Week Topped Every Paramount Hit in History Except "Going My Way"!

She's the answer to every doughboy's 3-day pass . .

a Soldier

So Proudly We Hail...

Paulette Goddard

Sonny Tufts

For Their Second Great Triumph Together...

Mark Sandrich

For His Greatest Production Since "So Proudly"...with

Beulah Bondi

And Paramount's Jewel from the Emerald Isle...

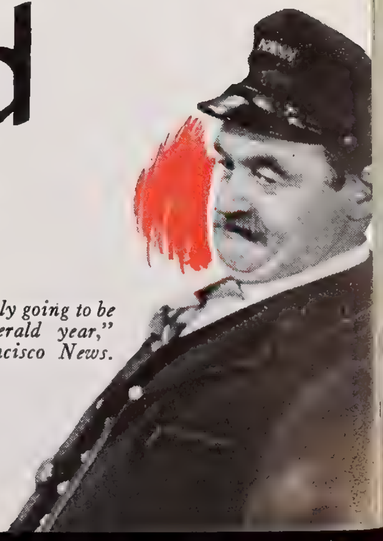
Barry Fitzgerald

with Walter Sande • Mary Treen • Ann Doran • Written by Allan Scott

Directed by

Mark Sandrich

He's the G. I. dream guy of every lonesome girl.



"This is certainly going to be a Barry Fitzgerald year," says San Francisco News.

Now you take a figure like this –

And then you take figures like these…

Over 49,000,000 people read the national magazines that are carrying "I Love a Soldier" advertising!

And then you add reviews like this…

Women will rush to see it… It drips romance… About the best of the home front theme offerings of the year.–Claude La Belle, San Francisco News.

And before you know it you've got crowds like this…

For another of those Super-Hits
From

Paramount

AND ANY MOMENT… PRESTON STURGES' "GREAT MOMENT!"

PRINTED IN U.S.A.

FCC Hearings on Frequencies Will Open on Sept. 28

September 11 has been set as the deadline for persons and organizations to notify the Federal Communications Commission of intention to testify at hearings, commencing September 28, which it will hold to obtain information which will assist in planning post-war frequency allocation policies. Information obtained at the hearings will be considered by the FCC in determining frequency requirements of U. S. non-governmental broadcasters, and in making recommendations to the State Department for international radio agreements, to the Interdepartmental Radio Advisory Committee concerning allocations, to government radio services and to Congress.

Three more applications were filed last week with the FCC for permission to erect commercial television stations. The Seaboard Radio Broadcasting, Philadelphia seeks channel No. 18 while WDAS Broadcasting Station, Inc., Philadelphia has applied for channel No. 9 and the Connecticut Television Company wants channel No. 8.

Jack A. Miller, advertising and sales promotion manager of the Standard Oil Company, said that the ability of television to demonstrate a product will revolutionize merchandising methods, in a talk last week at the Television Seminar of the Radio Executives Club, New York.

Television theatre service may become a necessary corollary to television broadcasting to the home, T. A. M. Craven, former member of the FCC, said at the 22nd annual meeting of the National Association of Broadcasters at the Palmer House, Chicago, Tuesday. He said experience in foreign countries indicated that the public might become interested in viewing television in a theatre, adding that this, in turn, indicates commercial possibilities for such a service.

At the convention a new television station designed to provide flexible broadcasting studios suitable for construction in the great majority of American cities was exhibited by the Austin Company, engineers and builders in the form of a working model.

Amusement Industry to Hold Anti-Defamation Day Rally

An Anti-Defamation Day rally and buffet luncheon will be held on the New Amsterdam Theatre Roof, New York, at 12 noon September 7 under the sponsorship of the amusement and allied industries. The arrangements committee includes Barney Balaban, Harry Brandt, Max A. Cohen and N. B. Spingold. Quentin Reynolds will speak.

Amusement industry employees have been asked to sign cards pledging their support of Anti-Defamation Day as well as their presence at the rally.

Among those who have also accepted invitations to serve on the Anti-Defamation Day committee are Jack Cohn, S. H. Fabian, Abe Schneider, Louis Frisch, George Dembow, Robert Weitman, Budd Rogers, Charles E. Lewis, Sam Shain, David Wolper, Harry Kalmine, Leopold Friedman, Arthur Israel, Harold Mirisch, Alec Moss, Manie Sacks, Adolph Schimel, Max Seligman and Sam Tulpan.

Warners Set First 1945 Release

"Hollywood Canteen," nearing completion at the Warner studio, has been designated by Jack L. Warner as the company's first 1945 release. The musical will go into national distribution New Year's Eve.

Fire Destroys Theatre

The Blue Fox theatre, Grangeville, Idaho, owned by Mayor Al Wagner, was totally destroyed by a fire last Wednesday. The loss was estimated at $60,000. There were no casualties reported.

LATE REVIEWS

National Barn Dance

Paramount **—Radio, Rural Style**

The popularity of the radio show from which this film takes its title presents exhibitors with a pre-sold audience of considerable size in the area served by WLS, Chicago. And the presence of Lulubelle and Scotty will add the many followers of that pair on the screen. For the rest, there's Bob Benchley, playing a straight role, and a slight story which rarely intrudes on the songs and square dances.

Paramount has provided good production values, some attractive glimpses of the rural scene and a few comedy touches as background, but the show's the thing, with its homely good humor and catchy music. The Dinning Sisters are featured in several numbers of which the best is "Angels Never Leave Heaven." The Hoosier Hot Shots have their own brand of comic song, reviving several old favorites. Lulu Belle and Scotty supervise the troupe and toss in a solo here and there.

The story concerns their mythical debut on the air through the efforts of a bright young promoter and in spite of the resistance of Garvey of Garvey Soups. Their chance comes when they serve an old-fashioned meal of fat-back and potatoes to the prospective sponsor and his wife, who once had a farm themselves.

Jean Heather, a new and pretty face, and Charles Quigley provide the necessary but perfunctory romantic interest, while Mabel Paige and Charles Dingle save the day with Garvey Soup.

Hugh Bennett directed.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, Block 1. Running time, 76 min. PCA No. 9836. General audience classification.

Betty	Jean Heather
Johnny	Charles Quigley
Mr. Mitcham	Robert Benchley
Mrs. Gates	Mabel Paige
Mr. Gates	Charles Dingle

Pat Buttram, Joe Kelly, Lulu Belle and Scotty, the Dinning Sisters, the Hoosier Hot Shots, Luther W. Ossenbrink.

Dark Mountain

Paramount **—Mountain Melodrama**

Pine-Thomas productions have earned a reputation for pace and action which their latest release does not quite sustain. "Dark Mountain" opens with a forest fire and closes after a mad automobile chase but sags rather badly in the middle.

This is not the fault of the performances which are all more than adequate, but rather of the story which depends for interest upon suspense only occasionally achieved. Robert Lowery plays a forest ranger who goes home on furlough to find his girl married and returns to his isolated post only to hear she's been involved with her husband in murder. He hides her in a mountain cabin, even when he is quite sure her husband has found her. In the end, the husband escapes in a car full of dynamite, but drives into a tree.

Ellen Drew makes a believable and sympathetic character of the girl, and Eddie Quillan adds some comedy as the ranger knitting sweaters for a wife in the Wac's.

Paul Franklin and Charles Royal wrote the original story and Maxwell Shane the screenplay. William Berke, who directed, has done little to enliven the long wait between the early excitement and the chase at the end.

Seen in the home office projection room. Reviewer's Rating: Average.—E. A. C.

Release date, Block 1. Running time, 56 min. PCA No. 10,206. General audience classification.

Don Bradley	Robert Lowery
Kay Downey	Ellen Drew
Steve Downey	Regis Toomey
Willie	Eddie Quillan

Elisha Cook, Jr., Ralph Dunn, Walter Baldwin, Rose Plumber, Virginia Sale, Byron Foulger, Johnny Fisher, Alex Callam, Eddie Kane, Angelos Desfis.

Takes Alabama Houses

Roy E. Martin, of Columbus, Ga., who recently bought the two theatres in Bufaula, Ala., and others at Cuthbert, Dawson, and Shellman, in Georgia, from M. G. Lee, of Cuthbert, at a reported price of about $375,000, has assumed control. Mr. Martin owns more than 100 theatres in Georgia, Alabama, Florida and Tennessee.

RKO Television Sees 77 Stations When War Ends

In Television News Bulletin, No. 3, issued by RKO Television Corporation, it was indicated that currently there are nine television stations operating in the United States, with applications for new commercial stations having reached a total of 68. The present operating stations, combined with the 68 new applications, make a grand total of 77 transmitters which will be located in 35 different cities, 24 states and the District of Columbia, after the war.

In an analysis of the market, RKO Television concluded that in the area to be served by these 77 stations, there was a market for 14,844,464 television sets. A population of 54,382,700 in 14,844,464 wired homes will be reached, having an estimated buying power percentage of 57.993 per cent.

According to a recent survey made by the Pulse of New York, Inc., and published in *Radio Audience,* monthly publication of the company, 10 to 12 persons generally can be found hovering around any of the several thousand television receivers now operating in New York. In New York City, television's first cooperative production organization, known as "Televideo" recently was formed. The group will produce, write, and direct monthly television shows.

The television department of Ruthrauff & Ryan Advertising Agency is arranging regular weekly auditions for commercial television talent. The auditions are to be held at the Du Mont station, WABD, in New York.

Douglas Stapleton of the radio department of the Newell-Emmett Company, advertising agency, in a recent article in *Printer's Ink,* said that the selling impact of commercial messages in television would be great when the new industry achieved a national scale, because the televsion audience would be "a much more receptive audience."

During the Executive War Conference of the National Association of Broadcasters, held at the Palmer House, Chicago this week, television discussions were held.

Fassio Producing First Film In New York Since 1939

B. F. Enterprises—the B. F. standing for Bert Fassio—will place the script, "Hitler at the End of a Rope," before the cameras at the Fraternity Club in New York next week.

The picture, a feature to run a little over an hour, will be the first New York film production since the shooting of " . . . one-third of a nation. . . ." in 1939. It is described as a satire. Boris Marshalov will play the role of Hitler. Inez Gilbert will co-star as Marie.

Mr. Fassio, the producer, is known to exhibitors, mainly in the middle west, as a producer of short subjects, one of which was "The Fighting Priest."

Decency Legion Reviews Three New Pictures

The National Legion of Decency has classified three new pictures this week, approving two for general patronage and one for adults. In Class A-1, unobjectionable for general patronage are: "San Fernando Valley" and "Swing in the Saddle." Class A-2, unobjectionable for adults: "Cheyenne Wildcat."

"Miss America" Judges Set

The Committee of Judges for the eleventh "Miss America Pageant" at Atlantic City, N. J., September 5-9, will include representatives of the motion pictures, radio, stage and the arts. The finals will be held September 9. Vincent Trotta, art director of National Screen Service; Vyvyan Donner, Fox Movietone News; "Hap" Hadley, Russell Patterson, Harry Conover and Conrad Thibault will judge.

"Check, Chick!

Right after the trade show, Chick Lewis predicted in a certain trade paper* that Paramount's modernized production of the screen's mightiest spectacle "MAY WELL TOP ITS ORIGINAL GROSSES." So what happens in its first test at the Texas, San Antone? . . . . . .

FIRST WEEK IS 57% OVER HOUSE AVERAGE!

And at Missouri, St. Louis, it did almost a full week's business in first four days!

ALL-NEW ACCESSORIES TO HELP YOU REPEAT THE BOXOFFICE HISTORY OF THIS FAMOUS HIT, NOW MODERNIZED WITH NEW ADDED SCENES THAT MAKE IT MORE TIMELY THAN THE DAY IT WAS PRODUCED!

**Chick Lewis' "Showmen's Trade Review," if you must know.*

Cecil B. DeMille's

MODERNIZED PRODUCTION OF

THE SIGN OF THE CROSS

REMEMBER THAT CAST!

FREDRIC MARCH
ELISSA LANDI
CLAUDETTE COLBERT
CHARLES LAUGHTON

AND THOUSANDS MORE—
Plus the Most Famous Lions in History

ramount

Has An *Extra* Hit To Add To "Going
My Way" • "Hail The Conquering
Hero" • "I Love A Soldier" • "Story
Of Dr. Wassell" • "Double Indemnity"

12 Million a Year See Canadian Government Films

Yearly attendance at the educational films sponsored by the Dominion Government of Canada now totals 12,000,000, compared with 1,000,000 four years ago, John Grierson, head of the Canadian National Film Board, said last week in New York. Mr. Grierson predicted an increased interest in the Government shorts during the post-war period when Canada's servicemen, many of whom have been overseas for long periods, will be eager for information on developments at home during their absence, and on aspects of peacetime reconstruction.

The rapidly mounting attendance at these films, which are shown in industrial centers and rural districts, has been stimulated to a great extent by the war and the consequent need for understanding of the community problems involved in Canada's total war effort, Mr. Grierson added.

The Canadian film commissioner emphasized that the government-sponsored films had the support of all political parties in Canada and that they were strictly educational. Their purpose is the dissemination of technological and sociological information on numerous topics which concern the audiences both as members of groups of specialized interests and as members of the national and international communities, he said.

In a brief review of the history of film exhibited for rural adult education, Mr. Grierson pointed out that this use of motion pictures antedated Hollywood. They were shown in France even before the first World War, and in both France and Germany in the years following the war, American films of this kind were shown extensively during the early twenties in the United States, particularly in the south, under the sponsorship of the Department of Agriculture. Their exhibition was popular in England during the twenties but tapered off appreciably after 1930, he said.

In Canada rural adult education through the motion picture medium has been well organized for some time, Mr. Grierson explained. There the traveling units arrive in given districts on a regular schedule for exhibition in the schools and village halls and teaching notes are used to amplify the informational content of the pictures. There is no admission charge. A wide range of subjects is shown, covering civic and artistic subjects as well as subjects of specific interest to particular groups.

All the Canadian provinces show the government films in both rural regions and in the large and small cities. In industrial centers, factories and trade union halls and women's clubs and the like are the places of exhibition.

Holt Joins RKO Studio as Associate Producer

Nat Holt, division manager in charge of the western division of RKO Theatres, has severed all connections with theatres to join the RKO Radio studio as associate producer and assistant to Jack Gross, executive producer. Sol Schwartz, general manager of out-of-town RKO theatres, has announced that there will be no replacement of Mr. Holt. Under the new setup, Andy Anderson will operate as Los Angeles city manager. Cliff Giessman will continue as manager of the Golden Gate theatre, San Francisco. The supervision of Denver operation has been transferred to Chicago under Frank Smith.

Citizens' Film Group Formed in Canada

The Canadian National Film Board organized a citizens' film committee to advance the cause of visual education and "to exert its influence in the field of commercial film showings," it was announced this week. Film centers will be set up in large communities to promote the committee's goal of "insuring the fullest cooperations for visual education and a proper development and supervision of films."

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 103—Successful Allied invasion of south coast of France. . . . Allied air might ranges France against Nazis. . . . Two cruisers and aircraft carrier in triple launching. . . . Twins in California in contest of doubles. . . . Sightseeing WACS make hit at the San Antonio zoo. . . . Sports.

MOVIETONE NEWS—Vol. 26, No. 104—Battle for France. . . . Byrnes asks workers to stay on war jobs. . . . Women's national outdoor swim. . . . Fisherman's haul.

NEWS OF THE DAY—Vol. 15, No. 301—Hitler's fortress collapsing. . . . Bombing attacks that pave the road to Paris. . . . Russian drive into Balkans forces Romania to quit Axis. . . . Paris reported freed as Allies neared city.

NEWS OF THE DAY—Vol. 15, No. 302.—Battle of France. . . . St. Malo falls. . . . Keep up the battle on home front, Byrnes urges nation. . . . King George poses with War Cabinet. . . . Yanks and Chinese drive Japs from north Burma stronghold. . . . Roosevelt greets Iceland's president. . . . Yanks see new French haircut.

PARAMOUNT NEWS—No. 104—Hun on run. . . . Paris free again. . . . Romania quits. . . . Americans sweep across France. . . . Eisenhower and Patton. . . . The second invasion.

PARAMOUNT NEWS—No. 105—War hero takes bride. . . . Message from James F. Byrnes. . . . Manhattan Melodrama, police thwart death leap. . . . Western front, the sweep towards Germany. . . . Prisoners by the thousands. . . . Haircuts for collaborationists. . . . St. Malo falls.

RKO PATHE NEWS—Vol. 16, No. 2—Invasion of southern France.

RKO PATHE NEWS—Vol. 16, No. 3—F.D.R. greets president of Iceland. . . . Grasshoppers on Bougainville. . . . Byrnes asks all-out war effort. . . . Russian conscripts liberated. . . . Surrender of St. Malo.

UNIVERSAL NEWSREEL—Vol. 17, No. 323—Invasion of south France. . . . Approaching Paris. . . . Triple christening. . . . Fancy diving.

UNIVERSAL NEWSREEL—Vol. 17, No. 234—Allies progress in France. . . . Byrnes warns. . . . Myitkyina bombing. . . . F.D.R. and Bjornsson. . . . Beauties in tin. . . . Danbury dog days.

ALL AMERICAN NEWS—Vol. 2, No. 97—All-Negro security battalion in Italy. . . . Sum-Sum the clown visits day nursery. . . . Negro tennis champs shine in New York meet. . . . Washington, D. C., boys' club has field meet. . . . Elks conduct 45th national convention. . . . 90,000 witness musical festival; Negroes star.

Washington Variety Club Honors John H. Harris

Washington, D. C., Variety Club members will pay tribute to John H. Harris, circuit head and founder of the Variety Clubs of America, through the purchase of $100,000 in War Bonds to help equip the Liberty Ship, "John P. Harris," named in honor of the late Senator Harris. The ship was to have been launched in Savannah, Ga., this weekend. Sam Wheeler is chairman of the Bond sales committee, aided by Alexander Sherman. The club last week held its annual golf tournament and dinner dance at the Manor Country Club, Maryland. The affair was handled by Sam Galanty and Harry Brown. Harry Bachman and James A. Pratt tied for first place in the tournament with a low gross of 77.

Mickey Rooney Forms Own Corporation

Mickey Rooney, now in the Army, has incorporated Rooney, Inc., under Nevada laws. Morton Briskin, Los Angeles attorney, and Sam Stiefel, Philadelphia exhibitor, are associated with him. The new company evidently has no bearing on Mr. Rooney's MGM relationship, the studio declaring his contract has three more years to run. Mr. Stiefel, Bud Abbott and Lou Costello, and the latters' manager, Edward Sherman, have been linked with Mr. Rooney in syndicate negotiations for the purchase of the Steel Pier in Atlantic City.

MGM Promotes Two

Two new promotions at the MGM home office were announced this week. Arthur Sterling, former traveling auditor, is now assistant to Allan F. Cummings, in charge of exchange operations. He will supervise home office statistical and clerical departments. He will be assisted by Rose Klein, who takes on new duties in addition to handling statistical material for the field.

7,691,000 Viewed Bureau of Mines Films Last Year

In an educational service maintained by the B reau of Mines of the U. S. Department of the I terior, through the medium of the motion pictu 7,691,000 persons in the past 12 months were take through Arizona copper mines, Michigan mag nesium plants, Texas oil wells, Atlantic seaboar refineries, and other mines and metallurgical plan and oil fields throughout Europe, Asia and Afric according to the Bureau.

American industrial companies almost entirel handled the cost of production. There contribution have resulted in a Bureau of Mines library of abou 10,000 reels on scores of subjects.

Plant managers, safety directors, personnel supervisors, scientists, Army and Navy officers and educators throughout the world used the films.

In the past 25 years the mineral and allied industries paid out more than $2,250,000 to defray th cost of producing the pictures. The Governmen paid only the cost of maintaining a small staff fo distribution of the film. The Bureau of Mine supervised production.

The pictures have shown scenes from 5,000 fee below the surface to altitudes of more than 10,00 feet above sea level. In some mines the intens heat made it necessary to wrap the cameras completely with towels frequently soaked with ic water. In other cases days were required to transport camera equipment to remote places of location To film the story of copper, it was necessary t transport the equipment into the mountains on pack mules.

Publicity Realignment Is Announced by Universal

Realignment of Universal's territorial publicity and advertising organization has been announced by John Joseph, national director of publicity and advertising.

Ben Katz, who was assigned to the studio, will be transferred to Chicago as publicity and advertising representative for that territory. Harry Keller, who was mid-west representative after serving as special representative in the home office, will again resume an assignment in the New York publicity office, where he will handle premieres and openings.

Other changes include the appointment of Charles Simonelli as traveling field exploitation representative. Recently resigned from the field exploitation staff are Eddie Bonns, southern representative; Al Selig, assigned to Washington; George Fishman, Philadelphia representative and Fred Marshall, Pittsburgh representative.

Comic Strip Publicises 16mm Overseas Films

"Terry and the Pirates," widely syndicated comic strip by Milton Caniff, last Sunday devoted a full page to dramatizing the industry's gift films for servicemen in combat. The gesture was arranged by the War Activities Committee publicity department, which arranged a special showing of the War Department short on the subject, "Movies at War" for Mr. Caniff at his New City, N. Y. home. Last box on the page shows the GI's seeing a film that is obviously "Going My Way," Paramount picture which had its world premiere in 75 different locations overseas.

Add Three to WAC Theatres Division Executive Unit

Three exhibitors have been added to the roster of the WAC Theatre Division executive committee, according to an announcement from S. H. Fabian, chairman of the division. The trio are Malcolm Kingsberg, head of RKO Theatres; Martin Smith, president of Allied States Association, and Charles Skouras, president of National Theatres.

WARNER BROS.' TRADE SHOWINGS OF

CARY GRANT

in Frank Capra's

"ARSENIC AND OLD LACE"

Also Showings of "THE LAST RIDE"

MONDAY, SEPT. 11, 1944

CITY	PLACE OF SHOWING	ADDRESS	ARSENIC AND OLD LACE	THE LAST RIDE
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.	2:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.	4:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:00 P.M.	4:00 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:30 P.M.	1:30 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.	2:00 P.M.
Chicago	Warner Screening Room	1307 S. Wabash Ave.	1:30 P.M.	3:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E 6th	7:30 P.M.	9:30 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.	10:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood	2:00 P.M.	10:30 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.	4:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.	2:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	1:30 P.M.	3:30 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.	3:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.	3:30 P.M.
Los Angeles	Warner Sc. Room	2025 S. Vermont Ave.	1:45 P.M.	3:45 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	10:00 A.M.	1:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.	4:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.	10:30 A.M.
New Haven	Warner Th. Proj. Room	70 College St.	1:30 P.M.	11:00 A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00 A.M.	2:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.	10:30 A.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.	10:30 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.	3:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:30 P.M.	1:30 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	1:30 P.M.	3:30 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.	4:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.	3:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	1:30 P.M.	3:30 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.	3:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts., N.W.	10:00 A.M.	1:30 P.M.

KEEP SELLING WAR BONDS!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

DESPERADOES: Randolph Scott, Glenn Ford—A good western in color which took well with our crowd. Just the picture for a small town. Played Monday, Tuesday, May 15, 16.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

NINE GIRLS: Ann Harding, Evelyn Keyes—This one failed miserably at the box office. I did not see it myself but some of my patrons told me there was not much to it. Played Saturday, June 17.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

ONCE UPON A TIME: Cary Grant, Janet Blair—If your audience likes a fantastic story, run this. Many walkouts.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

SAILOR'S HOLIDAY: Arthur Lake, Jane Lawrence—A very entertaining comedy that did better than average one-day business for me. Also could be used for second half of double bill. Played Saturday, June 10.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

SECRET COMMAND: Pat O'Brien, Carol Landis—A good Friday and Saturday double feature.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Fred MacMurray, Joan Crawford—Good spy yarn that pleased our audience. Played Friday, Saturday, Aug. 11, 12.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

BROADWAY RHYTHM: George Murphy, Ginny Simms—One of the best musicals we've ever run and Leo let us have it flat. Thanks. We'll buy some more like it when your salesmen come around. Played Thursday, Friday, Aug. 10, 11.—M. L. DuBose, Majestic Theatre, Cotulla, Tex., Small town patronage.

BROADWAY RHYTHM: George Murphy, Ginny Simms—A very beautiful all-Technicolor musical that should do business anywhere. Played Wednesday-Friday, July 19-21.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

CRY HAVOC: Margaret Sullivan, Ann Sothern—A story of Bataan war nurses. If you like bloody war stories, it's O.K.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

HEAVENLY BODY: William Powell, Hedy Lamarr—This picture did surprisingly well. Powell is quite a favorite here and teamed with the Body (beautiful) gave us a nice return. Played Sunday-Tuesday, Aug. 6-8.—G. H. Maxon, Strand Theatre, Jewell, Iowa. Small town patronage.

HEAVENLY BODY: William Powell, Hedy Lamarr—This one was just a little bit too sophisticated for my audience, so business was not so good. I liked the picture myself but that doesn't help at the box office. Played Sunday-Tuesday, June 11-13.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

MEET THE PEOPLE: Lucille Ball, Dick Powell—Looks to me like Leo slipped on this one which cannot be compared to "Two Girls and a Sailor" or "Broadway Rhythm." And business slipped, too. Doubled with Warners' "Mask of Dimitrios," which, honestly, helped to keep the wolf away from the door. The latter saved the days (Friday and Saturday) for me. Picture too long, story fair. Not much to rave about. Played Friday, Saturday, Aug. 18, 19.—Sid Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

NAVY COMES THROUGH: Pat O'Brien, George Murphy—Not so hot. Too dark a picture. Did below average business. Played Saturday, Sunday, May 13, 14.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

RATIONING: Wallace Beery, Marjorie Main—If you have Beery fans it will draw the first night.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

RIDERS OF THE PURPLE SAGE: George Montgomery, Mary Howard—One of the best Westerns we have shown outside of specials. A natural for double bill. We doubled with "Jitterbugs" to a pleased average audience. Played Monday, Tuesday, May 8, 9.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—Here is the finest story of soldiers and army life since "Rookies." Business went sky high and I could not have shown to any more people in three days unless I put them on the roof. Played Sunday-Tuesday, July 30-Aug. 1.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

SONG OF RUSSIA: Robert Taylor, Susan Peters—Not the type of feature my patrons like and they show it by not coming. Business way off. Played Wednesday-Friday, June 28-30.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

TUNISIAN VICTORY: Documentary—This might have been a drawing card at one time.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—Jimmy certainly came through on this one. It is a darn good picture, had just a little of everything, and Jimmy's two numbers, together with Lena Horne were the top spots of the show. They can give Jimmy in his next four or five numbers if he has them, and it won't be too much, if I know my audience. Good musicals are doing the best right now. The public will accept light entertainment of any type, and is definitely what they want after so many war pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

TWO GIRLS AND A SAILOR: Van Johnson, Gloria DeHaven—Another hit for Metro in their string that they have delivered this year. My hat is off to the company that produces such hits as this. Played Sunday-Tuesday, Aug. 6-8.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

TWO GIRLS AND A SAILOR: Van Johnson, Gloria DeHaven—One of the best musicals of the year as only Metro can make them. Played to above average business and several came back a second and third time to see it. Played Saturday-Tuesday, Aug. 12-15.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

WHITE CLIFFS, THE: Irene Dunn, Alan Marshall—The heat wave hurt this a little, although the last day was cool. Everyone was pleased, including myself; good picture, good business, good profit. Played Tuesday-Thursday, Aug. 5-7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Monogram

CHARLIE CHAN IN THE CHINESE CAT: Sidney Toler, Joan Woodbury—A satisfactory one-day feature or could be used as second half of a dual bill. Played Saturday, Aug. 5.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

MILLION DOLLAR KID: East Side Kids—I do not know what the public sees in these kids, but they never fail to attract a capacity audience so I won't kick. Played Saturday, July 1.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

Paramount

AND THE ANGELS SING: Fred MacMurray, Betty Hutton—Paramount thought so much of this, they set it up on percentage and preferred playing time, but our audience had other ideas of it. Those that commented thought it very poor, and wondered why with a good cast it was not a better picture. So did I.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HENRY ALDRICH, BOY SCOUT: Jimmy Lydon, Charlie Smith—This is a very good series that always attracts a large audience for my one-day showing. Played Saturday, July 8.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

HOUR BEFORE THE DAWN: Veronica Lake, Franchot Tone—We were very disappointed in this. Played Thursday, Friday, Aug. 3, 4.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

LADY IN THE DARK: Ginger Rogers, Ray Milland—This is a peculiar type of feature and one that will do business in spots. For this reason I teamed it with a re-run on "Here We Go Again" and held business up to normal by doing it. Played Sunday-Tuesday, July 23-25.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

MIRACLE OF MORGAN'S CREEK: Eddie Bracken, Betty Hutton—A very cleverly done little comedy that pleased all who saw it. Business just about average so no complaints. Played Sunday-Tuesday, June 4-6.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

Republic

SONG OF NEVADA: Dale Evans, Roy Rogers—Very good musical Western, which pleased above average business. Will please all. Played Friday, Saturday, Aug. 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STANDING ROOM ONLY: Fred MacMurray, Paulette Goddard—A very nicely done feature that pleased all. Business just so-so but no complaints. Played Sunday-Tuesday, June 25-27.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

RKO Radio

AROUND THE WORLD: Kay Kyser, Joan Davis—Played this over the holidays to just about as many people as I ever attract on the Fourth of July. Played Sunday-Tuesday, July 2-4.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

DAYS OF GLORY: Tamara Toumanova, Gregory Peck—A very good feature. I gave it a big boost and did fair business. Can do business with it if handled right. Played Sunday, Monday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DAYS OF GLORY: Tamara Toumanova, Gregory Peck—A very good feature. I gave it a big boost and did fair business. Can do business with it if handled right. Played Sunday, Monday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ESCAPE TO DANGER: Eric Portman, Ann Dvorak—An English spy story. Not so good.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

FALCON AND THE COEDS, THE: Tom Conway, Jean Brooks—This is the best Falcon picture to date and business was a little more than usual, but not as high as it should be. Friday, Saturday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—This was as good as we get from RKO and haven't a complaint. Everyone pleased. Played Wednesday, Aug. 2.—K. John, Legion Theatre, Bienfait, Sask., Cana. Small town patronage.

GANGWAY FOR TOMORROW: Margo, Robert Ryan—This feature is of a type seldom used. It's five stories in one and since the show is only 69 minutes long, it doesn't get boring. Too bad it was so short. It could stand single billing. Played Friday, Saturday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GOVERNMENT GIRL: Sonny Tufts, Olivia de Havilland—Nothing wrong with this little comedy. It has plenty of laughs and name draw, but still it didn't click at all at the box office. Played Sunday, Monday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SNOW WHITE AND THE SEVEN DWARFS: Disney Cartoon Feature—This was a repeat feature that failed to do average business, despite the fact that it was first run downtown again. Still a good show despite the above. Played Sunday-Tuesday, June 18-20.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

SO THIS IS WASHINGTON: Lum 'n' Abner—This show isn't worth the price I paid for it. Short and not too snappy. Your patronage will depend upon how many fans they have. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TARZAN'S DESERT MYSTERY: Johnny Weissmuller, Nancy Kelly—This "Tarzan" picture is very good. Has a few names and angles to increase its selling power. I didn't have a matinee Sunday and was kept busy during the evening keeping the kids quiet. Played Sunday, Monday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TARZAN'S DESERT MYSTERY: Johnny Weissmuller, Nancy Kelly—Another good Tarzan story that produced excellent results at the box office. Played Wednesday-Friday, Aug. 9-11.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—Good picture with plenty of Hope's wise cracks and Dorothy at her best. Did not click as well as "My Favorite Blonde," but good enough for any spot. Well pleased. Played Monday, Tuesday, Aug. 14, 15.—K. John,

(*Continued on opposite page*)

(Continued from opposite page)

Legion Theatre, Bienfait, Sask., Can. Small town patronage.

JAMBOREE: George Byron, Ruth Terry—Ruth Terry is an up and coming star to me. Each picture she plays in she seems to be a little better. Business was satisfactory for me. Played Saturday, July 15.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

Twentieth Century-Fox

BUFFALO BILL: Joel McCrea, Maureen O'Hara—Here is one of the finest outdoor stories ever made. The Technicolor is beautiful and business soared way above normal. Had them standing all day Sunday trying to get in and see it. Played Sunday-Tuesday, July 16-18.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

FOUR JILLS IN A JEEP: Kay Francis, Carol Landis—This is the story of four film stars on a USO tour of the camps overseas. It is very well done and I did nice business. Played Sunday-Tuesday, July 9-11.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

THE GANG'S ALL HERE: Carmen Miranda, Alice Faye—We've run better pictures for less money—lots less. Played Monday, Tuesday, Aug. 14, 15.—M. L. Du Bose, Majestic Theatre, Cotulla, Tex. Small town patronage.

HOME IN INDIANA: Lon McAllister, Charlotte Greenwood—One of the best of the year in so far as good, solid, down-to-earth stories are concerned. The customers were greatly in favor of the film and even the day after it closed we had numerous phone calls and requests for a repeat. No war stuff, beautiful Technicolor, fine acting and a detour from the Hollywood fantastic script helped to make this one a favorite. Played Sunday-Tuesday, Aug. 13-15.—Sid Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

JANE EYRE: Orson Welles, Joan Fontaine—The story was different enough from a box office viewpoint, but the inclusion of Orson Welles in the cast was poison. Not for our trade. Played Wednesday, Thursday, Aug. 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town.

JANE EYRE: Joan Fontaine, Orson Welles—I was afraid this feature would fall down for me and I did not miss it. Business went way below normal. Orson Welles is not liked by my customers. Played Wednesday-Friday, July 26-28.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

LODGER, THE: Laird Cregar, Merle Oberon—This one was too gruesome for most people so they just didn't come. Played Wednesday-Friday, Aug. 2-4.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

SONG OF BERNADETTE, THE: Jennifer Jones, Charles Bickford—A wonderful picture which all who came praised highly. We noted larger attendance at the afternoon show when prices were lower than at the evening show. We were satisfied with the results. Played Tuesday-Thursday, Aug. 1-3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—This is a splendid production, simply told and well handled. It required much ability to produce this picture. The acting was flawless and that goes for the entire cast. Business was good, but not capacity. Played Sunday, Monday, Aug. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

TAMPICO: Edward G. Robinson, Lynn Bari—This suffered more from the heat wave than anything else. Poorest gross in over a year. The picture is fair program material and those who could come out into 100-degree weather managed to enjoy it. Played Friday, Aug. 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

A YANK IN THE R.A.F.: Tyrone Power, Betty Grable—I played this one over again to a satisfied audience and the receipts satisfied me. Played Wednesday-Friday, June 14-16.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

United Artists

BAR 20: William Boyd, Andy Clyde—Used on second half of double bill. Pleased Western fans and kids. Played Friday, Saturday, Aug. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

BRIDGE OF SAN LUIS REY, THE: Lynn Bari, Akim Tamiroff—Terrible. A badly muddled up story which no one could understand. Walkouts, complaints and poor business. Certainly not a small town picture. Played Wednesday, Thursday, Aug. 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KNICKERBOCKER HOLIDAY: Nelson Eddy, Charles Coburn—Must be trying to kill Nelson Eddy.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

KNICKERBOCKER HOLIDAY: Nelson Eddy, Charles Coburn—Eddy must feel himself slipping to appear in something like this. Very few came and for once we were glad. Played Tuesday, Wednesday, Aug. 8, 9.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

I MARRIED A WITCH: Fredric March, Veronica Lake—This was the corniest picture yet and our patrons didn't hesitate to tell us. Played Friday, Saturday, July 21, 22.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of August 28

ASTOR

Monumental Utah	MGM
Sports Quiz	MGM
Feature: Kismet	MGM

CRITERION

From Spruce to Bomber	Universal
Lili Marlene	Universal
Feature: In Society	Universal

GLOBE

A Wild Hare	Vitaphone
Feature: Wing and a Prayer	20th Cent.-Fox

HOLLYWOOD

Hare Force	Vitaphone
Throwing the Bull	Vitaphone
Feature: Doughgirls	Warner Bros.

RIALTO

Pluto and the Armadillo	RKO
Nymphs of the Lake	20th Cent.-Fox
Feature: Pearl of Death	Universal

RIVOLI

Jasper Goes Hunting	Paramount
Monkey Business	Paramount
Feature: Till We Meet Again	Paramount

STRAND

Colorado Trout	Vitaphone
Brother Brat	Vitaphone
Feature: Janie	Warner Bros.

IN WHICH WE SERVE: Noel Coward—Didn't do a thing for us, in fact, played to below average and the weather wasn't the whole trouble. Had complaints that they couldn't understand the conversation. Really a good picture but we didn't do well on it. Played Friday, Saturday, May 19, 20.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

JACK LONDON: Michael O'Shea, Susan Hayward—A very good story of the life of Jack London. Those that saw it were satisfied, but they were too few. Played Wednesday-Friday, June 21-23.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

SILVER QUEEN: George Brent, Priscilla Lane—This was a program picture that suited all. Good yarn. Played Monday-Wednesday, Aug. 7-9.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

WOMAN OF THE TOWN: Claire Trevor, Albert Dekker—Just an overgrown Western that is a little better than the average Western. Played Wednesday-Friday, June 7-9.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

Universal

ALI BABA AND THE 40 THIEVES: Maria Montez, Jon Hall—This type of picture evidently does not appeal to even our juvenile trade. From a personal viewpoint, can't say I blame them. Played to below average business. Played Friday, Saturday, July 28, 29.—G. H. Maxon, Strand Theatre, Jewell, Iowa. Small town patronage.

ALI BABA AND THE 40 THIEVES: Jon Hall, Maria Montez—I should have played this one on Sunday as it did far better than midweek business. A very beautiful Technicolor feature. Played Wednesday-Friday, July 5-7.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

CHRISTMAS HOLIDAY: Deanna Durbin, Gene Kelly—This picture did swell business and the first Durbin picture on which we've ever made any money. One of the finest pictures we've played this year. Keep her from singing the classics and she'll do business for us. Played Saturday-Monday, Aug. 5-7.—Ritz Amusements, Park Theatre, North Vernon, Ind. Small town patronage.

COBRA WOMAN: Maria Montez, Jon Hall—This kind of picture always does business here. This was no exception and it's no better or worse than the others. Color, jungle princess and a trick animal add up to good box office. Played Tuesday-Thursday, Aug. 8-10.—Ritz Amusements, Park Theatre, North Vernon, Ind. Small town patronage.

FOLLOW THE BOYS: Stage and Screen Entertainers—A wonderful show—there's a star on the screen all the time. We didn't do justice to the picture at the box office, due in great measure to a sustained heat wave which had us all but prostrated. It's a swell job of entertainment, with never a dull moment. Played Friday, Saturday, Aug. 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GHOST CATCHERS: Olsen and Johnson—Very disappointing to the Olsen and Johnson fans. Business big first night and nothing the second night. A silly ghost story that the kids will like, but the adults will walk out in spite of these two ace comics. Played Wednesday, Thursday, Aug. 16, 17.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HAT-CHECK HONEY: Grace McDonald, Leon Errol—Just a clever little comedy but they never fail to do business for me. Played Saturday, July 22.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

HI, GOOD-LOOKIN': Eddie Quillan, Harriet Hilliard—This an average little musical that seemed to please everyone who saw it. Can be used nicely as the second half of a double bill. Played Friday, Saturday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HI, GOOD-LOOKIN': Eddie Quillan, Harriet Hilliard—Another low budget musical from Universal with high budget gross for me. Enough said. Played Saturday, July 29.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

HIS BUTLER'S SISTER: Deanna Durbin, Franchot Tone—Deanna Durbin has never meant very much to me, so I was agreeably surprised when this one did better than the others. Played Wednesday-Friday, July 12-14.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

IMPOSTOR, THE: Jean Gabin, Ellen Drew—Every once in a while Universal makes a poor film, and this is it. Skip it if you can. No draw and poor comments is all it has. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Riverville, W. Va.

INVISIBLE MAN'S REVENGE: Jon Hall, Alan Curis—A good picture for a small town. Business was good. Played Tuesday, Aug. 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOON OVER LAS VEGAS: Anne Gwynne, Donald Cook—Another musical from Universal that pleased all who saw it. Business very satisfactory. Played Saturday, Aug. 12.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

SCARLET CLAW: Basil Rathbone, Nigel Bruce—Best Sherlock Holmes picture yet. It drew above average because I had one of Warner Bros. "midget" Westerns billed with it. Played Friday, Saturday.—Ralph Raspa, State Theatre, Riverville, W. Va.

SHE'S FOR ME: David Bruce, Grace McDonald—These musicals are slipping at the box office. This musical was below average, but will pass. Played Friday, Saturday.—Ralph Raspa, State Theatre, Riverville, W. Va.

Warner Bros.

FRISCO KID: James Cagney, Margaret Lindsay—This reissue had James Cagney and plenty of action; therefore business was good. Warner Bros. should reissue some of its bigger picture of a few years back. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Riverville, W. Va.

IN OUR TIME: Ida Lupino, Paul Henreid—This is just a waste of film stock. The war is providing many opportunities for the foreign element to drum up sympathy for their decadent countries. From the paying customers it would seem that they might do better by returning to their own countries. Played Wednesday, Thursday, Aug. 2, 3.—G. H. Maxon, Strand Theatre, Jewell, Ia. Small town patronage.

MISSION TO MOSCOW: Walter Huston, Ann Harding—Dandy picture. Didn't do so well on account of hot weather. Played Monday-Wednesday, July 24-26.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

SHINE ON, HARVEST MOON: Ann Sheridan, Dennis Morgan—The best box office of any picture from this company in many moons. This is what it takes in the small towns. Above average business. Played Sunday, Monday, July 30, 31.—G. H. Maxon, Strand Theatre, Jewell, Iowa. Small town patronage.

SHINE ON, HARVEST MOON: Ann Sheridan, Dennis Morgan—Top notch in laughs and music. Everyone loved it and everyone said so. I've never seen anything more beautiful as the last 10 minutes in Technicolor. My only complaint was Dennis Morgan's singing. His singing wasn't as good as it should have been. I think that Irene Manning deserves a better and bigger role. Played Sunday, Monday.—Ralph Raspa, State Theatre, Riverville, W. Va.

THIS IS THE ARMY: All Star Cast — This was a crackerjack and everyone raved about it. Did not do the business we should have on account of the weather, but many voted it the best yet. Played Thursday-Saturday, Aug. 3-5.—K. John, Legion Theatre, Bienfait, Sask., Can. Small town patronage.

TENDER COMRADE: Ginger Rogers, Robert Ryan—Good entertaining picture and good business. A little sad at the close but the women liked it. Played Sunday, Monday, Aug. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNCERTAIN GLORY: Errol Flynn, Paul Lucas—War dramas of this sort never do any business, but that doesn't mean that the picture is bad. In fact, I think this picture is top notch. Should prove to be very interesting and the acting was great. Played Sunday, Monday.—Ralph Raspa, State Theatre, Riverville, W. Va.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

MR. SKEFFINGTON (WB)

Final Reports:

Total Gross Tabulated	$983,600
Comparative Average Gross	858,400
Over-all Performance	114.5%

BALTIMORE—Stanley, 1st week	135.8%
BALTIMORE—Stanley, 2nd week	111.1%
BALTIMORE—Stanley, 3rd week	89.5%
BOSTON—Metropolitan, 1st week	93.0%
BOSTON—Metropolitan, 2nd week	80.0%
BUFFALO—Buffalo	98.9%
BUFFALO—Hippodrome, MO, 1st week	81.6%
CHICAGO—State Lake	116.0%
CINCINNATI—RKO Albee	87.3%
CINCINNATI—RKO Shubert, MO, 1st week	166.6%
CLEVELAND—Warner's Hippodrome	135.4%
DENVER—Denver (DB) Oh, What a Night (Mono.)	121.8%
DENVER—Esquire (DB) Oh, What a Night (Mono.)	119.2%
KANSAS CITY—Orpheum, 1st week (DB) Henry Aldrich's Little Secret (Para.)	137.4%
KANSAS CITY—Orpheum, 2nd week (DB) Henry Aldrich's Little Secret (Para.)	84.0%
LOS ANGELES—Warner's Downtown, 1st week	153.3%
LOS ANGELES—Warner's Downtown, 2nd week	128.4%
LOS ANGELES—Warner's Downtown, 3rd week	118.1%
LOS ANGELES—Warner's Hollywood, 1st week	168.5%
LOS ANGELES—Warner's Hollywood, 2nd week	119.5%
LOS ANGELES—Warner's Hollywood, 3rd week	118.2%
LOS ANGELES—Warner's Wiltern, 1st week	160.4%
LOS ANGELES—Warner's Wiltern, 2nd week	129.8%
LOS ANGELES—Warner's Wiltern, 3rd week	109.7%
MILWAUKEE—Warner, 1st week (DB) Allergic to Love (Univ.)	132.3%
MILWAUKEE—Warner, 2nd week (DB) Allergic to Love (Univ.)	118.2%
MILWAUKEE—Warner, 3rd week (DB) Allergic to Love (Univ.	92.7%
NEW YORK—Hollywood, 1st week	173.7%
NEW YORK—Hollywood, 2nd week	135.5%
NEW YORK—Hollywood, 3rd week	111.1%
NEW YORK—Hollywood, 4th week	97.7%
NEW YORK—Hollywood, 5th week	97.7%
NEW YORK—Hollywood, 6th week	93.3%
NEW YORK—Hollywood, 7th week	86.6%
NEW YORK—Hollywood, 8th week	92.8%
NEW YORK—Hollywood, 9th week	142.2%
NEW YORK—Hollywood, 10th week	126.6%
NEW YORK—Hollywood, 11th week	88.8%
NEW YORK—Hollywood, 12th week	84.4%
NEW YORK—Hollywood, 13th week	88.8%
OMAHA—Brandeis, 1st week (DB) Gildersleeve's Ghost (RKO)	101.1%
OMAHA—Brandeis, 2nd week (DB) The Girl in the Case (Col.)	87.6%
PITTSBURGH—Penn	145.6%
PROVIDENCE—Majestic, 1st week	121.9%
PROVIDENCE—Majestic, 2nd week	109.7%
SEATTLE—Orpheum	181.0%
WASHINGTON—Warner's Earle, 1st week (SA) Vaudeville	127.8%
WASHINGTON—Warner's Earle, 2nd week (SA) Vaudeville	95.8%

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WING AND A PRAYER (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$370,000
Comparative Average Gross	346,600
Over-all Performance	106.7%

BALTIMORE—New, 1st week	81.2%
BALTIMORE—New, 2nd week	85.3%
BUFFALO—Buffalo (DB) The Big Noise (WB)	101.1%
CINCINNATI—RKO Palace	94.6%
CINCINNATI—Keith's, MO, 1st week	130.0%
DENVER—Denver (DB) South of Dixie (Univ.)	144.6%
DENVER—Esquire (DB) South of Dixie (Univ.)	119.2%
DENVER—Aladdin, MO, 1st week (DB) South of Dixie (Univ.)	141.5%
DENVER—Rialto, MO, 2nd week (DB) South of Dixie (Univ.)	150.0%
KANSAS CITY—Esquire, 1st week	136.3%
KANSAS CITY—Esquire, 2nd week	113.6%
KANSAS CITY—Uptown, 1st week	141.6%
KANSAS CITY—Uptown, 2nd week	93.3%
LOS ANGELES—Carthay Circle (DB) Crime by Night (WB)	103.0%
LOS ANGELES—Chinese (DB) Crime by Night (WB)	109.3%
LOS ANGELES—Loew's State (DB) Crime by Night (WB)	115.2%
MILWAUKEE—Wisconsin	100.0%
MILWAUKEE—Strand, MO, 1st week (DB) Henry Aldrich Plays Cupid (Para.)	93.3%
PHILADELPHIA—Fox, 1st week	120.1%
PHILADELPHIA—Fox, 2nd week	85.5%
PITTSBURGH—Harris, 1st week	135.6%
PITTSBURGH—Harris, 2nd week	76.2%
PROVIDENCE—Majestic, 1st week (DB) The Big Noise (20th-Fox)	118.1%
PROVIDENCE—Majestic, 2nd week (DB) The Big Noise (20th-Fox)	85.3%
PROVIDENCE—Carlton, MO, 1st week	108.1%
SEATTLE—Fifth Avenue (DB) Twilight on the Prairie (Univ.)	114.7%
SEATTLE—Blue Mouse, MO, 1st week	118.1%
SEATTLE—Blue Mouse, MO, 2d week	125.6%
ST. LOUIS—Fox, 1st week (DB) Song of Nevada (Rep.)	101.6%
ST. LOUIS—Fox, 2nd week (DB) Leave It to the Irish (Mono.)	62.1%

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IN SOCIETY (Univ.)

First Reports:

Total Gross Tabulated	$230,800
Comparative Average Gross	190,000
Over-all Performance	121.0%

BALTIMORE—Keith's	130.1%
INDIANAPOLIS—Indiana (DB) The Black Parachute (Col.)	111.1%
KANSAS CITY—Esquire	136.6%
KANSAS CITY—Uptown	108.3%
LOS ANGELES—Hillstreet, 1st week (DB) Twilight on the Prairie (Univ.)	129.0%
LOS ANGELES—Hillstreet, 2nd week (DB) Twilight on the Prairie (Univ.)	83.8%
LOS ANGELES—Pantages, 1st week (DB) Twilight on the Prairie (Univ.)	118.3%
LOS ANGELES—Pantages, 2nd week (DB) Twilight on the Prairie (Univ.)	71.0%
NEW YORK—Criterion	165.3%
OMAHA — Paramount	102.7%
SAN FRANCISCO—Orpheum, 1st week (DB) Allergic to Love (Univ.)	149.3%
SAN FRANCISCO—Orpheum, 2nd week (DB) Allergic to Love (Univ.)	105.1%
WASHINGTON—RKO Keith's	149.6%

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INVISIBLE MAN'S REVENGE (Univ.)

First Reports:

Total Gross Tabulated	$90,300
Comparative Average Gross	68,000
Over-all Performance	101.6%

BALTIMORE—Mayfair	119.0%
CLEVELAND—RKO Palace (SA) Vaudeville	83.0%
MINNEAPOLIS—Gopher	121.2%
PHILADELPHIA—Stanton	127.2%
PROVIDENCE—Fay's (DB) The Girl Who Dared (Rep.)	100.0%
ST. LOUIS—Missouri (DB) The Mummy's Ghost (Univ.)	88.4%

Jenkins Drops Mexican Interest In Production

by LUIS BECERRA CELIS

in Mexico City

The latest sensation in the Mexican industry is the withdrawal as a producer of William Oscar Jenkins, the American who amassed a fortune in sugar in Mexico and entered the business some years ago, as an exhibitor, then as a producer.

He has sold to the National Bank of Mexico, this country's largest private bank, which has been interested in pictures for some time, and the Nacional Financiera, the Federal Government's fiscal society, all his stock in Clasa Films, important producer, its ally, Clasa Studios, the largest in Mexico, and in the industry's own bank, the Banco Cinematografico. The sale price has not been revealed but it is reported to have been considerable.

Mr. Jenkins' action, which is generally regarded as a loss to the industry, was based, it is understood, on his desire to devote his attention to his other interests, which include the operation with Mexican associates of an important theatre circuit here, of 22 houses, six first run, recently acquired, and of another in the provinces.

▽

Enrique Solis, ousted by the National Cinematographic Industry Workers Union as head of its Section 2 (studio workers) because of alleged maneuvering to become the union's dictator, a move which provoked suspension of production for 27 days recently, was denied a writ by the Second District court here to restrain enforcement of the Labor Ministry's ruling that the Union and not the section has the right to make work contracts for its members.

The loss of the court fight, seen as a move for his reinstatement, seems to have ended Mr. Solis' career as a film labor leader. He has asked another court for a writ to protect him from the arrest he fears at the instigation of unionists who allege certain irregularities in the handling of union funds and properties while he ran Section 2. The loss to producers and the owner of the three local studios from the conflict that suspended production for 27 days is placed at more than $40,000.

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Film extras, claimed to number 5,000, have started a move for higher pay. They assert that 80 cents to $1 a day is a joke in these times, for living costs in Mexico have increased 300 per cent since the war began. Bit players, too, want better remuneration than the $2 to $3 a day they are getting. They also want adequate indemnification when they are hurt. These players say it is a general custom for producers to give but $10 when a bit player gets hurt.

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The industry's own bank, the Banco Cinematografico, made loans and credits of $1,213,565 this year up to July 31. The bank was started here six years ago by the industry and the Federal Government. Carlos Carriedo Galvan is its manager. The business this year up to July 31 also had cash aid from two other exclusive financing organizations — the Film Industry Credit Union, $71,150, and the Cinematographic Industry Financing Society, $68,375.

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Esther Fernandez, the Mexican actress who is prominent in Hollywood, has been contracted by Producer Francisco Cabrera to play the name role in the first Mexican film version of "Stella Dallas." Norman Foster is to direct the picture, which is to start in the autumn.

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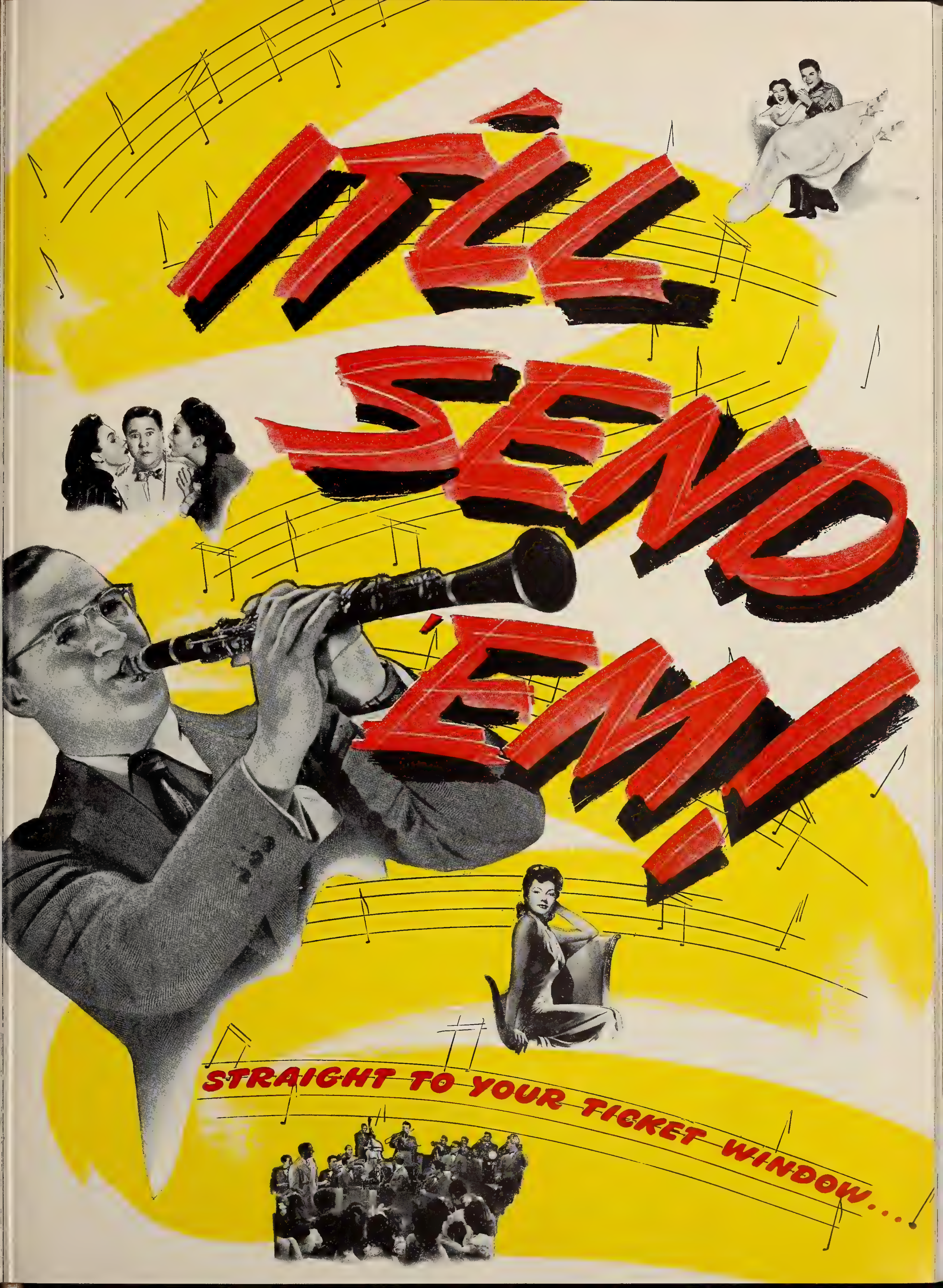
The Cine Metropolitan, prominent local first run theatre, succeeded with the introduction of the American style exhibition plan of six screenings on Sunday, August 20 of "Grand Hotel," starring "Cantinflas," in private life Mario Moreno, popular tramp comedian and Mexico's highest paid actor. The exhibitions were from 11 A. M. to 11 P. M. and many were turned away.


IT'LL SEND 'EM!
STRAIGHT TO YOUR TICKET WINDOW...

HOT ON EVERY NOTE!

4 NEW OUT-OF-THIS-WORLD SONGS! ...played by the King of Swing and his million dollar band!

SLICK-CHICK GALS! (Hm-m-m—nice!)

BENNY GOODMAN · **LINDA DARNELL**
AND HIS BAND
LYNN BARI · **JACK OAKIE** in

SWEET AND LOWDOWN

with James Cardwell · Allyn Joslyn
John Campbell · Roy Benson · Dickie Moore
Directed by ARCHIE MAYO · Produced by WILLIAM LE BARON

Screen-Play by Richard English • Original Story by Richard English and Edward Haldeman • And Introducing These Hit Songs: "I'm Making Believe" • "Ten Days With Baby" • "Chug, Chug, Choo-Choo, Chug" "Hey Bub! Let's Have A Ball" by Mack Gordon and James Monaco

JIVE THAT'S ON FIRE!

GAGS RIGHT OUT OF THE OVEN!

BIG AND SO TYPICALLY 20TH CENTURY-FOX!

THEY DON'T STOP FIGHTING! KEEP SELLING WAR BONDS FOR VICTORY!

PRINTED IN U. S. A.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Fire Prevention Week

Exhibitors and managers will shortly be called upon to cooperate in the annual Fire Prevention Week, to be observed nationally Oct. 8-14.

Trailers have been prepared for showing in the theatres. With theatre fires on the increase and the public suffering continually from "wartime nerves" the observance and cooperation of the theatres in this affair is especially opportune.

With the need of preventive measures to safeguard against accident and disaster always prevalent, additional care should be exercised to ascertain that the staff is adequately trained and fully prepared should emergency arise.

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Champion Theatres

Probably the most unique competition in theatre business has come to our attention in a recent issue of *Film Weekly*, a trade publication, self-styled as the "Motion Picture Authority of Australasia".

The competition, designated as Champion Theatres Contest, is a bi-annual affair sponsored by Hoyt's Melbourne suburban district under the direction of George Griffith, supervisor of the group.

Twice each year the entire managerial personnel of the 35 theatres compete for the honor of becoming Champion Theatre and minor divisional champions.

The most unusual feature of the competition is that the managers are the judges, who inspect each theatre and allot votes according to the merit comparable with high standards for the operation.

Every department is inspected — floors, seating, furnishings, engine and boiler rooms — in addition to exterior displays, lobby and foyer attractiveness, etc.

The method of voting is uniform and insures equal consideration. A maximum number of points is designated for each phase of the theatre's operation.

The predominating factor revealed by this competition is the circuit's awareness that showmanship neither starts nor finishes at the box office, but extends from cellar to roof, from wall to wall.

The inspection also affords the managers an opportunity to see the latest display and other transformations which seem to reach peak at these periods.

The *Film Weekly* reports that the Championship of 1944 was won by Val Rees, manager of the Regent theatre, South Yarra. Women managers were awarded third and fourth prizes, with other women managers predominating among the winners in various "group" classifications.

Here is proof that wartime restrictions have not dimmed the showman's talent for creative invention. Effective, yet simple and inexpensive, some of the displays show high ingenuity in utilizing materials. In one exhibit an 8 foot by 8 foot mural was made entirely of newspaper cutouts.

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Showmen—At Work

Edgar Goth, director of publicity and advertising for the Fabian Theatres, Staten Island, N. Y., joined hands recently with the Police Precincts Youth Coordinating Council, a local organization interested in the juvenile delinquency problem.

The work of these coordinating councils in arranging youth activities has received widespread publicity.

Goth, whose cooperation in civic projects has been frequently reported in these pages, promoted a Teen-Age Dance Contest on the stage of the St. George theatre.

With the assistance of a volunteer group of young musicians, contest eliminations were staged one night each week, designated as an "All Youth Show", with business hitting new highs.

Newspapers gave the device columns of free publicity and art, and Staten Island merchants donated several hundreds of dollars worth of War Bonds as prizes.

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LOUIS CHARNINSKY, that irrespressible showman of Dallas, winner of many Quigley Citations and Grand Awards winner in 1942, has added further distinction to his exploits by winning the third prize, a $100 War Bond, offered by P.R.C. in a contest for theatre men in the Interstate Circuit.

The contest was adjudged on the basis of the best exploitation campaign submitted on "Nabonga".

To some showmen, winning a competition is an occasion. With Louie it's a habit.

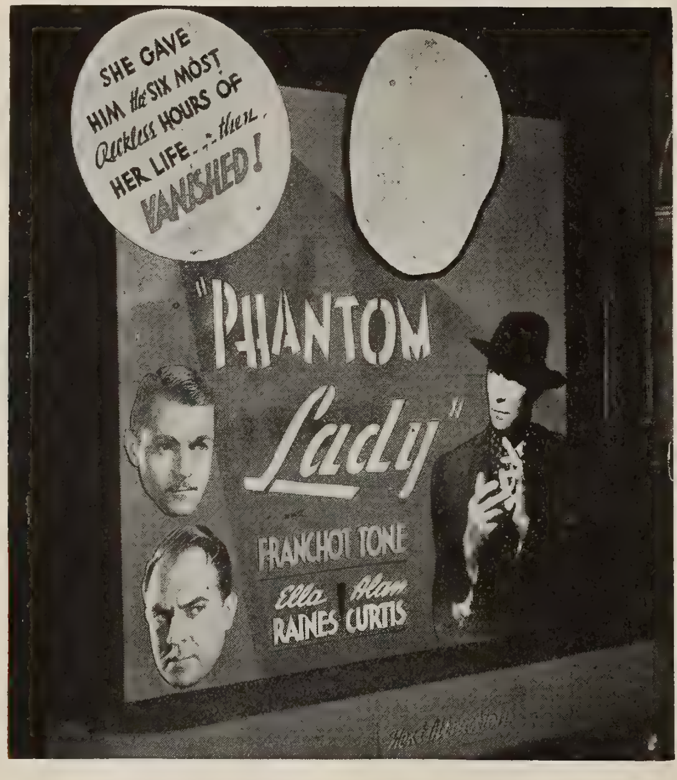
△ △ △

JACK MARKLE, manager of the Coolidge Corner in Brookline, Mass., has come up with a promotion which sounds like a surefire method of getting some free publicity, in addition to ingratiating himself with the local news editor.

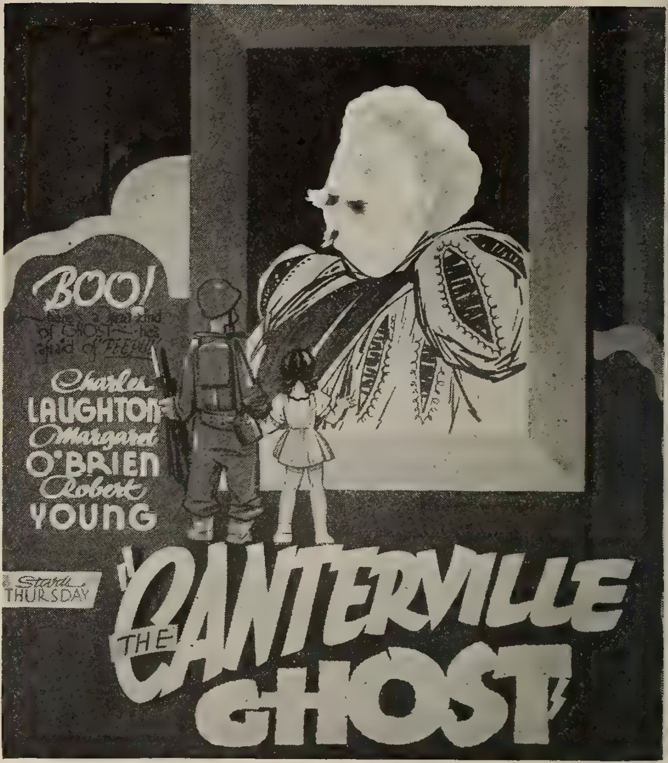
Mr. Markle's ingenious device offers free guest tickets to his theatre for "news tips" which are 'phoned to the *Brookline Citizen.*

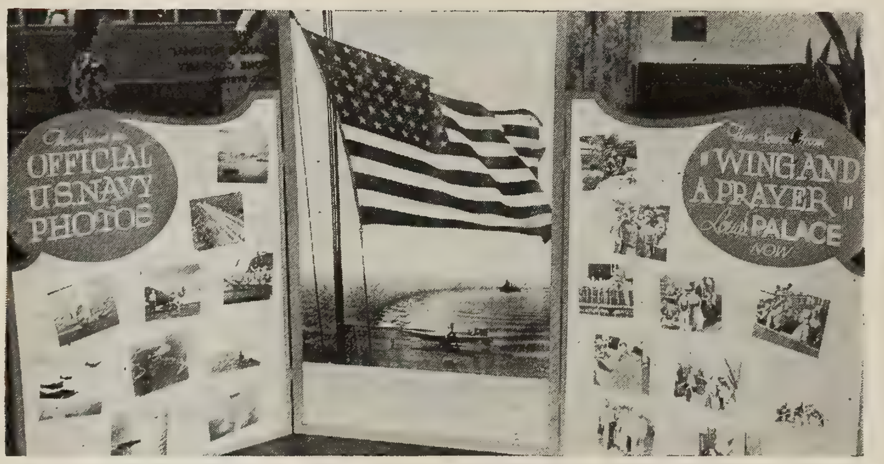
The newspaper publicizes the offer, along with news of the current film offerings at the theatre. CHESTER FRIEDMAN

ANIMATION IN DISPLAY

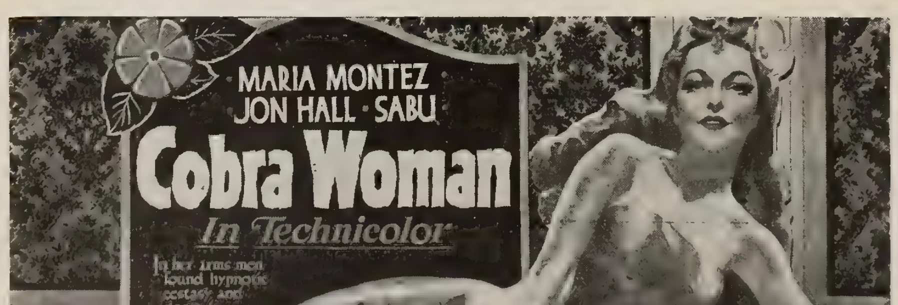

SHE GAVE HIM the SIX MOST Reckless HOURS OF HER LIFE ... then VANISHED!
"PHANTOM Lady"
FRANCHOT TONE
Ella RAINES Alan CURTIS

At left, Bill Hoyle, advertising manager for Lichtman's theatres, Washington, D. C., created this unusual lobby setpiece at the Lincoln theatre. A transparent head of the star was visible through oval at upper right when flasher lights from behind blinked on. Right, Spencer Steinhurst, assistant manager of Loew's, Richmond, Va., used a similar device for "Canterville Ghost." When light flasher was off, Laughton appeared to be headless.

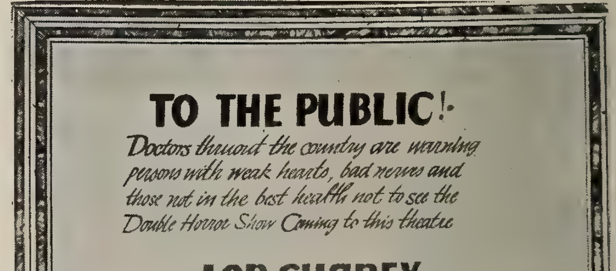

BOO!
Charles LAUGHTON
Margaret O'BRIEN
Robert YOUNG
Starts THURSDAY
THE CANTERVILLE GHOST


OFFICIAL U.S.NAVY PHOTOS
"WING AND A PRAYER"
PALACE
NOW

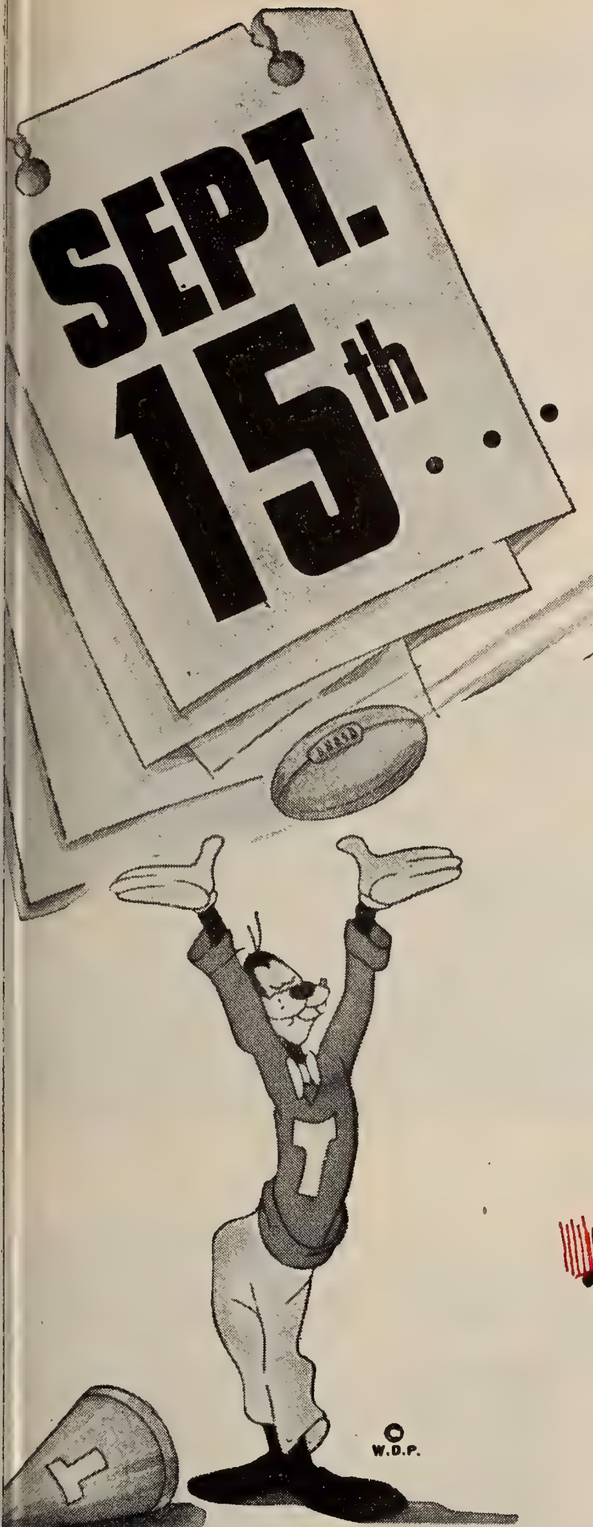
Advertising manager Hank Shields, Capitol, Washington, displayed official U. S. Navy photos to exploit "Wing and a Prayer."


MARIA MONTEZ
JON HALL · SABU
Cobra Woman
In Technicolor
In her arms men found hypnotic ecstasy and doom

At the Malco, Memphis, Tenn., Elliot Johnson used this 24-sheet cutout as an advance lobby plug for "Cobra Woman."


TO THE PUBLIC!
Doctors thruout the country are warning persons with weak hearts, bad nerves and those not in the best health not to see the Double Horror Show Coming to this theatre
LON CHANEY
THE 'MUMMY'S GHOST'
Also
Bela LUGOSI RETURN OF THE APE MAN
THUR. & FRI. AUG. 17-18
TO OVERCOME THE OBJECTIONS OF THE MEDICAL PROFESSION WE ARE PREPARED FOR ALL EVENTS
WE WILL PROVIDE HOT-WATER BOTTLES FOR THOSE GETTING COLD FEET
FOR THOSE WHO MIGHT FAINT SMELLING SALTS WILL BE ON HAND
NURSES AND AMBULANCE IN ATTENDANCE AT ALL TIMES

Ted Rodis, manager of the Grand, Astoria, L. I., and Frank DiGenaro of the Broadway, used this scare 40 by 60 display with hot water bottle, smelling salts, etc., as an advance plug on "Mummy's Ghost."



SEPT. 15th . . . . THAT'S WHEN 216 *of the Nation's Ace Theatres will show*

WALT DISNEY'S "HOW TO PLAY FOOTBALL"

Starring **GOOFY**

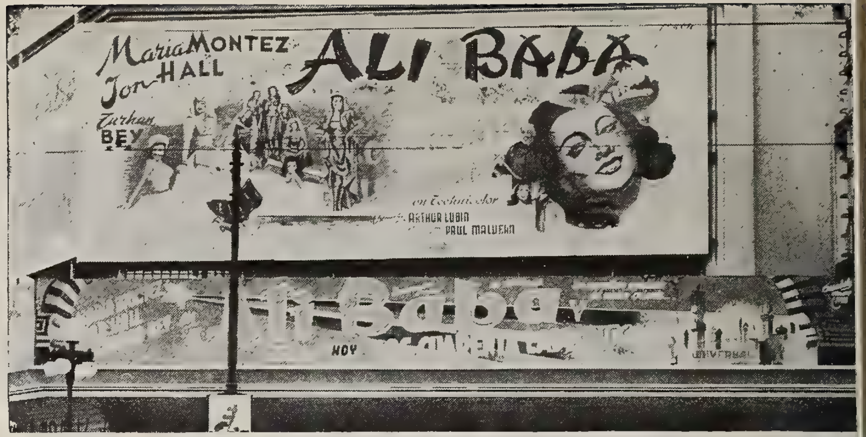
A One Reel Subject in Technicolor

A new day-and-date record for one-reel bookings...with Radio City Music Hall heading the list of 216 de luxers playing this new Walt Disney laugh riot!

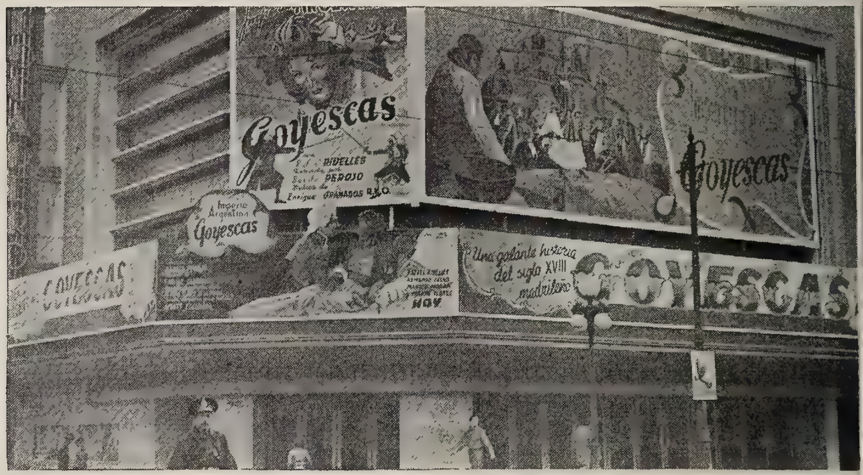
A WALT DISNEY Production
Distributed by RKO Radio Pictures, Inc.

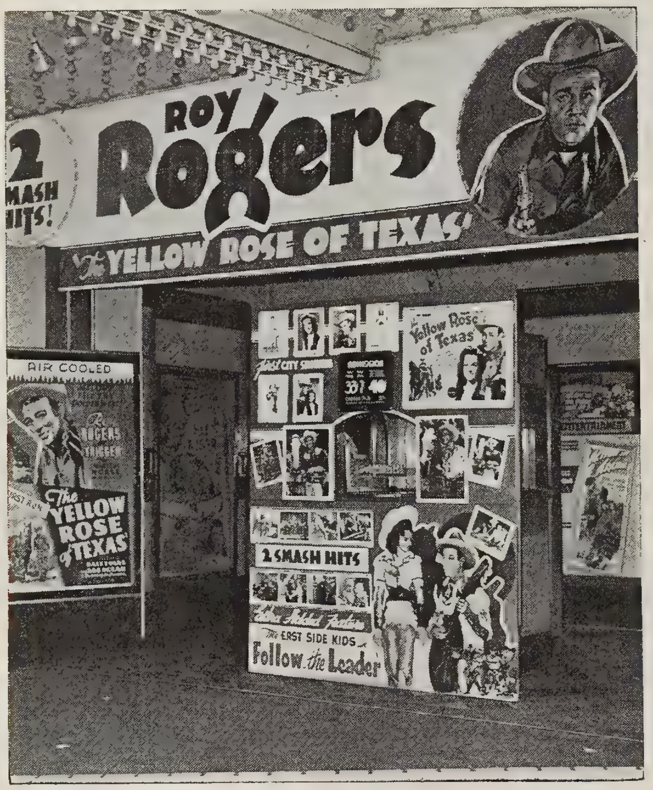
THE THEATRE FRONT

receives special attention from exploitation minded showmen who realize that a prominent location usually helps attract additional patronage from transients and passersby.


Maria MONTEZ
Jon HALL
Turhan BEY
ALI BABA
ARTHUR LUBIN
PAUL MALVERN
Ali Baba
HOY
UNIVERSAL

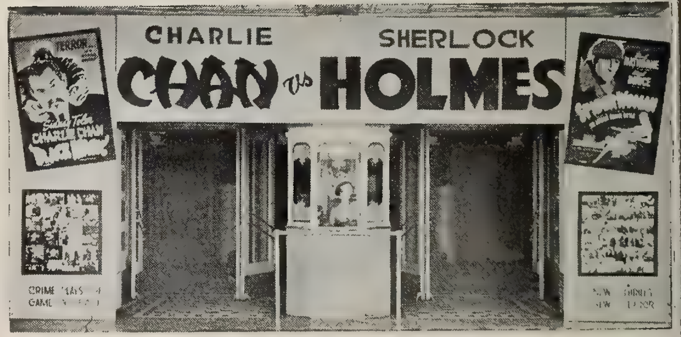
In Argentina, the Trocadero theatre of Montevideo, goes in for colorful fronts and facade displays. Here are two recent views of the theatre, above and below.

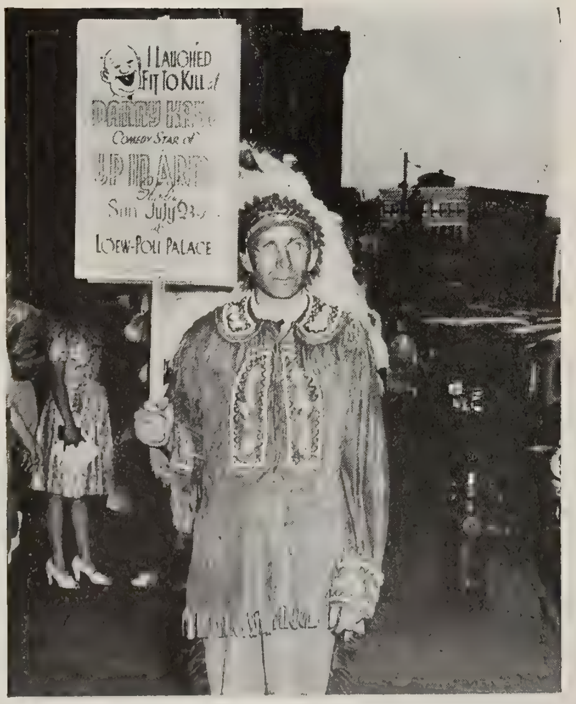

Goyescas
Imperio Argentina
Goyescas
Una galante historia del siglo XVIII madrileño
HOY
GOYESCAS


ROY Rogers
2 SMASH HITS!
The YELLOW ROSE OF TEXAS
AIR COOLED
Yellow Rose of Texas
The YELLOW ROSE of TEXAS
2 SMASH HITS
THE EAST SIDE KIDS
Follow the Leader

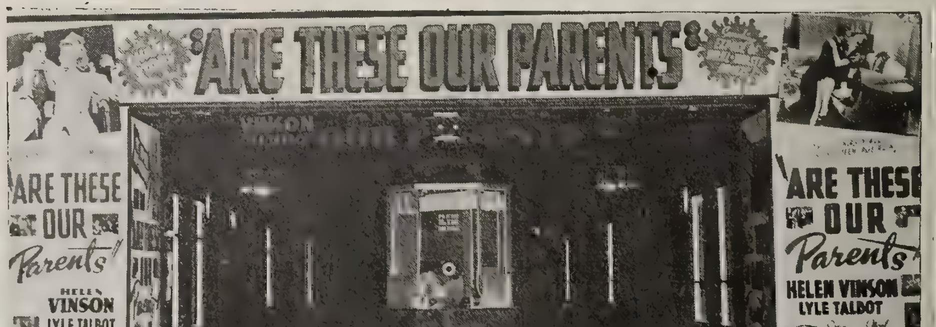
Rex Carr of the Ambassador theatre, Indianapolis, enhanced his front recently with this attractive still display built around the box-office exploiting his current engagement of "Yellow Rose of Texas".

Manager Vaughn Taylor and his assistant constructed this front, right, entirely by themselves at the Rialto, Phoenix, Ariz. Vaughn stayed up all night to complete the job


CHARLIE
SHERLOCK
CHAN vs HOLMES


I LAUGHED FIT TO KILL at
COMEDY STAR of
UP IN ARMS
Sun July 23
LOEW-POLI PALACE

Here is a street ballyhoo employed by Mollie Stickles, manager of the Poli-Palace in Meriden, Conn. The device served as an effective plug for "Up in Arms".


ARE THESE OUR PARENTS
ARE THESE OUR Parents
HELEN VINSON
LYLE TALBOT

This is how Gertrude Tracy, manager of the Ohio, Cleveland, flashed up the front for "Are These Our Parents", using color enlargements and strong catch copy.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	MY PAL, WOLF		NONE BUT THE LONELY HEART		GOIN' TO TOWN		TALL IN THE SADDLE		THE MASTER RACE	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 9/18	2:30 P.M.	Mon. 9/18	3:45 P.M.	Tues. 9/19	2:30 P.M.	Tues. 9/19	3:45 P.M.	Wed. 9/20	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 9/18	8:15 P.M.	Mon. 9/18	3:45 P.M.	Tues. 9/19	8:15 P.M.	Tues. 9/19	9:45 P.M.	Wed. 9/20	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Dallas	Fox Projection Room	1803 Wood St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 9/18	2:30 P.M.	Mon. 9/18	3:45 P.M.	Tues. 9/19	2:30 P.M.	Tues. 9/19	3:45 P.M.	Wed. 9/20	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Detroit	Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Indianapolis	Paramount Proj. Rm.	116 W. Michigan St.	Mon. 9/18	1:00 P.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	1:00 P.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	1:00 P.M.
Kansas City	Paramount Proj. Rm.	1802 Wyandote	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Wed. 9/20	10:30 A.M.	Wed. 9/20	2:30 P.M.	Thurs. 9/21	10:30 A.M.	Fri. 9/22	2:30 P.M.	Thurs. 9/21	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
New York	Normandie Theatre	53rd St. & Park Ave.	—	—	Wed. 9/20	10:30 A.M.	—	—	—	—	Thurs. 9/21	10:30 A.M.
	RKO Projection Room	630 Ninth Ave.	Wed. 9/20	2:30 P.M.	—	—	Thurs. 9/21	2:30 P.M.	Fri. 9/22	11:00 A.M. 2:30 P.M.	—	—
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	11:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	11:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	11:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	11:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Portland	Star Pre-view Room	925 N. W. 19th St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	11:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 9/19	11:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	11:30 A.M.	Wed. 9/20	2:30 P.M.	Thur. 9/21	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Seattle	Jewel Box Proj. Rm.	2318 2nd Ave.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 9/18	9:45 A.M.	Mon. 9/18	11:15 A.M.	Tues. 9/19	9:45 A.M.	Tues. 9/19	11:15 A.M.	Wed. 9/20	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 9/18	10:30 A.M.	Mon. 9/18	2:30 P.M.	Tues. 9/19	10:30 A.M.	Tues. 9/19	2:30 P.M.	Wed. 9/20	2:30 P.M.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

JANIE (Warner Bros): Lobby and newspaper teaser campaigns are suggested, "Janie is Coming", "Watch for Janie, the gleam in the eye of every G.I.", etc. Try to arrange a "Janie" party at nearby U.S.O. or canteen.

With the back-to-school movement, try to arrange a ballot with your local newspaper to decide the typical high school "Janie" of your community. There are two song hits for you to work in with music tieups, "Janie" and "Keep Your Powder Dry".

The high school angle will offer ample opportunity for merchant tie-ups with stores specializing in young ladies' wearing apparel and general school necessities. For a street ballyhoo you may arrange for five boys and girls to wear sweaters with a letter from the title on each front to spell out "Janie".

I LOVE A SOLDIER (Paramount): This should be sold as a woman's picture, although the war background is difficult to disguise because of the title.

Get into the war plants with a special swing shift show or advance screening for the employees. A contest is feasible to locate the champion girl welder in one of the local plants, and you might interest the contest editor of the local paper to promote this with War Bond prizes offered to the champ. These tie-ins work in through the fact that the picture is about war workers.

Merchant co-ops are possible with stores featuring work clothes, and the title is perfect for shops dealing in gifts for servicemen.

A neat advance teaser for the lobby would be to arrange a welder's outfit and a soldier's uniform on two models. The soldier copy would read: "My Dream Girl"; copy on the welder's model (woman) reads "I Love a Soldier".

GYPSY WILDCAT (Universal): In addition to its excellent ad service and accessory list, the distributor has provided a vehicle with excellent exploitation possibilities.

Cutouts from lithos will lend flash and color to your lobby. Set up Gypsy atmosphere with tambourines suspended with one letter painted on each to spell out the title. Try to arrange for a Gypsy fortune teller brightly garbed to offer free readings to patrons in the lobby.

Sponsor an amateur show on stage for locals who can sing Gypsy songs, play an accordion or violin or who specialize in Gypsy dances. This may be tied in with your local dance schools.

For outside ballyhoo you can use a couple dressed as Gypsies and, if possible, arrange to have them play Gypsy music as they cover the various neighborhoods.

Gilman Promotes Street Banner

Manager Sam Gilman, Regent theatre, Harrisburg, Pa., obtained permission from local authorities to suspend a banner over three empty stores on Main Street. The stunt was executed in connection with the engagement of "Gaslight." The banner, 60 ft. long and 4 ft. high, was visible to thousands of passersby.

Gilman ran a special screening of the film for newspaper and radio representatives which resulted in favorable publicity as a news source and comment by writers and columnists.

Merchants subscribed for a full page of co-op ads and offered a War Bond to the person who guessed closest to the correct aggregate number of years the merchants had been in business.

Heralds were distributed on the attraction; 1,000 miniature photos of the stars were handed out in beauty parlors and women's shops and a tieup with the Arcade Laundry netted 2,000 pieces of free literature which were inserted in packages.

WANTED Ambitious young showman as publicity aide for group of six neighborhood theatres in and near NYC. Excellent opportunity if you want to make showmanship your career. Write full details—age, experience, military status, etc.

BOX 233, MOTION PICTURE HERALD
1270 Sixth Ave., N. Y. 20.

Old-Fashioned Display Used By Rodis on "Good Old Days"

As an attractor ahead of "Good Old Days" at the Skouras Grand theatre, Astoria, L. I., Ted Rodis worked out an old-fashioned display with stills and lithos. A line was hung up in the lobby with gay nineties wearing apparel hanging from it. Mirrors in the lobby featured photos of all the old stars and copy on the marquee read: "Hiss the Villain in 'Good Old Days.'"

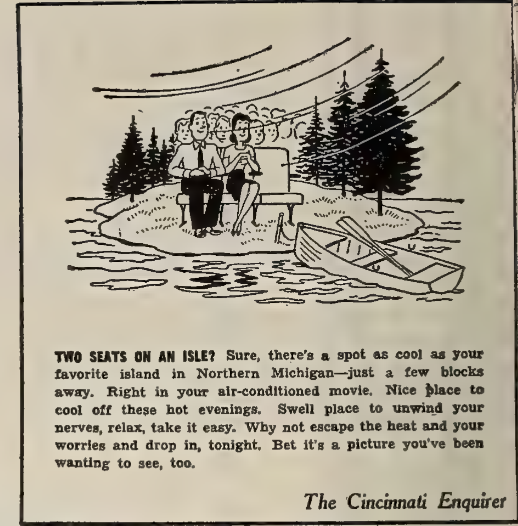
Other stunts included selling of peanuts and popcorn at all performances; staff members were dressed in gay nineties outfits and old-fashioned slides were used before the presentation of the feature itself.

Egan's Front Page Story

Recently, when a patron at the Palace theatre, Calgary, Alberta, Can., saw her son in the current newsreel, Carl Egan invited her to the theatre the following morning and ran the film off for her again. Carl then took a clip from the newsreel to the editor of the Calgary *Herald* and promoted him for a front page story with two-column art break.

Conner's "Skeffington" Ad

For his holdover ad on "Mr. Skeffington" at the Capitol theatre, Madison, Wis., Marlowe Conner injected a little extra copy in the ad which proved an attractor. Copy read: "O.K. Mr. Skeffington, if Fanny won't keep you, we will. Held over a second big week."



TWO SEATS ON AN ISLE? Sure, there's a spot as cool as your favorite island in Northern Michigan—just a few blocks away. Right in your air-conditioned movie. Nice place to cool off these hot evenings. Swell place to unwind your nerves, relax, take it easy. Why not escape the heat and your worries and drop in, tonight. Bet it's a picture you've been wanting to see, too.

The Cincinnati Enquirer

Save this for your tickler file. The Cincinnati Enquirer *sponsored this excellent institutional ad which other newspaper editors might emulate. Stunt is particularly good on holiday weekends when transportation facilities are overtaxed and the general cry is for giving servicemen preference on train accommodations.*

Eagen Builds 24-Sheet Cutouts on Marquee

Manager Bill Eagen, Princess, Sioux City, Iowa, built two 24-sheet cutouts of the stars in a jeep for the top of his marquee in advance of the engagement of "Four Jills and a Jeep."

A flasher arrangement gave illumination to the display at night and during the current run of the film they were placed in the lobby of the Martin Hotel.

Numerous window displays were arranged for the attraction, trash cans were placarded with announcements and a tieup with the WAC recruiting drive resulted in the theatre's Bond booth being manned by WAC personnel and provided a free ride in a jeep for all Bond purchasers.

Window Cards in Boxes Attract on "Lady in the Dark"

As a teaser slant ahead of "Lady in the Dark" at the Penn theatre, New Castle, Pa., James G. Bell placed window cards in boxes with enough light on them so folks were able to read the title and planted them at street intersections where traffic was heaviest. In addition, Bell set up 40 by 60s built up with title and playdate at a closed street and also had three windows using this same type of 40 by 60.

Dodson's Teaser Ads Aid "Lady in the Dark"

For three consecutive days and inserted three weeks in advance of "Lady in the Dark" at the Ritz theatre, West Point, Miss., Paul Dodson ran teaser ads in the local paper. Copy read along these lines: "Are you afraid of things you dream about? I am. That's why I'm the Lady in the Dark. See me next Monday, Ritz."

Opportunity For Wide-Awake Exhibitor!
Splendid opportunity for live wire exhibitor to acquire the services of young theatre manager, to manage or supervise 3 or more theatres. Seasoned executive, resourceful, with imagination, ability to plan, direct and execute. Salary no object, but must be commensurate with position. In present capacity 7 years—highest references.
Write Box H. 232, M. P. Herald, 1270 6 Ave., N. Y. 20

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

HENRY BERGMAN
Aztec, San Antonio, Tex.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Enright, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIS CHARNINSKY
Rialto, Dallas, Tex.

AL CLARKE
Fay's Majestic, Providence, R. I.

LOU COLANTUONO
Staunton, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

BOB COX
Kentucky, Lexington, Ky.

SID DICKLER
Belmar, Pittsburgh, Pa.

TOM DONOHUE
Russell, Maysville, Ky.

WILLIAM EAGEN
Princess, Sioux City, Ia.

JESS FINE
Grand, Evansville, Ind.

SAM FITZSIMMONS
Medina, Medina, O.

BILL HOYLE
Lichtman, Washington, D. C.

JAMES KING
RKO Boston, Boston, Mass.

FRANK LA BAR
Imperial, Asheville, N. C.

LARRY LEVY
Colonial, Reading, Pa.

STEVE McMANUS
Elgin, Ottawa, Ont., Canada

JACK MARKLE
Coolidge Corner, Brookline, Mass.

JACK MATLACK
Broadway, Portland, Ore.

LOUIS E. MAYER
Palace, Cleveland, O.

JAMES R. NAIRN
Famous Players, Toronto, Ont., Canada

TED RODIS
Grand, Astoria, L. I.

H. M. ROUDA
Calumet, Hammond, Ind.

JAMES SALMANS
Sixth Street, Coshocton, O.

W. S. SAMUEL
Ruffin, Covington, Tenn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

ARNOLD SCHNEEBERGER
Ritz, Tipton, Ind.

GLENN D. SCHRADER
Columbia, Paducah, Ky.

ED SELETTE
Strand, Pittsburgh, Pa.

HANK SHIELDS, JR.
Loew's, Washington, D. C.

PETE STAINBACK
Loew's, Harrisburg, Pa.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
Poli, Springfield, Mass.

VAUGHN TAYLOR
Rialto, Phoenix, Ariz.

TED TESCHNER
Loew's Esquire, Toledo, O.

GERTRUDE TRACY
Loew's Ohio, Cleveland, O.

Brereton Lands Radio Coverage On "Mr. Winkle Goes to War"

In advance of his date on "Mr. Winkle" at the Lafayette, in Buffalo, N. Y., Bill Brereton secured comprehensive radio coverage through spot announcements which were placed over all stations including WGR, WEBR, WBNY and WKBW. Daily plugs were also had over Billie Keaton's morning program on WGR daily. Keaton conducted a limerick contest one week in advance, with the theatre giving 25 pairs of tickets to winners.

Newspaper coverage included special stories in the *Polish Daily,* which also featured a coloring contest. 2,000 bookmarks were distributed at the largest local public library; a tieup with a local taxicab company brought theatre and playdate copy plug, while art and special stories were planted with 14 surrounding local papers. Through a tieup with the U. S. Army Ordnance, a display of machine guns, ammunition containers, projectiles, etc., were displayed in the bond booth in the lobby and tied directly to the picture.

Adams Uses Stair Risers To Sell "Guy Named Joe"

Elmer Adams, Jr., at the Yucca theatre, Midland, Tex., for his date on "Guy Named Joe" put signs on the risers of the balcony steps made from sign cloth reading: "On the way, join us in fun, thrills, romance, see," etc., etc. A large blowup of Tracy dominated the lobby and copy was used around this together with stills. Stories were landed in the paper and spot announcements over the radio.

On "Cover Girl", Adams used a teaser slant in the form of a 48 sheet featuring Rita Hayworth which was erected piece by piece on the side wall of the theatre. Day by day a little more was added and finally the picture title and star names were added. A display of covers from leading magazines was used in the lobby, each marked with the proper names and then in the center of the display the title, stars and dates were added.

Rosenthal Gets Layout on "Once Upon a Time"

For his promotional campaign on "Once Upon a Lifetime," manager Morris Rosenthal of Loew's Poli theatre, New Haven, Conn., landed a three column art layout on the women's page of the local *Register.*

A tieup with W. T. Grant resulted in the store employees' distribution of 5,000 serially numbered heralds with all purchases. A pair of guest tickets was awarded to holders of lucky numbers, which were posted in the window of the five and ten cent store.

Nine local windows were promoted, a still and card display arranged at the library and 100 window cards were distributed in addition to hotel displays which were landed.

Klingler Plants Contest On "Eve of St. Mark"

For four consecutive days ahead of "Eve of St. Mark," Paul O. Klingler at the Strand theatre, Waterbury, Conn., got a break in the *Evening Democrat,* which featured two column cuts of various soldier-sweetheart pictures of various stars. A War Bond and theatre tickets were offered in connection with this contest angle to those correctly identifying the movie couples together with the movies in which they appeared.

facts for planning a SMALL THEATRE

¶ Financial limitations of theatres seating less than 600 raise special problems of design and construction in this classification. How should the seating be arranged to make the most of available space with adequate safety? How can modern restroom and service facilities be included? What may be done structurally to keep costs to a suitable minimum? Such questions as these will be dealt with in floor plans and suggested specifications for the guidance of exhibitors contemplating the erection of a small theatre after the war, in a special feature

in the next

Better Theatres

Issue of September 16

C'mon and celebrate with these celebrities of radio, screen and records in

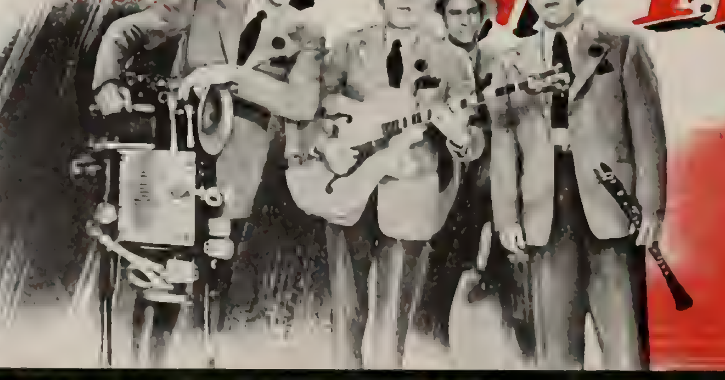
THE BEST ACTION MUSICAL IN YEARS!

JOY in the saddl

MUSIC in the air!

ACTION everywhere!

SWING in the



Screen Play by Elizabeth Beecher,
Morton Grant, Bradford Ropes
Produced by JACK FIER
Directed by LEW LANDERS

SELLING WAR BONDS! FIGHT BY THE
OF THE TROOPS WHO NEVER STOP!

Columbia
presents

JANE FRAZEE
At her singing...loving...best!

THE HOOSIER HOTSHOTS
Hits of the National Barn Dance Radio Show!

GUINN (BIG BOY) WILLIAMS
The screen's GREAT BIG JOY!

SLIM SUMMERVILLE
Slimmer and funnier than ever!

KING COLE TRIO
Specialists in up-to-the-minute harmonics!

JIMMY WAKELY and His OKLAHOMA COWBOYS
Noted radio and screen performers!

COUSIN EMMY ★ **SALLY BLISS**
The airwaves' famous hillbilly chanteuse! Direct from the Broadway stage!

MARY TREEN ★ **RED RIVER DAVE**
The West's best comedienne! Popular radio and record star!

SADDLE

SENSATIONAL
HIT PARADE
SONGS *including:*
AMOR AMOR
SHE BROKE MY HEART
IN THREE PLACES
BY THE RIVER ST. MARIE
SINGING HILLS
YOU'RE THE DREAM,
I'M THE DREAMER
and many others!

Pinch Hits For Manager And Scores With "Dragon Seed"

DRAGON SEED
Thursday at
LOEW'S

Pete Stainback's exploitation for "Dragon Seed" at Loew's, Harrisburg, included this effective ballyhoo which attracted attention of bathers at nearby beach resort.

With manager Sam Gilman of Loew's, Harrisburg, Pa., relieving another circuit manager in Baltimore for vacation, assistant Pete Stainback availed himself of the responsibility placed upon him to put over an excellent and gratifying campaign on "Dragon Seed".

Pete bannered his front entrance doors with huge letters spelling out the film's title and erected an attractive lobby set-piece in advance of the playdate.

A valance which was used around the marquee during the current engagement served double duty as an advance plug over one of the stores on Main Street, with theatre mention and dates.

Several thousand bookmarks were imprinted and distributed at the public library and at bookstores. The library displayed a special 30 by 50 card with theatre and tiein copy. The book shops used window displays of the novel and theatre credits.

Special announcements were used on the radio, and Stainback arranged a novel promotion with the newspaper which resulted in him placing a two-inch streamer across the bottom of the front page of the second section.

A street ballyhoo was employed using a young girl dressed in the costume of a mandarin princess, and additional outdoor promotion included a huge banner stretched across two poles at both ends of a rowboat at the local beach resort. The banner was inscribed "Dragon Seed", with theatre name and dates. This plug was seen by thousands of bathers and drew excellent comment.

"Dr. Wassell" Opening Tied to Dedication of WAVE Center

Woody Barritt, director of publicity and advertising for Fox Theatres in Wichita, Kans., worked out a promotion on "The Story of Dr. Wassell" which, the circuit reports, resulted in one of the biggest opening days in the history of the Fox Miller theatre.

The opening coincided with the dedication of the new WAVE Information Center in Wichita, and the management invited the WAVES to participate with mass "swearing in" ceremonies on the stage. To provide color, background and entertainment for the event, the theatre secured the U. S. Navy Swing Band from the Hutchinson Naval Air Station, accompanied by a WAVE soloist, a WAVE duo and a colored male quartet known as the Hutch Ink Spots. The stage was colorfully set with all the flags of the United Nations.

Howard Busey, manager of the Miller, arranged for the Navy Mothers of Wichita to sell War Bonds at the theatre throughout the engagement of the picture. Newspaper stories and pictures resulted from the patriotic tieups. Large newspaper ads backed up the campaign, and so successful was the engagement that at the conclusion of the Miller booking the picture was moved to another theatre for an extended run.

Eagen Separates His Ads On Double Feature Bill

William Eagen at the Princess theatre, Sioux City, Ia., thought his double feature show of "Bridge of San Luis Rey" and "Swing Fever" so good, that he stressed the "terrific two" angle, instead of one main feature with the usual second feature mere mention. Two separate ads were run for two days and Egan reports many favorable comments on the separate ad angle, which he feels helped business.

For inside attention, Bill erected a "bridge" over the main aisle and flanked it by a three-sheet size poster of "Swing Fever" and a three-sheeter on "Luis Rey."

Free Phone Calls To Servicemen Are Offered

Reported as an excellent good-will builder for him at the Calumet theatre, Hammond, Ind., are the free telephone calls for servicemen recently instituted by H. M. Rouda.

Each Saturday night the names of six local servicemen are chosen from the Honor Roll board in the lobby of the theatre and if a member of the family is present in the audience, he is invited to be at the theatre the following Saturday night to receive the call. The calls themselves come over an extension on the stage and the conversation is heard by the audience over the theatre's public address system.

The following letter is mailed to the serviceman to allow him ample time to make a reservation for the call. If the soldier is overseas, a cable is sent. The letter reads:

"Your name was selected at the Calumet theatre allowing you the pleasure of a long distance call to your (mother, sweetheart, etc.) at the Calumet theatre, Hammond 110, on Saturday (date), between the hours of 7:30 and 9:30 p.m. Central War Time. Just reverse the charges; we will pay for a three minute call. Hoping you are enjoying good health and wishing you a safe return to your family. With kindest regards." The letter was signed by Rouda.

Another stunt used by the enterprising manager was the solicitation of the names of men who received the Purple Heart. This was done three weeks in advance of playing "The Purple Heart." Rouda made up a trailer listing the names of these men, paying tribute to their valor and sacrifice and ran it just ahead of the feature on the playdates.

Cohen Capitalized on Local Boy Angle

To plug "Eve of St. Mark," Lou Cohen, Poli, Hartford, planted numerous tie-ins which featured the fact that Hartford's Michael O'Shea could be seen in the leading role and enacting the part which he first made famous on the Broadway stage and which proved to be his stepping stone to Hollywood fame.

Cohen also planted a "Cookies for Rookies" contest with the co-operation of Sage Allen's department store. In the film, Anne Baxter wins a trip to New York as a prize in a cookie baking contest. Cohen offered a $25 War Bond to Hartford's top amateur cookie baker, consolation prize in War Stamps and two guest tickets to runners-up. Local GI Joes judged the contest at Sage Allen's Stage Door Canteen and the cookies were served to servicemen.

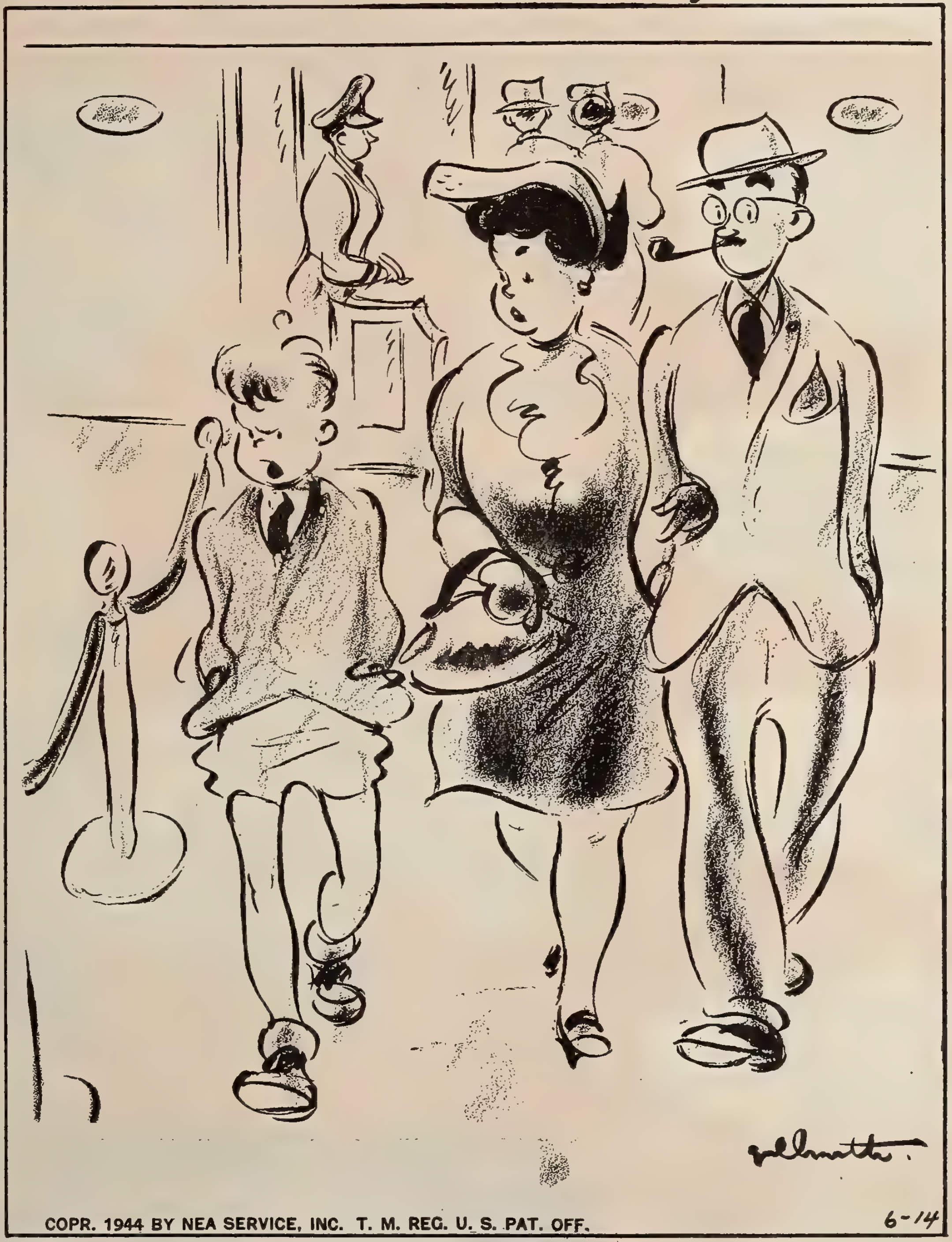
Goth's Beautiful Legs Contest Again Successful This Year

Edgar Goth, director of advertising and publicity for the Fabian Theatres, Staten Island, reports that his annual "beautiful legs contest" again proved an attendance getter this year.

Goth tied up with the Venida Liquid Hosiery Company and secured prizes from the I. J. Fox Company, which included a $300 fur jacket, a $100 fur scarf and a $50 fur scarf. In addition, there were five prizes of $10 each in War Stamps.

The contest was publicized through newspaper stories; hand drawn display ads, with art work by Ingrid Nilson of the Fabian district publicity office; trailers in the Island Fabian theatres, and a huge setpiece in the lobby of the St. George theatre.

Side Glances *by Galbraith*



COPR. 1944 BY NEA SERVICE, INC. T. M. REG. U. S. PAT. OFF.

"Love, quarrel and make up—same old stuff! Give me a good old cowboy picture where anybody is liable to get shot any minute!"

Reprinted from the New York World Telegram of June 14th—and 513 Newspapers—Coast to Coast

REPUBLIC LEADS THE INDUSTRY IN QUALITY WESTERNS:

With

ROY ROGERS • GENE AUTRY • WILD BILL ELLIOTT • ALLAN LANE • SUNSET CARSON • GEORGE "Gabby" HAYES • DALE EVANS • MARY LEE • LINDA STIRLING • PEGGY STEWART • TWINKLE WATTS • ALICE FLEMING and BOBBY BLAKE

Plenty of laugh-filled entertainment for everybody. Will literally have customers rolling in the aisles. Edward Small adds another to his long list of boxoffice successes.

SHOWMEN'S TRADE REVIEW

A riotous affair which is going to do very well at the boxoffice. Fast-paced direction points up comedy situations excellently, and the production is a credit to Small.

HOLLYWOOD REPORTER

A rollicking, riotous comedy which audiences should welcome with open arms and purses. Laughs of every variety from gentle chuckles to hearty abdominal guffaws.

BOXOFFICE

Rollicking service comedy. With the accent on comedy, this provides a change from the type of war story seen around.

THE EXHIBITOR

Commercial comedy-farce which should stand up strongly. Geared for hefty boxoffice. Will secure solid audience response.

VARIETY

Gay slapstick comedy recounts the hilarious experiences of two U. S. Marines. Good clean fun and plenty of hearty laughs as light escapist entertainment.

M. P. DAILY

Rapid-fire farce comedy loaded with laughs for the average fan. It's the sort of fun that goes over big.

FILM DAILY

"Dese are for youse guys 'cause you reviews was so swell!"

More of that Laff-Cash from Edward Small who brought you the dough with "Up In Mabel's Room"!

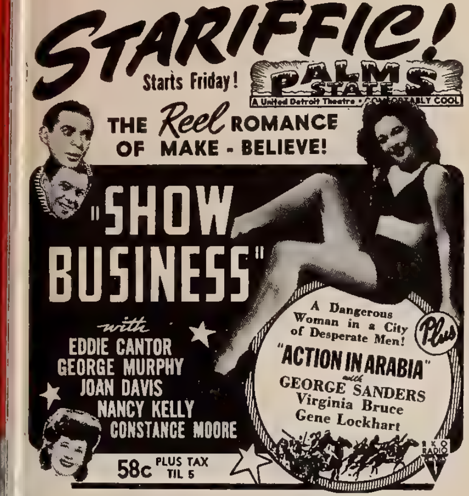
WILLIAM BENDIX · HELEN WALKE
DENNIS O'KEEFE
in
ABROAD WITH TWO YANK

with JOHN LODER · JANET LAMBERT · GEORGE CLEVELAN

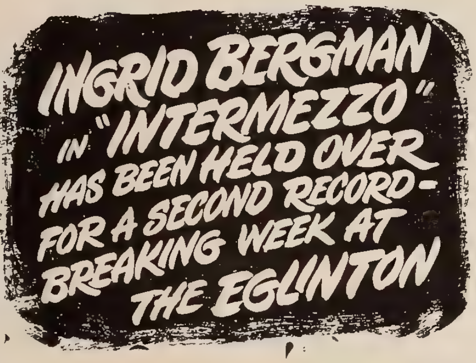
Based on an original story by Fred Guiol · Adaptation by Edward E. Seabroo
and Tedwell Chapman · Screenplay by Charles Rogers, Wilkie Mahoney, Ted Sil
Directed by ALLAN DWAN

Of course it's UA!

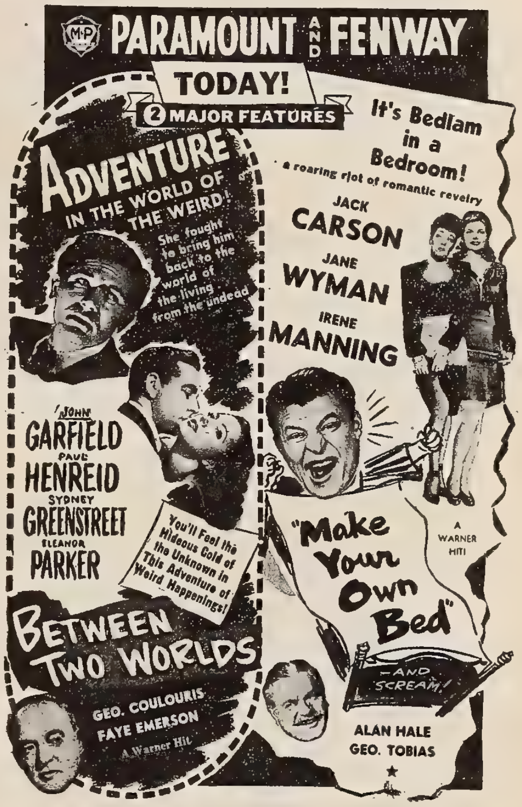
DISPLAY ADS FROM SHOWMEN


STARIFFIC!
Starts Friday!
PALMS STATE
A United Detroit Theatre • COMFORTABLY COOL
THE *Reel* ROMANCE OF MAKE - BELIEVE!
"SHOW BUSINESS"
with
EDDIE CANTOR
GEORGE MURPHY
JOAN DAVIS
NANCY KELLY
CONSTANCE MOORE
58c PLUS TAX TIL 5
Plus
A Dangerous Woman in a City of Desperate Men!
"ACTION IN ARABIA"
with
GEORGE SANDERS
Virginia Bruce
Gene Lockhart
RKO RADIO

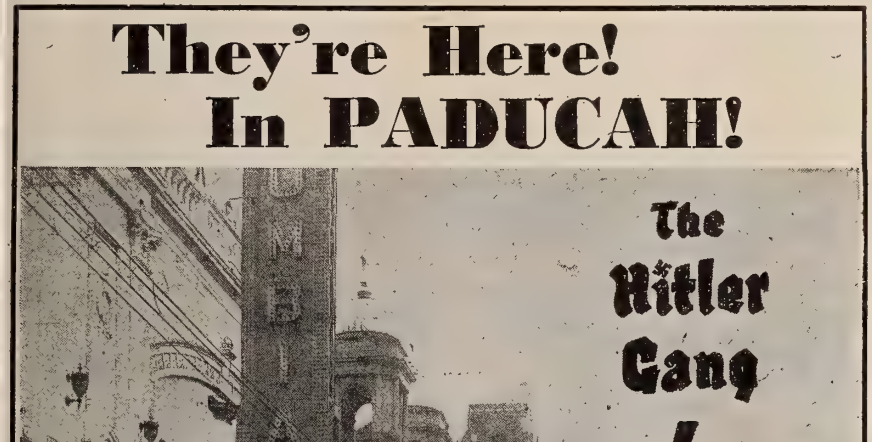
U.D.T. ad head Alice Gorham used inset on second feature with reverse cut on "Show Business" at Palms State theatre, Detroit.


INGRID BERGMAN IN "INTERMEZZO" HAS BEEN HELD OVER FOR A SECOND RECORD-BREAKING WEEK AT THE EGLINTON

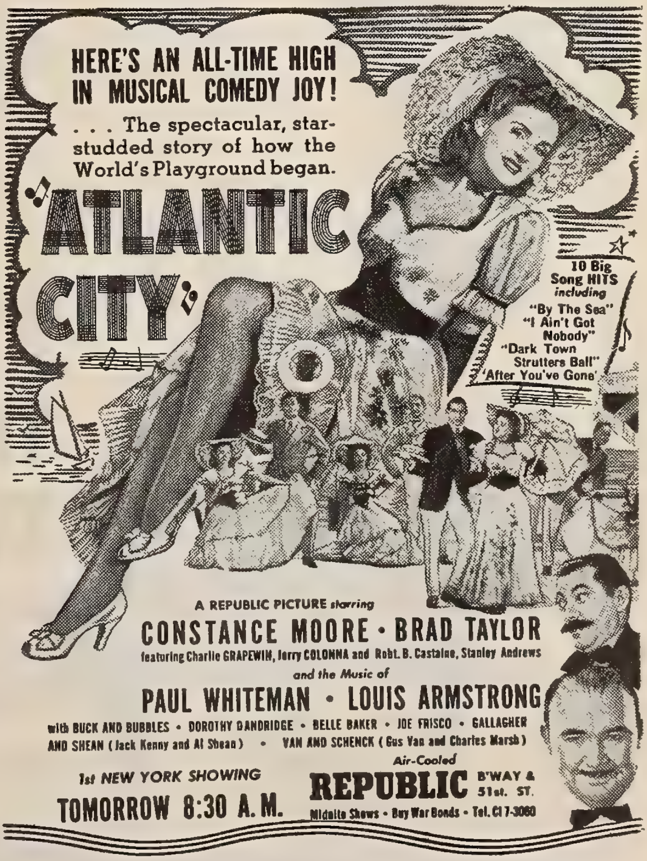
Here is how Famous Players Canadian circuit meets rationed lineage problem. James R. Nairn, director of advertising and publicity, has created special mat service, with Jack Barker doing the art work. Small space is thus required with little sacrifice to eye-appeal.


M-P PARAMOUNT AND FENWAY
TODAY!
2 MAJOR FEATURES
ADVENTURE IN THE WORLD OF THE WEIRD!
She fought to bring him back to the world of the living from the undead
JOHN GARFIELD
PAUL HENREID
SYDNEY GREENSTREET
ELEANOR PARKER
You'll Feel the Hideous Cold of the Unknown in This Adventure of Weird Happenings!
BETWEEN TWO WORLDS
GEO. COULOURIS
FAYE EMERSON
A Warner Hit
It's Bedlam in a Bedroom!
a roaring riot of romantic revelry
JACK CARSON
JANE WYMAN
IRENE MANNING
"Make Your Own Bed"
A WARNER HIT!
—AND SCREAM!
ALAN HALE
GEO. TOBIAS

This combination black and white layout was a page stealer recently in Boston newspapers. Harry Browning, advertising head for M & P circuit was responsible.


They're Here! In PADUCAH!
The Hitler Gang
THE HITLER GANG
AIR COOLED
THE GREATEST GANGSTERS OF THEM ALL!
The Inside Story of an Inside Job by the Gang that Stole a Nation! For the first time—SEE the private crimes and scandals of the world's public enemies! The lowdown on how they lied and how they shot their way from the gutters of Germany to the gutting of a continent!
. . . With Every Startling Moment Verified By Official Secret Sources! With A Cast So Lifelike You'll Know Them As They Really Are!
COLUMBIA
TOMORROW and SATURDAY
ENDS TONIGHT! "DOUBLE INDEMNITY" With FRED MacMURRAY BARBARA STANWYCK

Advertising manager Glenn D. Schrader of the Columbia, Paducah, Ky., had the whole town talking about the superimposed figures of the "Hitler Gang" striding down the main thoroughfare.


HERE'S AN ALL-TIME HIGH IN MUSICAL COMEDY JOY!
. . . The spectacular, star-studded story of how the World's Playground began.
"ATLANTIC CITY"
10 Big Song HITS *including*
"By The Sea"
"I Ain't Got Nobody"
"Dark Town Strutters Ball"
'After You've Gone'
A REPUBLIC PICTURE *starring*
CONSTANCE MOORE • BRAD TAYLOR
featuring Charlie GRAPEWIN, Jerry COLONNA and Robt. B. Castaine, Stanley Andrews
and the Music of
PAUL WHITEMAN • LOUIS ARMSTRONG
with BUCK AND BUBBLES • DOROTHY DANDRIDGE • BELLE BAKER • JOE FRISCO • GALLAGHER AND SHEAN (Jack Kenny and Al Shean) • VAN AND SCHENCK (Gus Van and Charles Marsh)
1st NEW YORK SHOWING
TOMORROW 8:30 A.M.
Air-Cooled REPUBLIC B'WAY & 51st. ST.
Midnite Shows • Buy War Bonds • Tel. CI 7-3060

One of the attractive advance ads for the New York opening of "Atlantic City" at the Republic theatre is reproduced above.

SHOWMEN PERSONALS

In New Posts: Howard Bromley, Majestic; Harry Irons, Uptown; all in Detroit. Ray Allard, Center, Harold Teel, Harper; Fall River, Mass. Jean Cattell, McKinley, Niles, Ohio. Grace Baker, Palace, Tarentum, Pa. Otto Faulbaum, Globe, Christopher, Ill. Martin Burnett, city manager, Loew's State and Orpheum, St. Louis. M. L. Plessner, advertising and publicity director, Fanchon & Marco, St. Louis.

Robert Shufelt, Orpheum, Cape Girardeau, Mo. Mrs. Rex VanHorn, Cozy, Augusta, Ill. Shirley Schwartz, Esquire, Rock Island, Ill. John Peterson, Palomar, Seattle, Wash.

Assistant Managers: Frank Greger, Uptown, and Herbert Gremel, Harper, both in Detroit.

Happy Birthday: Norman L. Davis, John P. Hassett, Edward J. Oliver, Meyer Golding, Frank Weatherford, Melvin L. Gold, George Patterson, W. W. Lineberger, Harry Browning, George Clarke, Michael S. Milo, L. I. McMullen, Tom Malloy, Fred Naify, Herman B. Abrams, John B. Tucker, Nort Rosevold, Maurice M. Meek, Albert E. Crowder.

Harry Sefton, Rockwood D. Bailey, James A. Kakley, Clarence A. Turbin, Joseph M. Rubenfeld, William J. Burke, Jack L. Johnson, Herbert Hairrell, Robert G. Patterson, H. R. Hellerich, Bert Gildersleeve, Ralph C. Bessler, Art Weber, Herbert C. Lewis, Sidney Selig, Pete Egan, Frank Solomon, Sam Rothstein, Morris Simms, Harold Heller, Sam Schiwetz, Earle Potter.

Jones Cooperates with Local Hawkins Club

Recently when Eddie Jones, manager of Warner's Arsenal theatre, Pittsburgh, tied in with the *Pittsburgh Press* Seckatary Hawkins Club for a free show for its members, Eddie suggested that the only admission be the purchase by each member of a ten-cent War Stamp. So successful was the show that the entire theatre was jammed an hour before the doors opened and it was necessary to secure the services of neighborhood policemen.

Cutout Displays, Co-op Ads Help "Cover Girl"

Using lithograph cutouts from one-sheets, three-sheets and six-sheets, Mel Jolley, manager of the Marks theatre, Oshawa, Ont., built a false front for the engagement of "Cover Girl," which helped to put over the picture.

Mel also landed a co-op page of display ads from local merchants which featured the star of the film and prominent theatre mention and playdates.

Window displays were arranged in the shopping section, 50 window cards were spotted in prominent windows and 3,000 heralds were distributed house to house.

Mayer Gets Publicity Break

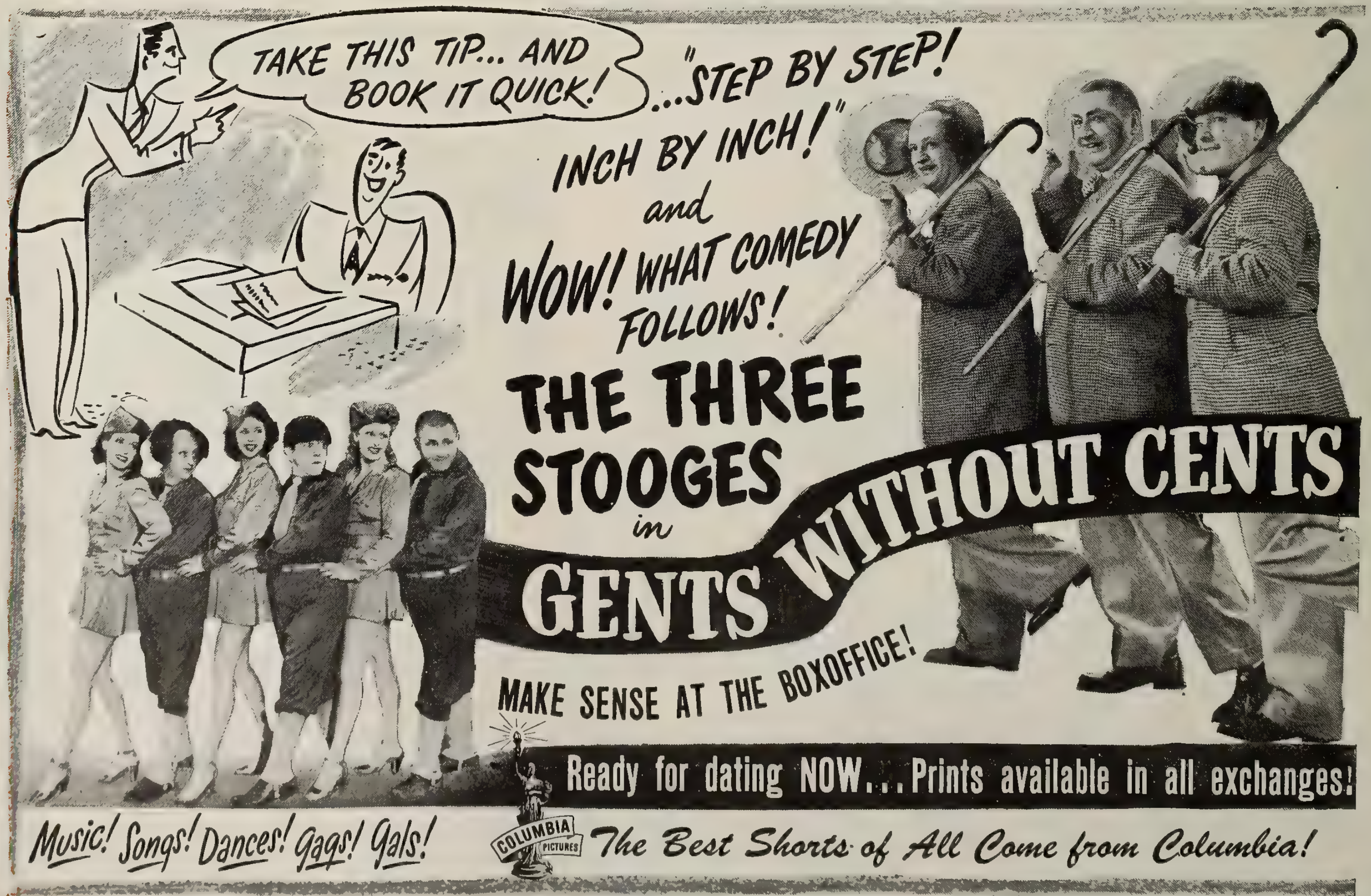
Louis E. Mayer, RKO Palace theatre, Cleveland, obtained a two-column art break for his stage show in the *Plain Dealer* when he arranged for Horace Heidt, who was currently appearing on the stage to dedicate a special radio broadcast to the second anniversary of the Waves.

Montavon Managerial Career Centered Around Ohio

Paul J. Montavon, who manages Warner's Columbia theatre, in Portsmouth, Ohio, his birthplace, is married and the father of a five year old boy. Paul started with the Schine Circuit, September 6, 1929, as an usher at their LeRoy theatre, in Portsmouth, Ohio, going from there to the Columbia, Lyric, Garden and Westland theatres there. In 1930, Montavon joined the Warner Bros. Circuit and in 1935 became assistant manager of the Columbia theatre, Portsmouth. Thence we find the Round Tabler going to the Capitol, Chillicothe, Ohio, as manager, from which post he was transferred to the Sherman theatre there. Houses Paul managed after that period include the Capitol in Sydney, Ohio; State, Lima; Columbia, Portsmouth, in May of 1943, and the following March Paul was inducted into the Army. After a brief period, Paul was honorably discharged and returned to Warner's in his present post.

Nygaard's Postcard Gag

To help exploit "Up in Mabel's Room" and "Rosie the Riveter," Charles Nygaard at the Prairie theatre, Sun Prairie, Wis., mailed out government postcards with copy at the top reading: "Just a reminder and a personal invitation." This was followed by picture copy and playdates and signed by the manager "yours for joyful entertainment."


TAKE THIS TIP... AND BOOK IT QUICK!
..."STEP BY STEP! INCH BY INCH!" and WOW! WHAT COMEDY FOLLOWS!
THE THREE STOOGES in GENTS WITHOUT CENTS
MAKE SENSE AT THE BOXOFFICE!
Ready for dating NOW... Prints available in all exchanges!
Music! Songs! Dances! Gags! Gals!
COLUMBIA PICTURES
The Best Shorts of All Come from Columbia!

ELECTRICAL RESEARCH PRODUCTS
DIVISION of Western Electric Company INCORPORATED

What goes on in there?

TO the industry, this building—our Hollywood laboratory—brings to mind the peacetime work carried on there for the improvement of sound in motion pictures. Behind its doors today, engineers of the Electrical Research Products Division are working on important devices for theatres of war.

At present these new developments must be nameless. But out of them should come technical advances of great value in making post-war sound recording and reproduction finer than any known to date.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.

★ SPEED THE DAY OF VICTORY BY BUYING WAR BONDS — MORE WAR BONDS — AND STILL MORE! ★

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

THEATRE MANAGER: 6 YEARS' EXPERIENCE. 4F classification. Married. 26 years old. Employed at present, but desire change. Excellent references. BOX 1765, MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

FACTORY SHIPMENT PRE-WAR QUALITY STEEL blowers. Mark AA5 Priority MRO (Maintenance, Repair, Operation). Priced less motor, 5,500 cfm., $75; 8,500 cfm., $99.75; 11,000 cfm., $119.50; 13,500 cfm., $149.50; 22,500 cfm., $199.50; 27 500 cfm., $234.50. Rebuilt motors furnished at lowest market prices. Air washers also available for replacements with present equipment. Rebuilt Typhoon exhaust fans, 24". $111; 30", $132; 36", $151.20. S. O. S. CINEMA SUPPLY CORP., New York 18.

THEATRES

FOR SALE TWO SAN DIEGO, CALIFORNIA, ON account health. Investigation invited from financially qualified inquirers. $150,000 cash, present owner ten years. BOX 1762, MOTION PICTURE HERALD.

WILL BUY, LEASE OR RENT MOTION PICTURE theatre in southern state. Give details first letter, confidential. J. L. ROGERS, Box 113, Robinson, Ill.

FOR SALE ONLY THEATRE IN COUNTY, GROWING town, oil fields. Write to: ROXY THEATRE, Stratford, Tex.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables and graphs, $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING-CHARTS. THE LITtle book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10 000. S. KLOUS, care of MOTION PICTURE HERALD.

HELP WANTED

TWO MANAGERS, TWO OPERATORS. SMALL town situations. Permanent positions for capable, energetic men. State age, draft status, experience, references, salary expected. Send snapshot if convenient. Boozers drifters, chasers lay off. CHEROKEE AMUSEMENTS, INC; Erwin, Tennessee.

OPERATOR THIRTY-FIVE MILLIMETER, CAREtaker educational institution, apartment, liberal salary. BOX 1763, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

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Theatres Add to Chicago Air Time

The combination of rationed newspaper advertising space in Chicago and increased interest in motion picture programs on the part of advertising agencies, has created new business for local radio outlets from circuit and independent exhibitors, and stations at the same time are providing more local film news than in the past.

For years, radio heads have denied time for local film gossip shows, believing that the network programs provide sufficient coverage of the film industry. It has taken some pressure on the part of local advertising agencies with prospective sponsors looking for air time to convince station executives that film news of territorial interest can increase their audience.

Today at least four regularly scheduled Chicago shows give publicity to local film news. They are Nikky Kaye on WCFL, Nate Gross on WBBM, Don Norman on WENR and Eddie and Fannie Cavanaugh on WGN. Station WJJD has renewed its contract with Balaban and Katz whereby the station exploits films in B & K houses several times daily, while B & K carries WJJD trailers. Warner Theatres have had a long standing tieup with station WAAF which publicizes both the circuit's neighborhood theatres and its programs. A number of neighborhod independent exhiibtors are using smaller stations for frequent announcements of important product.

Warner Awarded Scroll by Muncie Woman's Club

The Business and Professional Women's Club of Muncie, Ind., awarded a testimonial scroll to Jack L. Warner, executive producer of Warner Bros., August 25, in recognition of a "long list of outstanding productions," including "Janie," "Sergeant York," "Yankee Doodle Dandy," "Casablanca," "Air Force" and "This Is the Army." "Janie" was selected recently by the Muncie women as a typical American film and was shown at a special $10 top premiere in behalf of the Wakeman General Hospital endowment fund.

Buffalo Variety Club Holds Golf Tourney

For the first time since 1941, the Buffalo Variety Club staged a golf tournament last week. It was won by John G. Chinell, Buffalo RKO salesman, who had a low gross of 82. His name has been engraved on the Michael Shea Memorial Trophy. The tournament was held at the Brookfield Country Club, Amherst. Runners-up were: C. Emerson Dickman, Buffalo salesman for 20th-Fox, 86; Charles McKernan, manager of Shea's Niagara theatre, 89, and Emanuel Woronov, Syracuse, MGM salesman, also 89.

McNeill, Once Lubin Studio Assistant Director, Dies

James P. McNeill, 64, one-time assistant director of the old Lubin studios in Philadelphia, died August 25 at the Roxborough Memorial Hospital in that city. After leaving the Lubin studios 20 years ago, he became the stage property master at the Academy of Music in Philadelphia, a post he held at the time of his death. His wife, a daughter and two sons survive.

Charles N. Bess

Pfc. Charles N. Bess, 29, former manager of the Woodbine theatre, was killed in action in France July 26. He is survived by his wife, Patricia Bess.

Roberts Joins Vanguard

The appointment of Joseph L. Roberts to Vanguard Films' New York publicity staff was announced Monday by Hugh Owen, general sales manager. For the past four years Mr. Roberts has been press representative for the Center theatre.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Arsenic and Old Lace

Warner Bros.—Murder in Brooklyn

For those too far from New York to hear the tremors of laughter sent out when "Arsenic and Old Lace" appeared to be a permanent Broadway fixture, let it be said that it's a tale of murder for fun. It is the story of two sweet old ladies who bake cookies for kiddies and make their own elderberry wine, served to homeless old men with a dash of arsenic. Their mark is 12 when the film opens, counting the one under the window seat.

If the theme seems macabre, the treatment is not. Not a murder is shown, nor a body. Frank Capra, producer and director, introduces it as just one of those things that might happen in Brooklyn, like the Dodgers, and sends the screwiest set of people since "You Can't Take It With You" through their paces to a happy conclusion.

Cary Grant heads the cast as the ladies' third nephew, a rock of sanity tossed on a sea of innocent perfidy, and a dramatic critic to boot. Nephew No. 1 thinks he's Teddy Roosevelt and digs the Panama Canal in the cellar in sections conveniently six by four. Number 2 is a murderer wanted in seven states, whose latest plastic surgery disguise has left him looking just like Boris Karloff. Mr. Karloff played this part on the stage, but Raymond Massey plays Karloff for the screen.

Grant makes the hideous discovery that all is not sweetness and light on his wedding day, but manages to dispatch all relatives to the proper institutions before the night is over. What with cops who are frustrated playwrights, bodies which won't stay put, and the constant threat of perpetuating insanity, it's quite a job. The hero is happy to discover, however, that he's the son of a sea cook.

With this overwhelming mixture of absurdities, it seems reasonable to admit that the execution never quite comes up to the theme. This was as true of the stage play by Joseph Kesselring as it is of the Epstein Brothers' adaptation. But it does achieve such delightful performances as Jack Carson's stagestruck policeman, Edward Everett Horton's sanitarium director, and Peter Lorre's illicit doctor. Grant has some excellent sequences, and some in which the whole mess seems a bit too much for him.

The film offers showmen a field day. It will benefit from the reputation of the play but has legs of its own to stand on.

Some small hint of the unique theme should attract a flock of curious customers, and Capra's production will certainly not disappoint them.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, September 23, 1944. Running time, 118 min. PCA No. 7855. General audience classification.

Mortimer Brewster	Cary Grant
Jonathan Brewster	Raymond Massey
Elaine Harper	Priscilla Lane
Abby Brewster	Josephine Hull
Martha Brewster	Jean Adair

Jack Carson, Edward Everett Horton, Peter Lorre, James Gleason, John Alexander, Grant Mitchell, Edward McNamara, Garry Owen, John Ridgely, Vaughan Glaser, Chester Clute, Charles Lane, Edward McWade.

NEW SEASON

This is the first issue of the new product season. All product is 1944-45 unless otherwise identified.

Lost in a Harem

MGM—Formula Plus

Abbott and Costello are just that no matter what studio or producer they may be working for. In this case they have the advantage of a lavish Metro production, including an Arabian Nights harem of carved rosewood and at least a hundred Oriental dancing girls, but their fans will have no trouble recognizing them.

In honor of the occasion the comedians have added at least one new routine to their repertoire—a jail scene with a madman who with the help of the sound crew materializes pianos, creaking doors and drinks which aren't there.

No one, least of all Abbott and Costello, pays much attention to the story which might have been made up as they went along. For the record, it concerns the restoration of the handsome prince to the throne of his mythical kingdom and the overthrow of his evil uncle. Also, there's a girl who is threatened with a fate worse than death.

Several new songs, including "What Does It Take," are catchily sung by Marilyn Maxwell, assisted by Jimmy Dorsey's orchestra, which unaccountably but pleasantly turns up during the proceedings. Others in competent support are Douglass Dumbrille and Murray Leonard. Nobody enjoys himself as thoroughly as the two co-stars.

George Haight produced and Charles Riesner was the director.

A neighborhood audience at the Ziegfeld theatre in midtown New York enjoyed a sneak preview without cheers. Reviewer's Rating: Good.—JAMES D. IVERS.

Release date, December, 1944. Running time, 89 min. PCA No. 10118. General audience classification.

Peter Johnson	Bud Abbott
Harvey Garvey	Lou Costello
Hazel Moon	Marilyn Maxwell
Prince Ramo	John Conte
Nimativ	Douglass Dumbrille

Lottie Harrison, J. Lockhard Martin, Murray Leonard, Adia Kuznetzoff, Milton Parsons, Ralph Sanford.

Rainbow Island

Paramount—Fun on an Island

Bobby-sockers and unflinching adherents of musicals and Lamour will call "Rainbow Island" their meat. That seems to cover a representative segment of the American populace. But plus value enters via Eddie Bracken, who has been seen widely in "Miracle of Morgan's Creek" and will be in many situations in "Hail the Conquering Hero" before this one circulates.

It's a tall story he tells his shipmates in flashback: how he, Gil Lamb and Barry Sullivan were torpedoed, and corral a Japanese plane which finally deposits them on an unchartered island in the storied South Seas. Here, Anne Revere is the native queen and Marc Lawrence is prince of line in love with Lamour, an American girl shipwrecked as a baby and living there ever since with her doctor father. Bracken looks like the islanders' god, is set up in business as a deity, gets appropriate headgear and flowing robes and has a time for himself with native wenches—all dark-skinned, sarong-encased, bountifully upholstered.

The nonsensical story maneuverings have Lamour trying to take a powder because she's fallen for Sullivan and had never intended to get spliced with Lawrence anyway. But the queen, who has commandeered the sparkplugs without which the rehabilitated plane cannot get away, gums the works. The job of regaining possession falls to Bracken, who plays handmaiden without benefit of the kind of upholstery other maidens have.

Plenty of sleeping powders, old-fashioned chases, love at cross purposes, tropical moons and Polynesian jabberwocky—or maybe just ordinary Polynesian *a la* Paramount—are part of the frenzied activities, plus several good song numbers, a welter of lush production and Lamour, who made sarongs famous, inside one again.

Bracken is the best of the troupe in point of performance, his comedy timing again clicking. He may be broad about it and occasionally corny, but it's in the spirit of the undertaking. Lamb is by his side and a close contender. Others do well, according to the lightweight demands made upon their assorted talents.

Don't look for suspense in "Rainbow Island." It isn't there and never was supposed to be. Designed for fun, it meets specifications neatly. E. D. Leshin produced. Ralph Murphy directed.

Previewed in the studio projection room. Reviewer's Rating: Good.—RED KANN.

Release date, Block 1. Running time, 96 min. PCA No. 9716. General audience classification.

Lona	Dorothy Lamour
Toby Smith	Eddie Bracken

Gil Lamb, Barry Sullivan, Forrest Orr, Anne Revere, Reed Hadley, Marc Lawrence, Adia Kuznetzoff, Olga San Juan.

The Doughgirls

Warner Bros.—Wartime Comedy

When "The Doughgirls" ran on Broadway last year the housing shortage in Washington was current, the dialogue risque and the limitation of action to one stage set quite acceptable. At that time the critics, while regretting the lack of plot, decided it was a season for comedy and audiences would prove appreciative. Mark Hellinger's screen production follows the same general pattern and merits the same general appraisal, with such exceptions as are necessary when transplanting a Broadway hit to Main Street.

It's still the story of three girls in need of husbands and a Russian woman sniper who just wants fish. The girls are friends from the chorus line who move in on the bridal suite occupied by Jane

Wyman and Jack Carson, before that couple finds out that the justice of the peace who married them wasn't one.

Ann Sheridan, married for a week, discovers that her husband's divorce was not quite final. Alexis Smith is just waiting for her Air Force lieutenant to recover from measles before her ceremony can be performed. The sniper drops in because the Russian embassy is overstaffed.

The obvious problem is to get the three girls married in spite of constant interruptions from homeless sleep-walkers, breathless cleaning squads, resentful husbands, the management, a globe-trotter's broadcast, and Natalia's happy rifle practice.

The fact that James V. Kern's direction lacks emphasis is quite understandable, given the nature of the story. Characterizations will evoke more amusement than sympathy, for all are comic and brittle. Ann Sheridan, Charlie Ruggles and Eve Arden deserve special mention.

Kern and Sam Hellman, who wrote the screenplay, with additional dialogue by Wilkie Mahoney, did not foresee that the intended satire in some of the lines and situations might grow a bit stale in a year's time. Decked out with a strong cast and punctuated with delighted chuckles it should keep audiences happy, anyway.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 102 min. PCA No. 10054. Adult audience classification.

Edna	Ann Sheridan
Nan	Alexis Smith
Vivian	Jane Wyman
Arthur	Jack Carson
Natalia	Eve Arden

Irene Manning, Charlie Ruggles, John Ridgely, Alan Mowbray, John Alexander, Craig Stevens, Barbara Brown, Stephen Richards, Francis Pierlot, Donald MacBride, Regis Toomey, Joe De Rita.

Storm Over Lisbon

Republic, 1943-44—Spies and Plots

A popular show. Republic's determination to break into bigger and better playing time is accelerated by "Storm Over Lisbon," another of its large budget attractions which oozes meticulous care in all production departments.

This yarn of intrigue centered in Lisbon could have been better knitted together, however. Espionage and counter-espionage cross and crisscross through the plot. All of the incident does not always mesh as tightly as could be. This permits convenience to take the place of complete credulity. But, as a yarn with melodramatic trappings, overall results outweigh the flaws.

"Storm Over Lisbon" might be described as a member of the "Casablanca" school. Its arch villain is Erich Von Stroheim, who wallows in the deep pool of international intrigue. His master is do-re-mi, and his services may be had by the fattest bank book. His front is his Lisbon cafe, more notorious than noted, and his henchmen are guntoting smoothies in dinner jackets. Into this scene comes Otto Kruger, enemy agent, who has been trailing Richard Arlen, war correspondent, around the globe. Arlen has information on film of Japanese fortifications, and G-2 in Washington is considerably interested.

Into this, also, comes Vera Hruba Ralston, internationally famous dancer, presumably directed to Von Stroheim, and his passport activities as a means of boarding the Lisbon-to-Bermuda-to-New York Clipper. Actually, however, Miss Ralston, a Czech, is in the secret service of the Allied Nations. Kruger, no longer useful to his government, collides with a bullet from Von Stroheim's delicate gat. Miss Ralston, discovering this, appears about ready to depart from Lisbon and environs forevermore. Through trickery, she gets a respite. Meanwhile, Von Stroheim's secretary, played extremely well by Mona Barrie, shows signs of being fed up and paves the way for Arlen, held prisoner by this time, to follow Miss Ralston to liberty.

But the film, ingeniously deposited in a hollow candle, has to be retrieved first. In the wine cellar hideout, Von Stroheim is waiting, but so are the Portugese police. Result: Arlen heads for G-2, villainy is thwarted and Miss Ralston remains in Portugal on future assignment.

A nice pitch of suspense is maintained through George Sherman's direction—he also produced—in the early stretches. The suspense quotient meanders somewhat in the later stretches, but not sufficiently to impinge upon average audience acceptability. Production values rank well up with the best anyone in Hollywood is turning out these days, which is—and is designed to be—emphatically on the side of compliment.

Miss Ralston is gowned attractively, but histrionically has yet to overcome a stiffness perhaps traceable to her limited experience before the camera. Von Stroheim does a representative job, while on the standard side are performances of Eduardo Ciannelli, Robert Livingston, Arlen and Kruger.

"Storm Over Lisbon" ought to meet complete acceptance by those who find themselves gripped by the E. Philips Oppenheim type of adventure fiction. It's that kind of a yarn which Elizabeth Meehan has constructed.

Reviewed in a studio projection room. Reviewer's Rating: Good—R. K.

Release date, October 16, 1944. Running time, 86 min. PCA No. 10007. General audience classification.

Maritza	Vera Hruba Ralston
John Craig	Richard Arlen
Deresco	Erich Von Stroheim

Otto Kruger, Eduardo Cianelli, Robert Livingston, Mona Barrie, Frank Orth, Sarah Edwards, Alice Fleming.

ENGLISH FILMS RELEASES "SECRET MISSION" HERE

The British-made war film, "Secret Mission", has been aoquired for distribution in this country by English Films of New York. The melodrama was reviewed from London in *Motion Picture Herald* issue of September 26, 1942. The review said in part: "As an adventure yarn with the established factor of espionage and plotting against the Nazis, it gets over, and has incident enough, melodrama and romance, to provide good entertainment for the less sophisticated audience."

Featured players are Hugh Williams, Carla Lehmann, James Mason and Michael Wilding. The running time is 75 minutes.

Adventure in Bokhara

Artkino—Classical Comedy

From the moment the lovable rogue, Nasredin, widely renowned for his resourceful frustration of the evil designs of Oriental potentates, arrives in Bokhara astride his bony donkey, "Adventure in Bokhara" moves swiftly and cleverly into a tale of Asiatic intrigue, high comedy and love triumphant. Artkino's latest American importation should furnish delightful entertainment for the devotees of Russian films. English subtitles are plentiful.

The plot is tight and well executed; the satire is sometimes broad and sometimes subtle. The acting and direction are on the mature level throughout, and the photography is excellent. Lev Sverdlin, as Nasredin, is outstanding in the projection of his picturesque role. M. Mirzakarimova, as his beloved, competently handles her part, and the performances of K. Mikhailov as the Emir, and of E. Heller, as Djafar, the wily usurer, are thoroughly satisfactory.

The picture portrays a dazzling series of adventures beginning with Nasredin's rescue of Guldzhan and her father from threatened slavery to Djafar. Guldzhan is then carried off to the Emir's harem and all the ingenuity of which Nasredin is capable—and that is a great deal, indeed—is brought into play to effect her rescue. In so doing Nasredin outwits his enemies in a number of colorful, fast paced and amusing escapades.

The picture, which is based on a story by L. Soloviev and V. Vitkovitch, was produced by the Tashkent Film Studio; Y. Protozanov directed. The English titles are by Charles Clement.

Seen at the Stanley theatre in New York, where a mid-day audience was highly amused. Reviewer's Rating: Excellent.—DANIEL BELLEW.

Release date, August 19, 1944. Running time, 84 min. General audience classification.

Nasredin	Lew Sverdlin
Guldzahn	M. Mirzakarimova
Emir	K. Mikhailov
Djafar	E. Heller

Till We Meet Again

Paramount—Romantic Melodrama

Even aside from today's headlines, it may be a little late in the war for aviators to be escaping through the French underground to England on the screen. To give fresh appeal to the theme Paramount cast Ray Milland as the flier and produced a romantic situation of some novelty. The girl in the case, Barbara Britton, is a French novice who leaves the security of the convent to help his escape. This theme is handled with a delicacy that gives the film its distinction, but as much cannot be said for the rest of the plot.

The characters are too familiar for the competency of the players to be appreciated. There's the collaborationist mayor, played by Walter Slezak, who follows the couple to the coast, increasing the Germans' contempt for himself each time they slip out of his hands. Konstantin Shayne, as the Nazi Major, smiles with malice and commands without mercy. The Mother Superior is the respected woman of the village who gives active support to the patriots.

With more reasonable motivation the relationship between the flier and the girl might have lifted the film out of routine melodrama. There are poignant moments, when Milland tries to explain the world and marriage to a young woman who has known no home but the convent, but these are lost in the trappings of bombing and pursuit.

Frank Borzage, who directed the film with David Lewis as associate producer, may have planned some more extended treatment. If so the cutting has not materially helped the pace of the film. Lenore Coffee based the screenplay on a play by Alfred Maury.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, Block 1. Running time, 88 min. PCA No. 9759. General audience classification.

John	Ray Milland
Sister Clothilde	Barbara Britton

Walter Slezak, Lucile Watson, Konstantin Shayne, Vladimir Sokoloff, Marguerite D'Alverez, Mona Freeman, William Edmunds, George Davis, Peter Helmers, John Wengraf, Mira McKinney, Tala Birell.

Our Hearts Were Young and Gay

Paramount—Travelogue-Comedy

This picture records the amusing adventures of Cornelia Otis Skinner and her friend Emily Kimbrough which they both set down in their autobiographical piece of the same name. The book enjoyed a fair popularity several seasons back; its screen production, it seems, can hardly hope to attain more.

The two naive Bryn Mawr girls, obsessed with the desire to become "sophisticated"—as that much abused term was understood in the graceless year of 1923—set out on a trip to Europe unaccompanied by their parents. Miss Skinner is infatuated with Avery Moore, handsome football star (hero-type popular in the twenties), who has taken the same boat. Stock complications, built around this affair and Emily's romance with young Dr. Newhall, a fellow passenger, carry the tale along at a fairly entertaining pace both aboard ship and in London and Paris, where Miss Skinner's parents catch up with the pair to bring them home. The picture contains many fine shots of the two cities as of that year.

Sheridan Gibney was associate producer; Lewis Allen directed.

Seen at the home office projection room. Reviewer's Rating: Fair.—D. J. B.

Release date, Block 1. Running time, 81 min. PCA No. 9615. General audience classification.

Cornelia Otis Skinner	Gail Russell
Emily Kimbrough	Diana Lynn
Mr. Otis Skinner	Charles Ruggles
Mrs. Skinner	Dorothy Gish

Beulah Bondi, James Brown, Bill Edwards, Jean Heather, Alma Kruger.

The Great Mike

PRC—Sentimental Tale

A boy, his dog and horse, and the mutual bond drawing them together are at the baseline of this warm and friendly little film written and produced by Martin Mooney and directed pleasantly by

Wallace W. Fox. Story values will be recognized or their familiarity, but they have registered beore and ought to again.

Robert Henry is the youngster. Corky, his dog, and Mike, his horse, are pals and pretty much the whole orbit of his life. Mike is of a racing strain and gets his chance to demonstrate it through the aid of Stuart Erwin, a trainer who settles in the neighborhood. Mike delivers after responding to professional attentions, winning one race and withdrawn from another. He captures the big one, as everyone will suspect and, no doubt, expect as well. Heartthrobs enter through circumstances under which the boy has the horse sold out from under him, only to buy him back later, and through the death of the dog. The story winds into a happy ending.

Young Henry practically carries the human cast. Erwin and others, including Pierre Watkins, Edythe Elliott, Gwen Kenyon, Marion Martin, have little to do. Bounded by its budgetary limitations, "The Great Mike" is quite satisfactory.

Previewed at the Gran Cinema, Tiajuana, Mexico. Reviewer's Rating: Good—R. K.

Release date, November 30, 1944. Running time, 73 min. PCA. General audience classification.

Robert Henry, Stuart Erwin, Gwen Kenyon, Pierre Watkins, Marion Martin, Edythe Elliott.

Bordertown Trail

***Republic*—Superior Western**

More than usual care has been expended on this Lou Gray production, and the result is a film far superior to run-of-the-mill Western drama. Sunset Carson and Smiley Burnette are at ease in their customary roles, and Lesley Selander's direction guides them skilfully through a series of absorbing adventures.

The screenplay by Bob Williams and Jesse Duffy has the unusual angles, and is well worked out. The setting is the border between the United States and the Republic of Texas, at a time when smuggling was the rule rather than the exception. Sunset and Smiley, finding themselves unable to cope with the situation, appeal to the Government for aid. Washington responds by sending a detachment of soldiers, led by Sunset's brother, Vic, to take over the border patrol. Proceeding according to Army regulations, the Government men are unable to catch the crooks who have been smuggling gold into the Republic, and eventually it is the cowboys, using original and even erratic methods, who trap the villains.

Ellen Lowe is amusing in her attempts to win Smiley's love, and Addison Richards portrays an Englishman, who is the brains behind the smuggling, with skill and distinction. Weldon Heyburn is a convincing heavy.

Seen at Hollywood's Hitching Post theatre, where an audience consisting chiefly of children hollered itself hoarse. Reviewer's Rating: Good.—Thalia Bell.

Release date, August 11, 1944. Running time, 55 min. PCA No. 9902. General audience classification.

Pearl of Death

***Universal*—Detective Drama**

Basil Rathbone and Nigel Bruce, portraying Sherlock Holmes and Dr. Watson in the screen translation of Sir Arthur Conan Doyle's tale, "The Six Napoleon's," turn in accomplished performances. The film bears a worthy comparison to the predecessors in this Universal series and it should create new fans for the team.

The pace set by Roy William Neill, director-producer, is brisk and suspenseful, never faltering. A further element of realism is lent to the film by the work of Virgil Miller and Paul Sawtell, director of photography and music, respectively.

A gem of great price, known as the pearl of death, because of the toll in human life it has exacted in man's greed to possess it, has been stolen from a museum. The criminal in his haste to conceal it, thrusts the jewel into the fresh plaster of one of six busts of Napoleon. In the subsequent attempt to retrieve the gem, each buyer of the Napoleons is murdered by the thief's accomplice, a grisly, half-witted creature played by Rondo Hatton.

Using ingenious disguises and employing his powers of deduction, Holmes succeeds in threading through a maze of clues. The final capture by the sleuth marks another exciting chapter in the film. The screenplay was by Bertram Millhauser.

Seen in the home office projection room. Reviewer's Rating: Good.—Mandel Herbstman.

Release date, September 22, 1944. Running time, 69 min. PCA No. 10184. General audience classification.

Sherlock Holmes	Basil Rathbone
Dr. Watson	Nigel Bruce
Naomi Drake	Evelyn Ankers

Miles Mander, Dennis Hoey, Rondo Hatton, Richard Nugent, Ian Wolfe, Charles Francis, Holmes Herbert, Mary Gordon.

Reckless Age

***Universal*—Comedy with Music**

This latest Universal offering is a diverting little comedy, briefly punctuated by somber overtones, and bubbling with song and dance. Although Al Martin's story is a slender, routine one, there are no dull moments. The musical selections are unusually well-balanced with Gloria Jean singing classical songs, including Brahm's "Cradle Song," among others, while the Delta Rhythm Boys harmonize "Get on Board, Little Children," and Harold Nicholas gives out with a catchy rhumba.

The plot revolves about Gloria Jean, a poor little rich girl who decides to cut herself adrift from the iron discipline of her wealthy grandfather, played by Henry Stephenson. She boards a train and the winds of chance blow her into a one-horse town where she lands a job in one of her grandfather's many department stores. The events that follow are hilarious as a hunt goes on for her and she experiences the trials and triumphs of a working girl.

The comedy end is further enhanced by Jack Gilford, who also sings two new songs; Judy Clark, who goes through an energetic medley of swing and slapstick, and Franklin Pangborn's fluttery antics.

Gertrude Purcell and Henry Blankfort did the screenplay for Felix E. Feist, who produced and directed.

Seen in the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, November 17, 1944. Running time, 63 min. PCA No. 10191. General audience classification.

Linda Wadsworth	Gloria Jean
J. H. Wadsworth	Henry Stephenson
Sarah Wadsworth	Kathleen Howard

Franklin Pangborn, Andrew Tombes, Marshall Thompson, Jane Darwell, Lloyd Corrigan, Judy Clark, Jack Gilford, Chester Clute.

One Mysterious Night

***Columbia, 1943-44*—Diamonds and Dumbbells**

The latest of the "Boston Blackie" series is only passable fare. Paul Yawitz's story is a humdrum yarn about the theft of a valuable diamond which Blackie eventually recovers by good luck rather than good sleuthing. His associates, members of the New York police force, are presented as so abysmally stupid that it seems remarkable that the city is not entirely overrun with criminals.

Oscar Boetticher, the director, manages to inject a certain amount of suspense and some comedy into Ted Richmond's production. In this he is ably assisted by the cast, which does a good job under difficulties. Chester Morris, as Blackie, handles his assignment skilfully, and his friend, played by George E. Stone, is good for an occasional laugh. Dorothy Maloney is the most convincing among the feminine players, since Janis Carter is called upon to portray a girl reporter such as never was seen on land or sea. Joseph Crehan is surprisingly good in the brief role of the fence.

Previewed at Hollywood's Pantages theatre, where a matinee audience which had come to see Abbott and Costello gave the secondary offering a tepid reception. Reviewer's Rating: Fair.—T. B.

Release date, September 21, 1944. Running time, 62 min. PCA No. 10233. General audience classification.

Boston Blackie	Chester Morris
Dorothy Anderson	Janis Carter
Runt	George E. Stone

Richard Lane, William Wright, Lyle Lytell, Robert Williams, Dorothy Maloney, Robert E. Scott, George McKay, Joseph Crehan, John Tyrell, Anne Loos, Henry Jordan, Kenneth (Buddy) Brown, Billy (Butch) Lenhart, Pat O'Malley, Cecil Weston, Edythe Elliott, Constance Purdy.

Louisana Hayride

***Columbia, 1943-44*—Canova Cuts Up**

In this uninspired little picture, which Sam White produced, Judy Canova tries very hard but, handicapped as she is by a dull story, she never succeeds in seeming more than mildly amusing.

She is cast as a farm girl who goes to Hollywood at the instigation of two confidence men who persuade her to invest in a picture in which she is to star. The two crooks plan to keep the money and shoot the picture with an empty camera, but a chance-met bellhop with ambitions to be a director puts a crimp in this little plan. By threatening them with exposure, he forces the crooks actually to make the picture. All goes well until Judy's money runs out. Then it looks as though the undertaking will end in a fiasco, but affairs are resolved by a series of unbelievable incidents, and everything turns out just fine for everybody but the crooks.

Paul Yawitz wrote the screenplay from an original by Manny Seff and Paul Yawitz, and they must be held accountable for the dialogue. Judy sings two songs, neither of which will ever be heard on the Hit Parade. Charles Barton's direction lacks finesse.

Seen at the Pantages theatre, Hollywood, where a mid-day audience was unresponsive. Reviewer's Rating: Fair.—T. B.

Release date, July 13, 1944. Running time, 67 min. PCA No. 10114. General audience classification.

Judy Crocker	Judy Canova
Gordon Pierson	Ross Hunter
Huntington McMasters	Richard Lane

Lloyd Bridges, Matt Willis, George McKay, Minerva Urecal, Robert Cavanaugh, Eddie Kane, Nelson Leigh.

Call of the Jungle

***Monogram, 1943-44*—Murder and Sarongs**

This Monogram offering is set in a South Sea isle, where the rhythm of beating tom-toms blends with incessant rain. Cast in the role of a sensual, sarong-clad native is Ann Corio, erstwhile stripteaser of burlesque. The only disrobing in the picture, however, is by a police officer who goes for a swim.

The story, which is rather slender and fails to hold consistent interest, deals with a pair of sacred pearls stolen from the natives' temple. Suspicion for the sacrilegious theft falls upon the handful of white folk on the island and native anger boils, with mass murder threatened. James Bush, the white police officer, struggles to solve the crime, only to have his task made more difficult by two murders and an attempt on his own life.

Finally Bush, with the aid of Miss Corio and a little witchcraft, exposes the murderer and regains the pearls. It is also discovered that Miss Corio is not a native girl, but a white woman.

Phil Rosen directed from an original screenplay by George Callahan. Philip N. Krasne and James S. Burkett produced.

Seen in the New York theatre, on Broadway, where an afternoon audience registered little reaction. Reviewer's Rating: Fair.—M. H.

Release date, August 19, 1944. Running time, 60 min. PCA No. 10107. General audience classification.

Tana	Ann Corio
Jim	James Bush
Harley	John Davidson

Claudia Dell, Edward Chandler, Muni Seroff, I. Stanford Jolley, J. Alex Havier, Phil Van Zandt, Harry Burns.

POST-WAR FARMS (20th-Fox)

March of Time

The editors of March of Time present strong pictorial evidence of the fact that farming "ain't what it used to be," and warn the city-dweller with country dreams that there's no frontier in agriculture for the small farmer. On a larger scale tractors, reapers, threshers and canning machinery are bringing agriculture into the field of big business. Planes can sow and spray, machines can harvest while labor costs are small and jobs few. To compete with such modern farm projects, the small land owner has the help of his government in rural electrification and of his neighbors in the fast-growing cooperatives.

The subject is one of general interest, soberly treated, in spite of a commentary which is poetic and Biblical in turn.

Release date, September 8, 1944 17 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2068-2069.

All 1943-44 feature product, listed by Company, in order of release, on pages 2070-2071.

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Bokhara (Rus.)	Artkino	....	Russian feature	Aug. 19,'44	84m	Sept. 2,'44	2082	....	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Oct. 14,'44	....	....	....	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richard	Oct.,'44	151m	July 1,'44	1969	1457	2072
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
•And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	2072
•Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2072
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Nov. 4,'44	....	....	....	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	....
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	....
•Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street	Univ.	....	Peggy Ryan-Ann Blyth	Oct. 27,'44	....	....	....	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2029	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2072
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
•Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
•Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	2072
•Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 9,'44	....	....	....	2032	....
Bowery to Broadway	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	....	....	....	1971	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•Buffalo Bill (color)	20th-Fox	424	Maureen O'Hara-Joel McCrea	Apr.,'44	90m	Mar. 18,'44	1801	1531	1995
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2072
•Carolina Blues (formerly Battleship Blues)	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	....	....	....	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Sept. 1,'44	92m	Aug. 5,'44	2029	1806	....
Castle of Crimes	PRC	513	Keneth Kent-Diana Churchill	Aug. 25,'44	....	....	....	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Charlie Chan in the Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2072
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	....	....	....	1786	....
•Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	....	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	Not Set	....	....	....	1850	....
•Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
•Cover Girl (color)	Col.	5001	Rita Hayworth-Gene Kelly	Apr. 6,'44	107m	Mar. 11,'44	1793	1416	1947
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River	Col.	....	Charles Starrett-Vi Athens	Sept. 21,'44	....	....	....	2007	....
•Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....

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Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2018	1091	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
DANGEROUS Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2041	....	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	....	....	....	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
•Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	....	....	....	1983	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	72m	July 8,'44	1981	1913	....
•Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	1993	1835	....
•Dormant Account	Col.	....	Richard Dix-Janis Carter	Sept. 21,'44	....	....	....	2071	....
•Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Not Set	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2005	1675	2072
EMPIRE of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Oct. 21,'44	86m	Aug. 26,'44	2066	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	....	....	2007	....
•Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2072
•Ever Since Venus	Col.	....	Ross Hunter-Ann Savage	Sept. 14,'44	....	....	....	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....
•FALCON in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
•Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
•Follow the Boys	Univ.	8061	Stage and Screen Entertainers	May 5,'44	109m	Apr. 1,'44	1825	1635	1995
•Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British) (formerly Went the Day Well?)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
•Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
•For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
•GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Jim Newill	Sept. 21,'44	....	....	....	....	....
•Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	2072
•Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost of Indian Springs	Mono.	....	Johnny Mack Brown	Dec. 23,'44	....	....	....	2071	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
•Girl in the Case, The	Col.	5028	Edmund Lowe-Janis Carter	Apr. 20,'44	64m	June 3,'44	1921	1806	....
Girl Rush, The	RKO	....	Frances Langford-Wally Brown	Not Set	....	....	....	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Give Us the Moon (Br.)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
•Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	2072
Goin' to Town	RKO	....	Lum and Abner	Block 1	....	....	....	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
•Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
•Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 30,'44	73m	Sept. 2,'44	2082	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2041	1676	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	....
•Guns of the Law	PRC	455	Dave O'Brien-Jim Newill	Apr. 10,'44	55m	....	....	1806	....
Gypsy Wildcat (color)	Univ.	....	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2041	1675	....
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	....
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2072
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr.,'44	94m	Jan. 1,'44	1693	1555	1947
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	....
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
•Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	64m	Apr. 22,'44	1858	1431	....
•Her Primitive Man	Univ.	8016	Louise Allbritton-Robert Paige	Apr. 21,'44	79m	Apr. 8,'44	1833	1675	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2072
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2072
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
•Hot Rhythm	Mono.	....	Dona Dake-Robert Lowery	Apr. 22,'44	79m	Mar. 4,'44	1783	1763	....
•Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
House of Frankenstein (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
•I LOVE a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	....
I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
Intruder, The (formerly Tomorrow the World)	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	....

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In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	Not Set	....	....	....	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	1944-45	....	....	....	1835	....
It Happened One Sunday (British)	Assoc. Br.-Pathe	....	Robert Beatty-Barbara White	Not Set	97m	Aug. 26,'44	2067	....	....
•It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Apr. 7,'44	84m	Mar. 25,'44	1813	1675	2072
•JAMBOREE	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
•Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2017	1747	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	63m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy MacDowall	Not Set	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	103m	Aug. 26,'44	2065	1635	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
•Lady and the Monster, The	Rep.	315	Vera Ralston-Richard Arlen	Apr. 17,'44	86m	Mar. 18,'44	1801	....	1995
•Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
•Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 15,'44	88m	Jan. 29,'44	1735	1599	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	Not Set	....	....	....	1899	....
•Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	55m	July 1,'44	1970	1817	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	....	....	....	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	....	....	....	1923	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
•Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1994	....
Little Devils	Mono.	....	Harry Grey-Paul Kelly	Dec. 23,'44	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•Lumber Jack	UA	....	William Boyd-Andy Clyde	Apr. 28,'44	63m	Apr. 8,'44	1834	1763	....
•MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 18,'44	....	....	....	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2041	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
•Manpower (reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2072
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12,'44	2042	1971	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	118m	Aug. 19,'44	2053	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	....	Carl Esmond-Osa Massen	Block 1	....	....	....	1983	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet Miss Bobby Socks	Col.	....	Bob Crosby-Lynn Merrick	Oct. 12,'44	....	....	....	2071	....
•Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	2072
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	....	....	....	....
•Men of the Sea (British)	PRC	420	Wilfred Lawson-Mary Jerrold	Apr. 30,'44	50m	....	....	1890	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2053	1786	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	....
•Monster Maker, The	PRC	419	J. Carrol Naish-Ralph Morgan	Apr. 15,'44	65m	Mar. 11,'44	1794	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Sept. 9,'44	60m	Aug. 26,'44	2067	1746	....
•Moon Over Las Vegas	Univ.	8037	Anne Gwynne-David Bruce	Apr. 28,'44	69m	Apr. 15,'44	1845	1785	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	....
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2072
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	....	....	....	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	Not Set	...	....	....	1971	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	....
My Pal, Wolf	RKO	....	Jill Esmond-Una O'Connor	Block 1	....	....	....	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
•Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-James Brown	Block 1	....	....	....	1849	....
National Velvet (color)	MGM	..	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	2030	....	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1995
Nevada	RKO	....	Bob Mitchum-Nancy Gates	Not Set	....	....	....	2007	....
•Night of Adventure, A	RKO	428	Tom Cpnway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Block 1	....	....	....	1826	....
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	Not Set	....	....	....	1983	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
•Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	2072
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Not Set	....	....	....	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....

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•One Mysterious Night	Col.	....	Chester Morris-Janis Carter	Sept. 21,'44	62m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	....
•Outlaw Trail, The	Mono.	....	Hoot Gibson-Bob Steele	Apr. 29,'44	55m	Apr. 1,'44	1826	1786	....
•PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
•Pinto Bandit	PRC	456	Dave O'Brien-Jim Newill	Apr. 27,'44	56m	June 17,'44	1946	1826	....
Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	2072
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Block 2	....	....	....	1806	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
QUEEN and the Cardinal	French	....	Georges Milton-Robert Le Vigan	May 31,'44	91m	June 10,'44	1935	....	....
RAINBOW Island	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	....
•Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	....	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
•Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	....	....	....	....	....
•Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	58m	....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
•Rosie the Riveter	Rep.	313	Jane Frazee-Frank Albertson	Apr. 9,'44	75m	Mar. 25,'44	1814	1785	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	....	....	1971	....
•SAN ANTONIO Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	....	....	....	1983	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Oct. 13,'44	....	....	....	1899	....
•Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	2072
•Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	...
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	64m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2006	1715	....
•Shadows in the Night	Col.	....	Warner Baxter-Nina Foch	July 27,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Suspicion	Mono.	....	Marjorie Weaver-Tim Ryan	Sept. 23,'44	....	....	....	2032	....
•Shake Hands with Murder	PRC	422	Iris Adrian-Frank Jenks	Apr. 22,'44	63m	May 6,'44	1878	1835	....
•She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,'44	2066	1890	....
•Shine On, Harvest Moon	WB	313	Ann Sheridan-Dennis Morgan	Apr. 8,'44	112m	Mar. 11,'44	1794	1457	1995
•Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	2072
Sign of the Cross, The (Reissue)	Para.	....	Fredric March-Claudette Colbert	Not Set	118m	Aug. 19,'44	2053	....	....
•Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	....	....	....	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2005	1635	2072
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2042	2032	....
Singing Sheriff, The	Univ.	....	Bob Crosby-Fay McKenzie	Oct. 6,'44	....	....	....	1983	....
•Slightly Terrific	Univ.	8036	Leon Errol-Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys	20th-Fox	....	Carmen Miranda-Michael O'Shea	Not Set	....	....	....	2071	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
•Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
•Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
•Soul of a Monster, The (formerly Death Walks Alone)	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	....	....	....	1958	....
•South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
•Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	....	....	2032	....
•Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	July 29,'44	2018	1890	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2072
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	....
•Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	2072
Strange Affair	Col.	....	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	....	....	....	2071	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	....	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	....
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'40	2030	1786	....
•Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr.,'44	81m	Nov. 13,'43	1626	1241	1995
Swing Hostess	PRC	509	Martha Tilton-Charles Collins	Sept. 8,'44	....	....	....	2032	....
•Swing in the Saddle	Col	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	2032	....

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•TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	1993	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Block I	....	....	....	1899	....
•Tampico	20th-Fox	425	Lynn Bari-Edward G. Robinson	Apr.,'44	75m	Apr. 1,'44	1825	1636	1947
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	....
•That's My Baby	Rep.	....	Richard Arlen-Ellen Drew	Not Set	....	....	....	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	....	....	....	1389	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block I	88m	Sept. 2,'44	2082	1676	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Not Set	....	....	....	1850	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Not Set	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	....	....	....	....	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	....
•Trocadero	Rep.	314	Rosemary Lane-Johnny Downs	Apr. 24,'44	74m	Apr. 8,'44	1833	1806	....
•Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2072
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
•Uncertain Glory	WB	314	Errol Flynn-Paul Lukas	Apr. 22,'44	102m	Apr. 8,'44	1833	1636	1995
•Underground Guerillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	....	....	1890	2072
•Unwritten Code, The	Col.	....	Tom Neal-Ann Savage	Sept. 28,'44	....	....	....	....	....
•Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	1947
•Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 28,'44	76m	Mar. 25,'44	1813	1695	2072
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
•VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	July 15,'44	1993	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	Not Set	....	....	....	1850	....
•Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Apr. 21,'44	84m	Mar. 4,'44	1782	....	1847
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henry Youngman	Oct. 7,'44	70m	July 29,'44	2018	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	2030	....	....
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
•Weird Woman	Univ.	8027	Lon Chaney-Anne Gwynne	Apr. 14,'44	64m	Apr. 8,'44	1834	1747	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Oct. 7,'44	67m	Aug. 19,'44	2053	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Sept. 15,'44	....	....	....	2032	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy MacDowall	June,'44	126m	Mar. 11,'44	1793	1586	2072
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2029	1676	2072
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2006	1835	2072
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	Not Set	....	....	....	1923	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•Wyoming Hurricane	Col.	5206	Russell Hayden-Bob Wills	Apr. 20,'44	58m	May 13,'44	1886	1079	....
•YELLOW Canary (Brit.)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
•Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
•You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	1947
•Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	1944-45	....	....	....	1913	....

All 1943-44 Feature Product listed Company by Company in Order of Release on pages 2070 and 2071.

What's a little rain
when you're starved for a glimpse of home?

Official U. S. Marine Corps Photo

GUADALCANAL has two seasons, the rainy and the wet. During the wet season, you just have rain . . . in the rainy season, you have rain *and floods.*

But G. I. Joe jams down his hat, turns up his collar, and, every time a movie comes to camp, sits in a puddle and dreams he's back in the good old U. S. A. Back where the sun's warm and pleasant on the back of his neck—back where his feet are dry, and he's dry all over.

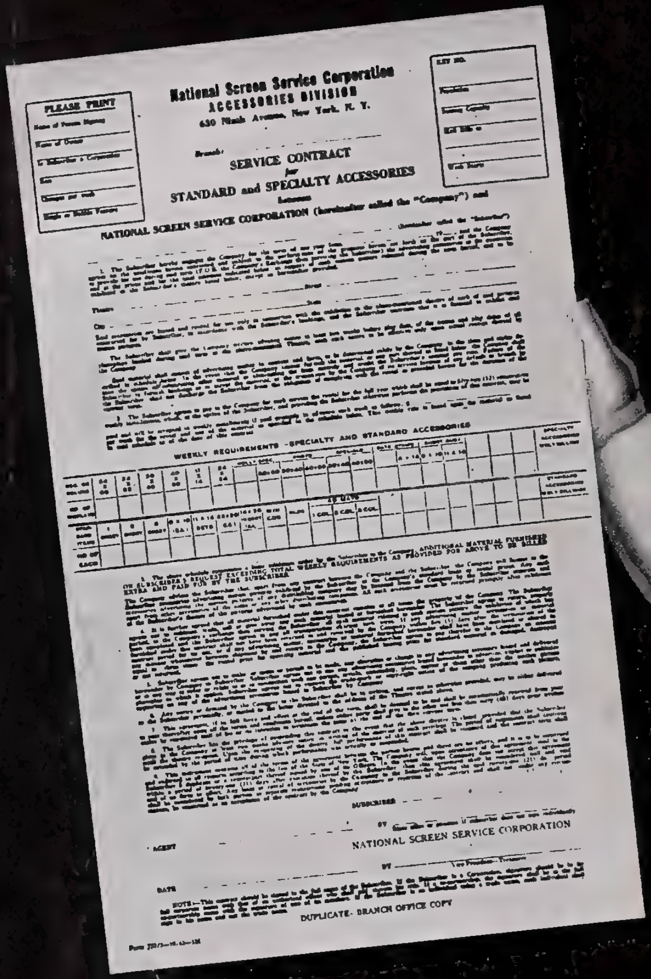
You bring the boys "back home" for a few blessed hours every time you send them movies. The motion picture industry has sent and is sending to combat areas hundreds of current features on 16-mm. film for showings in camp and on ship. This is just one of many accomplishments of the movies at war.

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

EASTMAN KODAK COMPANY, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

TAKE IT FROM ME



PLEASE PRINT

National Screen Service Corporation
ACCESSORIES DIVISION
630 Ninth Avenue, New York, N. Y.

Branch:

SERVICE CONTRACT
for
STANDARD and SPECIALTY ACCESSORIES
between
NATIONAL SCREEN SERVICE CORPORATION (hereinafter called the "Company") and

KEY NO.

WEEKLY REQUIREMENTS - SPECIALTY AND STANDARD ACCESSORIES

NATIONAL SCREEN SERVICE CORPORATION

DUPLICATE- BRANCH OFFICE COPY

NATIONAL SCREEN SERVICE CORPORATION
CONTRACT for TALKING PREVUES
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SERVICE CONTRACT for TALKING PREVUES (TRAILERS)

Somebody once said of contracts: "The big type gives it to you, but the small type takes it away." Our answer to that can be best provided by any account on our books. For they have come to regard the promises of our Advertising contract, and our almost fanatical observance of same, as a sort of Exhibitor's Bill of Rights or Theatrical Magna Charta. It would be untrue to say that the war hasn't made any difference. It has. But it is equally true that all our wartime handicaps have made us battle just that much harder to make good our obligations. We are naturally proud of this scrap of paper, because the industry has very definitely come to regard its signed commitments—good as gold

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

KEEP SELLING WAR BONDS! FIGHT BY TH
SIDE OF THE TROOPS THAT NEVER STO

LE COPY
NOT REMO

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

San Diego, I Love You
Silver City Kid
Soul of a Monster
They Came to a City
Champagne Charlie
2,000 Women

AFTER FOUR YEARS OF PROTEST EXHIBITION PLANS COURT TEST OF ARBITRATION AND DECREE

"All unconstitutional," says Harry Arthur; "Ruling may be a good thing," say majors

U. S., BRITISH AND RUSSIANS RACE FOR MIDDLE EUROPE

Expect film industries to clash in the Balkans and Germany; French reopening shows boom market waiting

THEATRE OWNERS WIN LONG FIGHT AGAINST JUVENILE DELINQUENCY

Exhibitors report success of strong-arm and fatherly-advice methods in cutting vandalism in theatres

VOL 156, NO. 11 SEPTEMBER 9, 1944

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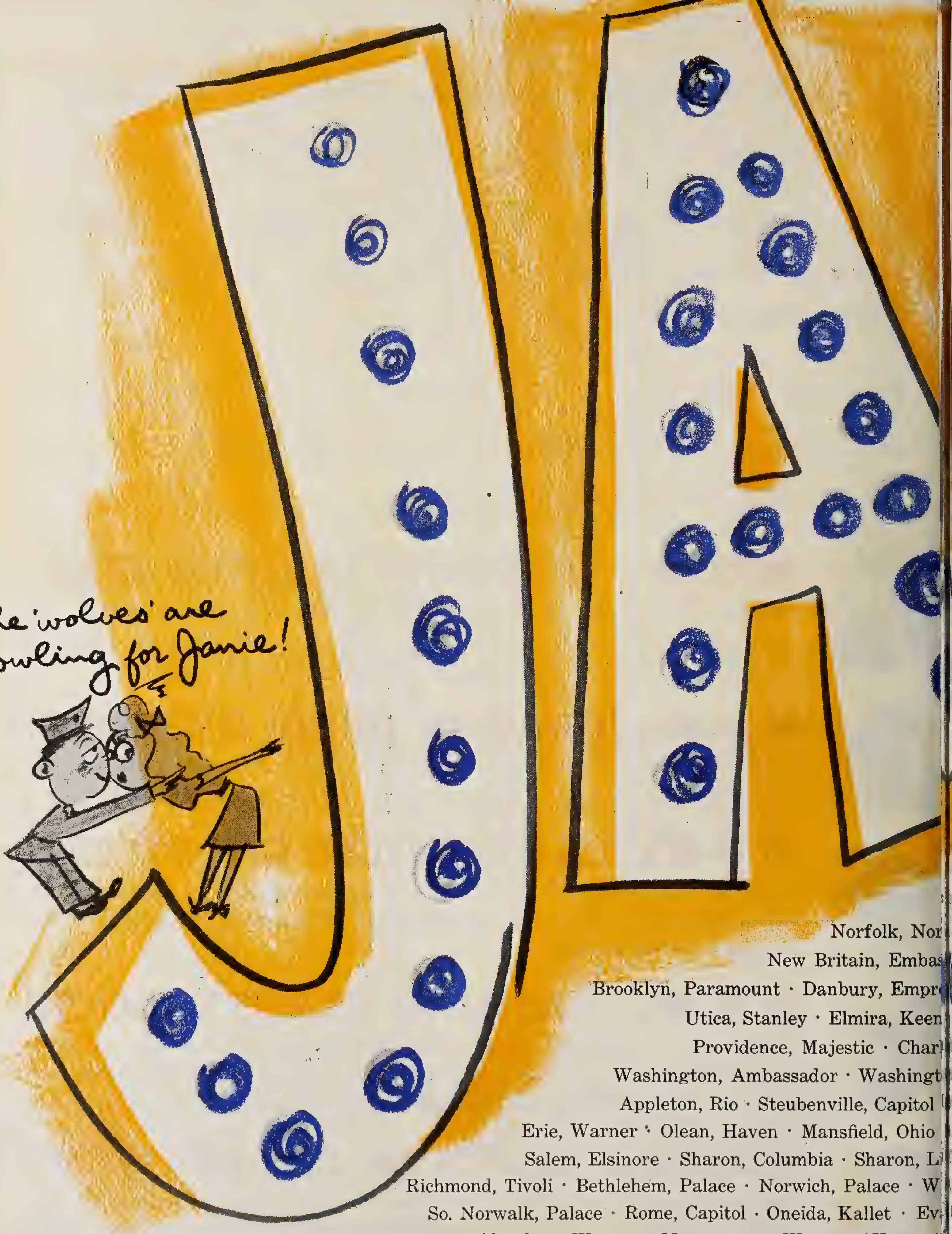
JA
The 'wolves' are howling for Janie!

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Utica, Stanley · Elmira, Keen
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Richmond, Tivoli · Bethlehem, Palace · Norwich, Palace · W
So. Norwalk, Palace · Rome, Capitol · Oneida, Kallet · Ev
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Lawrence, Modern · Youngstown, Warner · Newark, Branford · Dayton, Victory
New Bedford, State · Hollywood, Warner · Los Angeles, Downtown · Los Angeles, Wiltern
Meridan, Capitol · Philadelphia, Boyd · Cincinnati, Palace · Jersey City, Stanley · Paterson, Fabian
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VIVIAN BLAINE
Sensational new Cherry Blonde is sensational news in "Greenwich Village," in Technicolor!

WATCH THIS SPACE NEXT WEEK

20th CENTURY-FOX

GALLERY OF NEW STARS!

Reserved for another new 20th Century-Fox Star

Reserved for another new 20th Century-Fox Star

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 156, No. 11

September 9, 1944

PROBLEM DAYS

A HEAVY flow of war pictures appears upon the first run screens, and with considerable drive of promotion behind them. The lay critics are minded to discover significances, including a public state of mind. The decidedly simple fact is that sales managers are striving to clear inventories of merchandise which tends to go out of date about as rapidly as the Allied fronts sweep across Europe. Fine fruit can dry up on the vine.

The flash of final victory in Europe will still leave a job as big as the war itself to be done. But the appeal to the entertainment buying public will undergo a swift change which might be described as the difference between the spirit of the party and the next day's housecleaning.

* * * *

THAT condition of public mind, already developing, will be one of the larger and more difficult aspects of the Sixth War Loan, which is so soon to be a motion picture drive.

Bond selling by the motion picture industry is necessarily high-pressure emotional selling. It will take some doing to do it again, and yet it must be done, if any part of the war is to be financed by the direct participants in the war prosperity. Inflation, which we assuredly have to a considerable degree, is in the nature of a draft on capital. If it is not to go very much farther, and faster, the great common people of the payrolls will have to be sold a lot of patriotic securities.

Part of the problem is selling to stay sold. The Treasury Department is conservative about the facts, but many bonds bought under the pressures of emotional selling do not stay bought. Too many bond buyers sold by hoop-la are like drunks who get religion. They backslide on the morrow, and turn in their commitments.

Swift on the heels of the armistice in the last war there was a flood of small denomination Liberty bonds on the market, dumped in behalf of the first installment on a muskrat coat. The bonds went off to 80. This time the bonds are pegged, so all that can go off is the dollar.

The bonds sold this time will either stay sold, or the banks and industry will have to eat the difference. It may be quite a bite.

* * * *

PRELIMINARY moves, some under way, some just forming, in the coming motion picture market rivalries in post-war Europe and around the world, too, are indicated in two important news articles in this issue. There is a significant study of the Russian-American film situation by Mr. Charles S. Aaronson, one of the Herald's editors in New York, and there is a summation of how things look with reference to British and American pictures behind the advancing front on the Continent.

More and more it becomes apparent that the motion picture business of Europe is likely to be quite as much enmeshed with the politics of the peace as it became betangled with nationalisms and the policies of dictators in the war-cloud years before.

The principle of a free screen is yet to be established.

Only a free screen can serve the whole people.

We have long had, and continue to have, on this side, whisperings of a movement to make the motion picture a public utility, politically controlled.

Decidedly emphatic attention to the international scene in the industry appears in the report from Los Angeles of an address there by Mr. Palmer Hoyt, before the Town Hall club. He asks that guarantees for the freedom of the media of communication be included in "the next agreement among nations."

"I suggest," said Mr. Hoyt, "there has not been enough serious, hard thinking about the character of freedom that must be guaranteed on the air and the screen."

One of the great post-war weapons will be the free international circulation of American films, says Mr. Hoyt.

Every nation with designs on international trade knows that. And there will be the source of the rivalries and conflicts to come.

* * * *

AT mid-week the end of the war in Europe seemed to be coming closer rapidly. Economists and business executives began earnest consideration of what will be happening next in business. It was agreed that some millions, maybe two or three, would be thrown into temporary unemployment, producing a sharp dip in buying power. That would seem to forecast a drop in box office patronage, first in the first run houses of higher admission prices, especially in war industry communities.

It is to be remembered, of course, that through prior periods of lowered earning power, even some of the panic periods, the motion picture box office stood up remarkably well. That, however, was in days when admissions were considerably lower than they are now.

The current upturn in giveaways is an indication of trends in some areas.

Obviously the conditions produced by unemployment through the period of conversion of industry, and by men returning from the wars, will be decidedly localized, and spread across the period of demobilization and readjustment. It may be expected, apart from political considerations, that a lot of planning will be done to prepare for impacts.

The motion picture industry, free under its own devices, has always been elastic enough to adjust production and exhibition policies as rapidly as customer demands have indicated.

■ ■ ■

DES MOINES REMARKS

UNDER a heading of "Stop the Show! We Can't Take It", the Des Moines *Tribune* comes forth with an editorial of good-natured but most positive complaint about the long, long pictures, thus:

"It used to be that you spoke about a movie as a 'two-reeler' or a 'five-reeler' or such. The silent shows ran—the wilder ones galloped—for what we recall as hair-raising minutes. But the modern way of measuring the length of the films is by hours—with emphasis on the final 's'.

" . . . The only solution seems to lie in this revolutionary suggestion: Films, like plays, should be divided into acts, with intermissions which would permit spectators to stretch, smoke, sip cool drinks, munch sandwiches and get themselves into shape for more. Smokes and refreshments should be free."

Stage intermissions were established for scene shifting, which is no problem for the screen, but which does make a problem for the audience.

More will be heard shortly about long pictures, at the studios. Exhibitor opinion has crystallized. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

EXHIBITION finally plans to take the Consent Decree to court Page 13

U. S. and Russian industries head for clash in Middle Europe Page 14

FREED French rush to see American and British screen product Page 15

ON THE MARCH—Red Kann discusses industry cooperation Page 16

UNITED Artists to distribute seven of Rank's films in U. S. Page 16

LOST ace cameraman comes up with Pari epic Page 17

EXHIBITORS win long fight to curb juvenile delinquency Page 18

NEW York State censor praises war effort o film indusrty Page 23

LADY Yule is expanding production interests in Great Britain Page 24

PREMIUM market enjoys boom in subsequent situations Page 26

SERVICE DEPARTMENTS

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The Release Chart Page 2096

Waiting for V-Day

LOEW theatre managers and staffs will brave the furies of a populace gone mad with joy come V-Day, Loew executives believing theatres should be kept open as a public service. Managers have been warned to prepare for most any eventuality, however. What isn't nailed down to floors or walls will be promptly removed if it appears, for a moment, that the neighborhood may become over-enthusiastic. Also, all managers have been told to try and have their staffs well manned and, hopefully, sober.

Jerome Schur, who manages two houses in the Bronx, New York, will not only keep his Laconia and Wakefield theatres open, but will give the signal for celebrating and join in with the celebrants. He has two trailers made up by National Screen, on deck and ready for action. The moment he gets the word that Germany has capitulated the show will be interrupted, and the first frame, in large, bold type will be flashed on the screen: "Germany Surrenders," followed by the second frame, "Let's All Thank God," and then the third, "By Singing the National Anthem," whereupon the screen will bring the words of "The Star Spangled Banner" to the audience. Simultaneously ushers will strap banners—prepared and awaiting the day—around the marquee announcing "Germany Surrenders."

The Embassy Newsreel Theatres have plans, too. They will immediately announce Germany's surrender and forthwith close the doors of the theatres.

Time for Schools

A NEW edition of The March of Time for use in schools and clubs was announced Wednesday by Richard de Rochemont, producer. Known as the Forum Edition, these special adaptations—in 16mm.—of the regular March of Time will run twelve to fifteen minutes. Starting date for the series will be October 1, 1944. Lois Simpson has been appointed sales supervisor of the new edition, which will have offices in New York, Chicago and San Francisco. Schools and clubs may rent the series of eight films at a subscription price of $20,000, or individual films may be selected from the list at an individual rental of $3.00 each. A discussion outline will be sent to each subscriber two weeks before their play date. The editions in the 1944-1945 series are: Brazil, Portugal, Texas, Canada, India, Airways of the Future, New England, South Africa.

Beating the Robots

FILM business in the London area, which declined sharply during the earlier days of the robot bomb attacks, has returned almost to normal while the provinces in England and Scotland are enjoying record attendance, Robert S. Wolff, RKO's managing director for Great Britain, said Wednesday in an interview at the home office. Mr. Wolff predicted a tremendous increase in motion picture theatre patronage there during the post-war period.

RKO's British production, which averages two features a year and may be increased in the not too distant future, is geared to distribution in the U. S. and in the world market, Mr. Wolff said.

RKO's last British release was "Hotel Reserve," starring James Mason, while a picture tentatively titled "Great Day," starring Eric Portland, Flora Robson and Sheila Sim is now before the cameras in the Denham studio where RKO's British product is made.

Practically all of the company's product made in the United States will be shown in Great Britain, Mr. Wolff said, and efforts are being made to locate former RKO employees in France, where the company is ready to do business as soon as the French Government's permission can be obtained. He added that RKO is ready to distribute in all the continental countries when conditions allow.

Mr. Wolff, who is in the U. S. to discuss RKO's 1944-45 product with company officials, plans to leave for Hollywood within the week.

Milady

FASHION FROCKS, INC., of Cincinnati, Ohio, will present a televised preview of autumn and winter fashions Tuesday, September 12, at 8 P.M. over station WABD, New York. This type of program, designed for the feminine portion of the television audience, is expected to find a regular place on afternoon telecasts once the schedules have been rounded out beyond present limited operations. Powers Models will display Fashion Frocks' latest creations. The commentary will be by Helen Lewis, one of television's first successful announcers. A special musical score has been arranged by Richard Leibert. The production has been designed by William Saulter, directed by Thomas Hutchinson, and produced by the RKO Television Corporation for the Keeler and Stites Advertising Company.

Philatelic Honor

A SPECIAL postage stamp, commemorating the fiftieth anniversary of the industry, may be issued shortly by the Post Office Department, it was reported in philatelic circles this week. Although the actual date of the anniversary, April 14, has passed, it is pointed out that the year 1944 will complete the 50 years since the inauguration and development of motion pictures. It is understood that an effort will be made to have a picture of Thomas Edison, inventor of the Kinetoscope, used on the proposed stamp. Since the Philippines commemorative will be issued on September 27, it is not expected that the motion picture stamp can be offered to the public before October.

Dry But Tired

A STRANGE kind of theatre seat, improvised by a soldier attending the showing of a film several miles from the front in France, was reported last week by Lt. Col. Sidney Lund, former Hollywood motion picture executive, on his return from an Army Pictorial Service mission in France. Because the ground was muddy, the GI sat on his helmet. The show ran two hours. He got "helmet fatigue."

Publicity Punch

COME peace and his demobilization from the Army, Joe Louis, the leather pushing champion, says a Hollywood report, will retire from his role as heavyweight boxing champion of the world and open a public relations office in Hollywood. His partner, says the report, will be Billy Rowe of the Pittsburgh *Courier* and at present a war correspondent. Their clients will be Negro actors of screen, stage and radio.

Lend Lease

THE screens in 1,000 theatres in 117 cities will be solicited for the promotion of radio stars of the National Broadcasting Company, in a promotional lend lease project now in work.

Starting next month four 90-second trailers will bring radio stars who are also film stars of the past and present, to the patrons of film houses. The trailers will offer radio stars in picture roles, clips from films in which they have played, and the message: "See these stars at this theatre and hear them over your favorite local NBC station." Distribution is to be handled by General Screen Advertising, distributors of commercial, sponsored films and "minute movies."

The cost to NBC for screen time, it is said, will be $200,000, estimated at regular GSA rates which are scaled according to the size of the theatre. General Screen is said to have figured on an audience of 30,000,000 for the trailers.

Releases are currently being obtained by J. Walter Thompson, advertising agency, for NBC, from the stars and the film companies for material involving such stars as Bob Hope, Bing Crosby, Jack Benny, Eddie Cantor, Abbott and Costello, Fibber McGee and Molly, Bob Burns and others.

Rebuff

London Bureau

KING GEORGE, having set aside September 3, the date of Great Britain's declaration of war in 1939, as a day of prayer, the Lord's Day Observation Society demanded that the Cinematograph Exhibitors' Association close their theatres, which, they contended, would be in keeping with a day for prayer. W. R. Fuller, secretary of the association, retorted:

"With virtually every family in the nation affected, they, the families, are the best judges. I think the continued opening of theatres is one factor that is making a big contribution to victory and peace. You have only to contrast this with the situation in Germany where the recent closing of theatres is a portent of defeat."

Happy Holiday

FIRST-RUN New York City theatres, after a slow start on Saturday morning, proceeded to fill to capacity Labor Day weekend, and the week's grosses for both holdovers and late arrivals, were record bound.

"Arsenic and Old Lace," a newcomer to Broadway, was headed for a figure approximating $70,000 as result of $52,000 chalked up for the first four days ending Monday night, the Strand, where it is playing, enjoying its biggest holiday weekend in ten years, according to Warner Brothers.

"Till We Meet Again" cracked a 27-year matinee record at the Rivoli and showed signs of recording a total of $55,000 for the week.

"Wing and a Prayer," as result of the weekend, was headed Wednesday for a combined gross of $46,000 at the Globe and Gotham, "Doughgirls" at the Hollywood shows signs of hitting a $34,000 total in its debut week. "Kismet" brought a record-breaking second week to a close at the Astor Tuesday with a close to $41,000 total figure.

For the first time in the 17 and one-half years of the Roxy theatre's history a picture has gone into its sixth week. It is "Wilson," the theatre's 643rd film offering. "Dragon Seed" at Radio City Music Hall continued to pile up records, with an anticipated $119,000 for the seventh week of its run, and a total gross of $856,000. In its seventh week at the Capitol, "Since You Went Away" gave indications of hitting an $81,000 total, or better than its sixth week by $1,000, and no end in sight for the run.

How We Stand

Washington Bureau

POOLED reports gathered Wednesday from the War Production Board, War Manpower Commission and other governmental agencies controlling men and materials presents an immediate postwar outlook for the film industry as follows:

Production of seats, carpets and other theatre equipment will expand quickly and broadly.

Projector and sound-equipment production will increase as military requirements for component parts are reduced.

Raw stock availability will improve as a result of lessened military demands.

The labor supply for theatres, studios and exchanges will increase with the lifting of the present emphasis on war manufacturing and increased freedom of workers to select their jobs.

Opportunities for theatre construction and remodeling will open up, but there may be some restrictions on major construction until the lumber situation eases.

The War Production Board's new program to remove all possible shackles on civilian production immediately upon the defeat of Germany provides that the only preference ratings to be retained will be those for emergencies and military production, and the only restriction on manufacturers will be that war requirements be met before unrated civilian orders. The only allocation orders to be continued will cover materials that remain tight, such as lumber and certain chemicals.

Identification

SERIES films, featuring the same performers playing the same characters in new adventures, are holding their own although you can't always tell it from the title. The latest film to drop the series tag line is "Black Magic," a new Charlie Chan mystery. Sherlock Holmes accepted anonymity after "Sherlock Holmes Faces Death." The recent Baker St. release is called simply "Pearl of Death." MGM has announced the forthcoming film in the series that was "Dr. Kildare" and then "Dr. Gillespie" as "Dr. Red Adams," indicating that the center of interest will be the old doctor's new assistant. A revival of the "Thin Man" adventures is promised in "The Thin Man Goes Home," completed and awaiting release.

Secret Weapon

ACCORDING to a United Press dispatch from London, the Allies have let go with a secret weapon, beating the Germans to the punch. The secret weapon arrived in London a short time ago direct from Hollywood and is calculated to get inestimable results.

The V-O of the Allies competing with the Nazis' threatened V-2 is Bing Crosby, borrowed from Paramount, singing to and at the Germans over the radio, and in German, a language he does not speak. He says he does it with phonetics, and what he does is this:

"Hello, German soldiers. Here speaks Bing Crosby. I've just arrived from America—the country where nobody is afraid of the Gestapo and where everybody has a right to say and write what he thinks."

Just as the enemy is taking for cover, Der Bing lets go with a "Wait," and adds, "But I didn't come here to preach. I came to sing a few songs." Which he does, in German.

The UP reported that a passing typist, hearing that Crosby was in the studio singing to the Nazis, exclaimed: "What kind of punishment is that?"

Caught

EXHIBITORS of St. John, N. B., got caught with their signs down when the lights went on as a result of a lifting of the wartime ban. Five years ago the blackout was ordered, and many theatres took their signs down to await the day when once again lights would go on the world over. In New Brunswick they went on unexpectedly, and marquees are being repaired hurriedly.

No Poison

ACCORDING to a survey made by Warner Brothers, "Arsenic and Old Lace," the fabulously ribald tale of psychopathia and poison, is assuredly not poison at the box offices of the nation's theatres and auditoriums.

Viewing the statistics, Warners' sales department estimates the film, an adaptation from the stage play and shot a couple of years ago, has a pre-sold audience of more than 3,000,000 persons who viewed the play that grossed $2,000,000 in New York, a similar round figure on the road, and £144,327 (better than a half a million dollars) in London.

The play has been produced in almost every non-Axis nation. The Soviet Government was presented free production rights to the play, the royalties turned over to a fund for Russian authors.

Hart Donates More

WILLIAM S. HART, "two gun" hero of the silent films, who recently deeded his old home estate in West Hollywood to the city of Los Angeles for a park, this week followed with a further generous gesture when he sent the city's Park Commissioner a check for $50,000 for the improvement and maintenance of his donation which has been named the William S. Hart West Hollywood Park.

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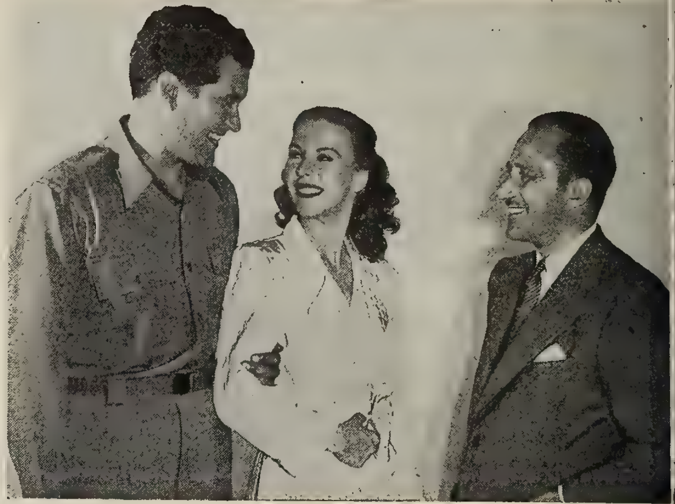
THIS WEEK the Camera reports

STAFF SERGEANT Vincent Lacey, former Universal home office employee, is home with a Distinguished Flying Cross and an Air Medal with three clusters after 30 missions as a Flying Fortress gunner. Here he is greeted by William A. Scully, general sales manager.



HAROLD BISHOP, right, manager of the Capitol theatre in Winnipeg, chats with Dennis Morgan and Andrea King on the set of "God Is My Co-Pilot," from the book of wartime adventure in the air over China during a recent visit to the Warner studios at Burbank.

EDDIE BRACKEN, Paramount's newest comedy discovery, is the star of "Rainbow Island", in the company's first block for the new season. With him here are Gil Lamb and Barry Sullivan, featured players. Co-starred is Dorothy Lamour, with sarong, not shown.

AT THE opening of 20th-Fox's and Darryl F. Zanuck's "Wilson" at the Warfield theatre in San Francisco: Charles Skouras, Esperanze Corona, Reggie Gardiner, Carmen Miranda, Henry King, Mrs. Zanuck, Mrs. Gardiner, Admiral Daniel Hunt, Spyros Skouras, B. V. Sturdivant.

WARNER BROTHERS' "Janie", new comedy release, was given a special premiere by the company in Muncie, Indiana, with prices scaled up to $10 for the benefit of Wakeman General Hospital at Camp Atterbury, near Muncie. Here are Leonard Sowar, of the Rivoli theatre, and Col. H. L. Conner, commander of the Wakeman Hospital.

EXHIBITION FINALLY PLANS TO TAKE DECREE TO COURT

Arthur Contends Document Unconstitutional; "Fallen Out of Bed," Says Major

Although independent exhibitors vigorously attacked the arbitration system set up by the Consent Decree at its inception, and while they have expressed dissatisfaction with many features of this method of procedure, the announced intention of Harry C. Arthur, Jr., and his unaffiliated St. Louis Amusement Company to make a Federal court test of the system marks the first official attempt to assail the legality of the Decree.

The contentions of Russell Hardy, counsel for Mr. Arthur and former Department of Justice lawyer, attacking the constitutionality of the decree, last week brought strong defense of arbitration by home office attorneys for two of the Decree companies.

Sees Hardy's Charges As Legally Unsound

One company attorney, in New York, observed, "Mr. Arthur has fallen out of bed." He emphasized that the charges of unconstitutionality urged by Mr. Hardy appeared to be legally unsound and, in effect, were a denial of the right of the Government and defendants in anti-trust proceedings to enter into such decrees.

Mr. Hardy had contended that the decree's arbitration provisions usurped legislative and judicial powers and that they continue the conspiracy and monopoly stated in the case of the U. S. vs. Paramount et al.; also, that the decree is not authorized by the Sherman Antitrust Act because it is no remedy for the alleged monopoly stated in the case. Lastly, Mr. Hardy said that the relief sought would deprive the non-defendant theatres of their property without due process of law.

The attorney further pointed out that an award of a more favorable clearance to Adolph Rosecan, who has brought the pending proceedings in behalf of the Princess theatre, St. Louis, would not deprive Mr. Arthur's interests of any existing contractual right with the distributors, but would simply require that subsequent rentals be made subject to the new clearance awarded, if any. He added that the arbitration system had functioned well and that many exhibitors had benefited from the decisions of the tribunals.

Claims Arbitration Was Of Great Benefit

A home office attorney for another Decree company also was of the opinion that the arbitration system, on the whole, had worked beneficially by keeping disputes within the industry, thus obviating a multiplicity of lawsuits. He added, however, that it might be a good thing to have the legality of the Decree tested at this time.

The controversy was precipitated last Tuesday when Mr. Hardy moved to have the clerk of the St. Louis tribunal dismiss Mr. Rosecan's original clearance complaint which named theatres of Mr. Arthur's circuit as interested parties. The motion was rejected since there is no provision in the Consent Decree for such an application.

Rule 1 of the Rules of Arbitration provides that any person named in an arbitration complaint may intervene and become a party to the proceedings by filing a "submission" and paying a $10 filing fee. Mr. Hardy's move, however, was the first instance in which a nondefendant exhibitor has sought to have an arbitration proceeding dismissed since the inception of the system in February, 1941.

What specific steps Mr. Arthur will take to bring on his court test have not been disclosed by Mr. Hardy. The latter said the case could be filed in St. Louis, New York or Washington, but indicated that since the arbitration proceedings will not be held until September 25, there was no need for haste in making a decision as to his next move. He said it would be possible to file the suit either before or after the hearing of Mr. Rosecan's complaint.

ARBITRATION CASES TOTAL 382 TO DATE

Three hundred and eighty-two complaints have been arbitrated to date under the Consent Decree since the inception of the system, February, 1941. The yearly figures are:

1941	**158**
1942	**121**
1943	**74**
1944	**29**
Total	**382**

Arbitration before the AAA tribunals declined sharply with the expiration of the Consent Decree in November, 1943, and the anticipation of substantial changes in the system.

Hardy Government Attorney In 1936 F. & M. Suit

Opinion in legal circles in Washington, however, held that in the event Mr. Rosecan's application for a more favorable clearance is denied by the St. Louis tribunal, Mr. Arthur probably would have no grounds on which to go into court.

Mr. Hardy, as special assistant to Attorney General Homer S. Cummings presented the petition which Federal Judge John C. Knox signed in New York, April 30, 1936, ending the bitter 16-month legal battle between the Fanchon and Marco circuit in St. Louis and Warner Brothers, RKO and Paramount. By stipulation, approved by the court, Fanchon and Marco got the right to Warner and RKO product for 10 years. Paramount was not bound for any specified time, but was required to sell its product to the circuit except in instances where a dispute as to price arose. Such disputes were to be submitted to arbitration as provided by the stipulation.

In addition to obtaining the franchises, Fanchon and Marco took over the operation of the Shubert-Rialto and Orpheum theatres, Warner first run houses, and 20 theatres in St. Louis controlled by the Warner subsidiary, the St. Louis Amusement Company. Thereafter Fanchon and Marco acquired as first runs the Ambassador, Fox, Missouri and St. Louis theatres.

The theatres named in Mr. Rosecan's clearance complaint are: the Gravois, Shenandoah, Granada, Avalon and St. Louis, operated by the St. Louis Amusement Company; the Ambassador, operated by St. Louis Ambassador Theatre, Inc.; the Fox, operated by the Eden Theatre Company; the Missouri, operated by St. Louis Missouri Theatre, Inc., and the Shubert, operated by Service Group Theatres.

Exhibitors Would Not Like To See System Discarded

Representatives of independent exhibitors have indicated that, while they are not satisfied with the arbitration setup as it now stands and are looking forward to the stiffened provisions of the Government's proposed Decree modifications, they would not like to see arbitration thrown out. Without arbitration, they said, the independents would be "frozen" and without any avenue of relief from allegedly onerous conditions.

Arbitration, together with other provisions of the Consent Decree, was the subject of violent independent opposition when the Decree originally went into operation. Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, in a bulletin issued to members of the MPTOA, November, 1940, voiced an opinion of the defects of the system that was widely shared by independent exhibitors at that time.

Mr. Kuykendall then asserted that the arbitration system set up by the Decree had the same inherently objectionable features which were encountered in lawsuits. eH said that although legal counsel was not required in an arbitration proceeding, exhibitors would find it advisable to employ lawyers because of the "complex, legalistic procedure and the fact that every case is subject to appeal to New York for final decision."

A more favorable attitude toward arbitration among independent exhibitors developed, however, with the operation of the Decree. Motion Picture Herald, August 15, 1942, reported, from a poll of the 230 theatre operators who filed complaints during the first year and a half of operation of the arbitration system under the Decree, that approximately two-thirds of the exhibitors answering the questionnaire, or 62.5 per cent, expressed opinions generally favorable to arbitration. Only 29.2 per cent of the answers wholly condemned it.

Most Approvals of System Qualified

Most of the approvals of the system, however, were qualified. Exhibitors wanted broader arbitration clauses in the Decree, more power for arbitrators, fewer lawyers, lower costs and quicker action. They wanted provisions by which they could arbitrate their grievances against competitors directly.

Substantial approval of the administration of the 31 regional tribunals by the American Arbitration Association, appointed by the court to administer the Motion Picture Arbitration System, was registered in numerous responses. The Appeal Board and its broad powers of veto over the decisions of local arbitrators were sharply attacked in a number of responses, however.

U. S. AND RUSSIAN INDUSTRIES HEAD FOR CLASH IN EUROPE

British Also Seen in Thick of Fight for Dominance of Post-war Market

[Assembled on these pages is report upon the international scene of the motion picture. There's a forecast about the advance of the Russian film and the American film—with all that might mean about ideologies beyond immediate trade considerations. There is report on those State Department plans about film trade agreements—which might have a bearing on a lot of other trade, too. We have also report on how Britain and America are doing just now in France. Also there is expression from Palmer Hoyt, publisher, interested in free screen, free radio—and free press. It adds up to what is coming.—TR.]

by CHARLES S. AARONSON

Abundant evidence at hand indicates that the motion picture industries of the United States and of Russia are destined to meet, and in the near future, somewhere in Middle Europe. There, in a clash of competitive business interests, will be determined which shall be the dominant factor in the purveying of screen merchandise to millions of potential patrons starved for entertainment these many years. The British, too, most certainly will be in the thick of this fight for trade with their Government beside them.

It would appear singularly appropriate, in the maelstrom of European power politics, that such a jousting for trade position as must ensue should have its origin in the ever-smouldering Balkans.

Likewise, there is evidence that the American industry is fully aware of the struggle for markets which must inevitably follow the cessation of hostilities. The Government of the United States have come at last, it is apparent, to a realization of the immediate value of the screen in the development of foreign relations, not in the political arena, but in that of the relations of the American people with foreign nationals.

Russians Well Aware of Screen's Political Value

In Russia, on the other hand, the Government, acting not as an adjunct of an industry, but for and within itself, since the Soviet screen is state-controlled, also have provided sufficient evidence of an awareness of the ideological and political significance of the motion picture.

As the tide of Allied armed strength sweeps eastward toward the Rhine and Hitler's Inner Fortress, and westward across the Vistula, the industry of the screen is moving with it. Initially, it is a matter of the entertainment of armies, secondarily a matter of providing needed recreation for liberated civilian peoples. But soon the second will be first, and the race for markets will be on. The screen is moving with the gun, but will remain after the gun has ceased firing. Then will see the beginning of a new contest, that of trade.

That inevitable meeting of business interests may well have its sharpest focal point in the Balkans, as before many months have passed, hostilities may be expected to end in Europe, and the fires will burn out, or be left to smoulder.

It is certain that Russian pictures are moving with the victorious Russian armies, and will cross the eastern border of Germany with the Russian flag. Russia has permitted it to be understood that she is interested in the future political coloration of the German people, and in recent years has indicated an appreciation of the value of the screen as a persuasive force.

In that regard, it is of interest to note that only last week it was disclosed that Kinap, equipment manufacturing unit in Leningrad, had resumed the production of film apparatus after a two-year hiatus caused by the German invasion. Mechanical and electrical assembly plants, and the acoustics department have been completely restored.

Yet more significant is the indication that Kinap will produce mobile motion picture units for use in the liberated towns of the Soviets. It is not to be assumed that the use of those mobile units will be held within the borders of the Soviet Republics, wherever those borders may eventually prove to be.

It is readily understandable that the peoples of the Balkan nations, collapsed Romania, tottering Bulgaria, Yugoslavia, Czechoslovakia, Hungary, Greece and the other conquered and satellite countries, have a rather close affinity for things Russian. There inevitably will be much to their taste in the product of the Soviet's state-controlled studios. Russia will see to it that that innate affinity will not be left to stagnate—or turn elsewhere—for want of sustenance.

Russia, then, will have a head-start in the Balkans, and American companies, keenly aware of that circumstance of geography and anthropology, are moving to meet it, it is understood, with their weapon the universal entertainment quality inherent in most Hollywood product. The political uncertainty of post-war governmental authority in those countries will present another obstacle in the Balkan market race, and there it is anticipated the recently established Motion Picture Bureau of the U. S. State Department will enter what is expected to be a highly confused pattern of authority.

Russia Not Neglecting Western Hemisphere

It is of somewhat incidental significance, relatively, that Russia is today looking further afield for post-war possibilities, for trade or other reasons. Recently the Mexican-Russian Institute for Cultural Interchange established headquarters in Mexico City, and an agreement was concluded shortly thereafter for the exchange of Russian and Mexican pictures. The showing of Russian "cultural films" will begin in Mexico, the immediate neighbor of the United States, "as soon as circumstances permit," according to Luis Chavez Orozco, president of the Institute.

Mexico, it should be noted, under the most

Hoyt Urges Peace Treaty Clause Covering Free Screen and Press

Hollywood Bureau

Motion pictures, radio and the press have a common interest in maintaining free channels of international communication and should unite in insisting that any peace treaty or post-war plan should safeguard that freedom, Palmer Hoyt, publisher of the Portland ***Oregonian*** and former head of the domestic branch of the OWI, told the Town Hall Club in Los Angeles Tuesday.

A specific guarantee of international freedom for the three media of communication belongs "in the next agreement among nations", Mr. Hoyt said, adding that all three might well consider joining to bring pressure for its inclusion.

"Freedom of the press is important not only to those who deal with type, but to those interested in radio and motion pictures alike," he declared. "The potential force of motion pictures should be underestimated by no one, least of all by the people who make them. I suggest there has not been enough serious, hard thinking about the character of freedom that must be guaranteed on the air and screen. It should be pointed out that the freedom enjoyed by radio and motion pictures at the present time is definitely dependen upon freedom of the press. Once freedo of the press goes by the board in this country radio will be subject to even more rigerou controls and motion pictures will be made a the will and whim of the Government i power."

Mr. Hoyt advanced the opinion that th worldwide freedom of the three media shoul be basic in the post-war period, adding tha the American film industry, therefore, shoul be "tremendously interested in seeing tha good motion pictures are produced in othe countries of the world". One of the grea post-war weapons will be the free international circulation of American films, he added.

"I am interested in freedom of the air waves and the screen because I know any encroachment on the freedom of screen or radio is indirectly an attack on freedom of the press.

"The producer has nothing to fear from anyone if his product is honest. If he knows what he is doing, and why he is doing it, and does it with conviction, there won't be so many people to tell him what he ought or ought not to do."

AWAIT GUN IN MARKET RACE

vorable circumstances, makes few pictures. The Soviet, when production returns to normal, which may be expected to be soon, can and does make a great many pictures.

Into the European patchwork pattern, too, will fit the British film industry, for the moment cut to the production bone by the inhibitions of war, but avid for markets. The British Government, too, are watching closely the movement of markets. The spearhead of the British advance is J. Arthur Rank, millionaire miller turned film magnate, who currently dominates the British industry scene, and with the blessing of His Majesty's Government.

The shrewd and farsighted Mr. Rank is aiming at the markets immediately across the Channel, and in the nations beyond to the east. His eyes have swept far beyond the borders of Europe, indeed, into India, the Far East, Africa, and the way between for markets of the future.

British Government Will Be At Rank's Right Hand

There is ample substantiation of the belief that the British Government will be at the right hand of Mr. Rank in his ambitious enterprice aimed at world markets, to whatever continent, including the North American, he may turn. His emissary, Teddy Carr, is just now in India, with Cairo and way stations on his carefully planned itinerary.

As the Third Army spearheads of Lieutenant General George S. Patton's American armored columns knife across the Marne and on into the flat country bordering the Rhine Valley, and the similarly constituted armor of Lieutenant General Alexander Patch pushes northward from the coast of southern France to effect a junction, they leave behind vast areas of liberated France.

For the moment General Dwight Eisenhowers' Supreme Headquarters Allied Expeditionary Force is in control of that area, and through its Psychological Warfare Branch controls the exhibition and distribution of motion pictures. But that is a military need of the moment.

Civil power in France shortly will pass into the hands of General Charles de Gaulle's newly constituted French Government, and with it will go authority over such activities as that in which the film industry is engaged. Only recently the French Provisional Government promulgated a series of decrees designed to control the operations of the industry, and aimed specifically as a bulwark of protection for the French industry of the screen.

Aim of French Government To Protect Industry

It is the unquestioned intention of the new French Government to protect the industry, and in the view of French authorities, such protection is needed, if the domestic industry is to be rebuilt and prosper in a revived and rehabilitated France.

But it must be borne in mind that those severely restrictive decrees as yet have not been made effective, and it is considered highly probable in many quarters that some of the more drastic of the restrictions on foreign operation will have to be modified before the Allied Governments permit General de Gaulle's Government to assume civil jurisdiction over the liberated areas of France.

American film interests are thoroughly aware of the restrictions which will of necessity surround operations in freed France, and already several of the foreign heads of American companies are seeking permission and transportation to Paris, since that will be the focus of operations for liberated Europe. The newsreels are spearheading that movement, forming the nuclei of reconstituted European organizations.

It is to be expected, likewise, that the recently established Motion Picture Bureau within the framework of the United States Department of State will have an important hand in these developments, since it was established avowedly to promote the best interests of the American film industry in world markets now and in the difficult post-war era ahead.

Situation in France Is Not Parallel to Middle Europe

But the situation in France, fraught with the difficulties of dealing with a Provisional Government itself fighting to establish its integrity, is not parallel to that which must be encountered in Middle Europe. There, an absence, in all probability, of legally constituted or popularly accepted Government, it is felt, is bound to make of that area a competitive arena unique and hazardous.

Already American companies are giving thought to the dubbing of their product in German, against the day when that market will open. What sort of Government, what sort of authority will have jurisdiction over the civil affairs of that unhappy country cannot even be guessed at this juncture. It may very likely be a case, film-wise, of "them that gets there fustest with the mostest."

The British have exported many motion pictures to Normandy, for the liberated population. American product is there, too. The screen is moving with the flag of battle. It is certain those pictures will move across the Rhine with that same flag.

The preliminary skirmishes are taking place across the map of the world; the competitive business battle, it is felt, soon will be joined. Markets will have their important place on the agenda of the various peace commissions, and American companies are preparing their forces.

TRADE DEALS BEFORE PEACE TALKS SEEN

Washington Bureau

Commercial problems involved in the reviving of the post-war world film market will be worked out by international agreement long before the peace conference at which the future of the Axis nations and their satellites will be determined, it is expected by State Department officials. Initial conversations to that end may be entered into shortly between the United States and England and possibly other Allied Governments. It is quite probable that any arrangements thus developed will follow the pattern of the recent Anglo-American petroleum agreement. Any motion picture treaty so devised is expected to provide for free access to all markets and fair treatment therein.

French Flock to U. S., British Films

by PETER BURNUP

in London

Eyewitness reports by news correspondents, plus the writer's private information here, reveal that the original, carefully-conceived military plan to have films follow the invasion's first attack waves proved highly successful in Normandy and Brittany, where tonight American and British pictures are playing to ecstatic audiences at all surviving theatres.

There are no words possibly expressive of this public enthusiasm, due not only to the excitement generated by the liberation, but also to the genuine film hunger and the great desire to know what has happened in the outer world in the four years of virtual imprisonment.

Credit Due Sidney Bernstein

Great credit is due Sidney Bernstein, founder of Granada Theatres, Ltd., here, and at present a "dollar-a-year man" in the British Ministry of Information's Second Psychological Warfare Department of Supreme Headquarters Allied Expeditionary Force, for his handling of the many problems of the French "Invasion" of British and American films. He had to argue with the exiled foreign governments and had to contend with political and personal prejudices and also jealousies of British and American producers.

The final outcome was that 40 American and 12 British features were made available for screening in France, after a prolonged discussion with many authorities, including the French Information Mission. Complete programs were prepared in London jointly by the MOI and the U. S. Office of War Information and the French exhibitor either played the programs in their entirety or obtained nothing.

Also, the French authorities decreed one feature only, thereby chalking a victory for American anti-dual distributors battling for years on that point. A program consists of a feature plus an information short, either an MOI documentary or a specially produced information piece made in London by the French Plus Le Monde Libre newreel, which is normally 950 feet long, but last week was especially extended to 2,000 feet to view General De Gaulle's entry into Paris.

All Bookings on Percentage

Bookings are all on a percentage basis. Bookings, physical distribution, transport, etc., are handled solely by four men, all nominees of the American film companies, with SHAEF's civil affairs officers having overriding control.

Examples have occurred where French managers, denounced as collaborationists, have been removed by the military authorities with Army officers taking discreet, nevertheless drastic action wherever it was indicated as necessary, acting on local and reliable evidence.

The original plan was to let the populace use the American-British films as soon as a town was liberated and it worked well in Normandy where mobile generators moved forward with the troops and consequently, films were shown in places where the town's electricity still was not functioning.

ON THE MARCH

by RED KANN

HOLLYWOOD

PERHAPS, it is inspired. Perhaps not is a mounting total of locally published stories reflecting the presumed disturbance and outrage of unidentified exhibitors in the Southern California territory over the invasion, so termed, of theatremen from other areas.

A midwestern exhibitor is being linked with acquisition of a house in Las Vegas, Nevada; from the northern side of the invisible boundary dividing the two sections of California, another theatre operator is peering into the southern pastures.

The disturbance which this reputedly is kicking up is one matter. An understandable one, attributable to reasons that are obvious enough not to require exposition here. The outrage is another matter, less easy of sound explanation. For, presumably, the outrage is based on a form of foreign aggression, a violation of borders and a rape of territory.

"They can't do that," seems to be the reasoning.

Why can't they?

When the major circuits began to expand, they did so rather generally in whatever directions they chose. The roars of exhibitors already established in those many situations which subsequently witnessed construction of circuit houses weren't cheers, but the chains went ahead anyway. To them, it was expansion; and in a competitive economy they were within their rights. On the theory of it, at least, the big exhibitor who elected to get bigger did so. There were no legal bars which prevented the small exhibitor from growing larger, too. There were many other reasons, such as finances and resources of course, but that's not part of this story.

If a theatreman—unaffiliated and in chain operation, whether small or large chain, or unaffiliated and not in chain operation—determines to step out of the Mid-west or Northern California into a territory in which he has not previously been, the decision is strictly his own business. He may end with a bad deal for himself. The drawing power of the existing theatre or theatres in the particular town or towns may prove a factor he cannot dislodge. He may miscalculate on his film buy and find himself running shy of calibre attractions necessary to operate successfully or even adequately. It could be, too, that a distributor is unhappy over the break he is getting or over the break he is not getting at all and might be suggesting to the "invader" he is ready to do business. Good judgment or bad judgment eventually will resolve the outcome. It may be the exhibitor from afar would have been better off remaining closest to the seat of his native operations.

But nothing of the divine right of kings resides in those who protest. The man from the middle belt and the one from Northern California have the *right* to make any kind of deal they choose in any city or town of their selection. Their future competitors are privileged to offset them through all recognized and fair means. Theirs, also, is the right of counter attack.

If an exhibitor from Kansas City can acquire a theatre in Las Vegas, the exhibitor in Las Vegas can always get to Kansas City. Space is hard to arrange these days, but the trains are still running.

The Venture Uncertain

MUCH has been said, and it hasn't always been polite, about those vast land stretches between New York and Hollywood. Profundities galore have sprung out of the geography of the situation.

Hollywood, representing art, has its hardy perennials such as:

"Those New York guys don't know the time of day.

"Let 'em come out here and see if they can do any better making pictures.

"Where would they (meaning New York, meaning distribution, meaning exhibition) be without the creators. We're the brains; they're the peddlers."

New York, representing industry, has a few choice ones at its beck and call. Such as:

"Those Hollywood guys don't know the time of day.

"Let 'em come in here and see what we have to go through to peddle the flops they hand us. And maybe they can explain what happens to those epics the further they get east.

"Why do they do the things they do? Why don't they stop making pictures for each other? And those costs! Phew!"

This could go on, but this is a family paper.

Yet Henry Ginsberg, Paramount's new general manager of production, thinks it needn't be so. He subscribes to the opinion the gulf can be narrowed, if not bridged. That calls for a plan, and this is his:

A vital element in his strategy allows that key production men in New York are to visit the studios regularly and often. He believes, further, pivotal studio men ought to go to New York on the same rotating basis. He thinks this will bring both coasts closer, induce a clearer understanding of each other's problems, accelerate the pace at which kinks may be eliminated, clear decisions the more rapidly and help the over-all production situation.

Impression: Sights never set too high and an ability to take what comes out are requirements of such a sweeping agenda.

Fact: East to West and West to East, there's the mileage. Nothing can be done about that.

And Why Not?

LESTER COWAN had a problem, also an eye on publicity. He approached his own double bill by sending aloft over 400 telegrams asking theatremen, newspaper critics and trade paper publishers and editors what they believe he should do about a final title for "Tomorrow the World." Western Union was pleased, the newspaper critics and those trade paper publishers and editors are now bypassed in full conscience and these few lines concentrated on those theatremen.

It happens the majority vote was cast for retention of the stage play title. Very interesting, however, was the extent of the response. Three hundred wires to exhibitors representing approximately 8,123 theatres brought a 51 per cent reply. Cowan asked them; they told him.

They wielded influence of weight in determining the producer's decision, of course. But they furnish evidence that cooperation between the one who makes and those who show the product not only is possible, but feasible. It suggests there should be much more of it.

Logic and reason are allied on its side.

UA Will Distribute 7 British Pictures From Arthur Rank

Following a meeting of the United Artists board of directors Tuesday in New York, Edward C Raftery, president, announced that the board unanimously had approved the conclusion of a deal with J. Arthur Rank for the distribution of seven British pictures.

This is a culmination of the deal instituted by Gradwell L. Sears, vice-president in charge of distribution, during his recent visit to London.

Wednesday, Barrington C. Gain and Dr. Alexander Galperson, Mr. Rank's representatives, indicated the possibility of UA becoming the permanent distributor of Mr. Rank's films in the Western Hemisphere. They plan to set American distribution for three other films, while in New York.

Mr. Gain and Dr. Galperson said a publicity and exploitation department will be set up under Eagle-Lion to handle the promotion of the films, and will become a permanent feature of Mr. Rank's operations in the U. S. It is understood UA will receive a percentage for distributing the pictures, varying according to gross, with no minimum guarantee of rentals to Mr. Rank. It is understood that Mr. Rank will have the customary approval of contracts made by UA.

Among the pictures included in the deal for distribution by United Artists in the western hemisphere are the following:

"Colonel Blimp," in Technicolor; Noel Coward's "Blithe Spirit," in Technicolor; Noel Coward's "This Happy Breed," in Technicolor, described as a cavalcade of an English family from 1919 to 1939; George Bernard Shaw's "Caesar and Cleopatra," in Technicolor, starring Vivien Leigh and Claude Rains, with Flora Robson and Stuart Grainger, produced and directed by Gabriel Pascal; "Henry V," produced, directed by and starring Laurence Olivier, also in Technicolor; "Her Man Gilbey," by Terence Rattigan, starring Michael Wilding and Penelope Dudley Ward, which opened recently in London; "Mr. Emmanuel," Louis Golding's best seller starring Felix Aylmer and Greta Gynt.

Industry Representatives in Washington on Raw Stock

Members of the Industry Advisory Committee in Washington this week held final discussions with Lincoln V. Burrows, head of the War Production Board photographic section before raw stock quotas for the film companies are made. Mr. Burrows, following conferences with industry members and Army and Navy officials, is reported to believe that it will be possible to meet the situation with a curtailment of slightly more than 15 per cent for the current quarter, and a return to practically full allocations for the final quarter of the year.

Charles Schlaifer Named Assistant to Hal Horne

Hal Horne, director of advertising and publicity for Twentieth Century-Fox, Wednesday announced three new home office appointments. Charles Schlaifer, advertising manager, was named to the newly created post of assistant director of advertising, publicity and exploitation. He will function immediately under Mr. Horne and will continue as advertising head. Jules Fields was named to succeed Jack Goldstein, who recently resigned as publicity manager. Succeeding Mr. Fields will be Sid Blumenstock as assistant exploitation manager under Rodney Bush.

Resumes Full-Week Policy

The National theatre, in Louisville, Ky., has discontinued its summer policy of stage shows and pictures on weekends only, and will resume full weeks of the combination policy.

LOST ACE CAMERAMAN COMES UP WITH EPIC OF PARIS

News of Day Operative Who Joined Underground Returns with Screen Classic

by TERRY RAMSAYE*

With the dramatic flare of a once-in-a-lifetime performance the newsreels of America have delivered this week upon the screen the timely and supremely emotional story of the delivery of Paris.

The story of Paris is the great story, the story of heart throbs and glamour, and, since Vichy, torn with strife and intrigue and travail. Paris, in the heart of the world, has grown greater as it has suffered. For days newspaper correspondents have been complaining that it was too poignant a story to tell. Even Ernie Pyle was not sure what to do about it. Now in 906 feet of film the newsreels have done it.

A French cameraman, heroically imbued with the tradition of newsreel reporting did it—assisted much by another, an American of equal zeal.

Newsreel Often Has Delivered Spot News

The newsreel camera has often before down the years delivered stirring spot news—the kind of story that can be told by no hearsay. But never before such a story as Paris, the city which is all things to all men, and so many things to all women—the world capital of the art of living.

The cameraman so valiantly performing, for his job, his profession and for the screen, is Gaston Madru.

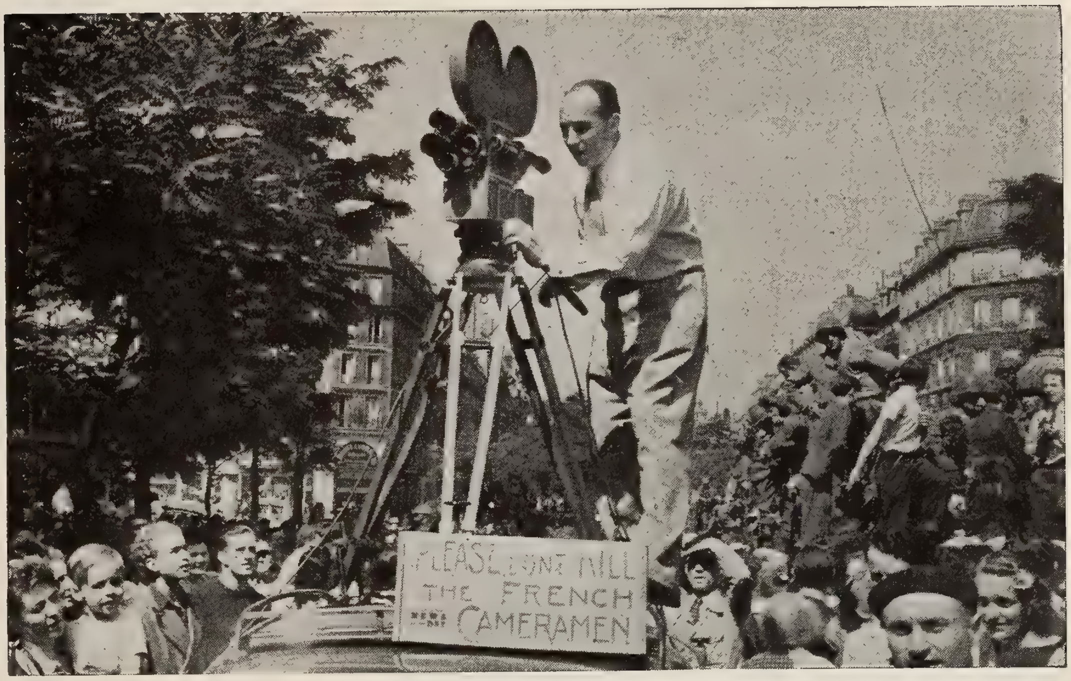
For so many years the record on this side is not clear, he had been in the service of American newsreels. For the last four years before the war started in Europe he was with News of the Day, the Hearst MGM newsreel. When the blight of German occupation fell and Vichy took over, M. Madru and his wife vanished. From that day on no direct word came. Three months ago the office of News of the Day heard, "Madru is doing O.K. You'll hear." It came from the Underground.

This week they did hear. It came in film cans, through official channels and in the newsreel pool, hence available to all the reels and all the screens—with such a recording as only the eye of the camera in the hands of a real screen-reporter could make.

Out With his Camera And Daring Much

While the Allies were advancing and confusion was rising in Paris, M. Madru was out with his camera. He threaded and dodged his way between patriots, collaborationists and Germans, making pictures as he went and as he dared—and he dared much.

This cameraman had heart and spirit to guide him, as his pictures attest. M. Madru was first a decorated hero of World War I, with the Croix de Guerre, and secondly a survivor of the bitter years of occupation. We shall not know for yet a while where he has been or how he has lived in the years between. We do not know yet how, after these years, he was in possession of a camera and fresh negative stock. There is but one conclusion, that he had German film, and probably a new German camera. We do know, from negative yet to be released, that he has not only a camera, but also a camera complete with sound recording element. Amazingly enough, as will presently be shown, he went with General DeGaulle on his entry into Paris and made a picture record not only of the celebrating but even too of the sniping shots addressed at the leader on that historic occasion.



Gaston Madru, a News of the Day cameraman, who joined the French underground and came up with history-making film of the Liberation of Paris, is shown above in the streets of Paris.

"Excellent, in Fact Terrific" Is Clofine's Reaction

To the members of that hardbitten fraternity of newsreel men who year in and year out deliver the continuous miracles of performance in camera reporting it will be worth while to record the impact upon Mike Clofine, externally unemotional editor of News of the Day.

"It is a distinguished and competent job of telling the story that was in front of the camera. It took a competent man to have the camera there at the time. Excellent, in fact terrific."

Mr. Clofine gives like that only about once in twenty years. This is the first.

An important addition to the camera report has come from another News of the Day cameraman, Jack Leib, for some years attached to the Chicago staff. It seems to some of us that it was only yesterday he was a cub, but maybe it was fifteen years ago.

Mr. Leib, it appears, got himself a very early ride into Paris as it was falling into the arms of liberation. He picked up while the shooting was free and general. He did not seem to let it interfere with what he had in mind.

The recording by M. Madru starts when the FFI was tossing grenades on the Germans in Paris from roofs and nook-and-cranny vantages. He was with them behind the barricades, and sometimes on top of them. The quality of zeal, desperation and daring even unto death is in the pictures. It is there because the camera was there to record it, in the hands of a reporter who knew a story when he saw it—the story he had been waiting for through the dark years somewhere in France.

Highlight sequences tell the story and prove the cameraman's skill of reporting. A Nazi falls under machine gun fire. A French girl runs to seize his all-important rifle and ammunition belt.

The patriots needed that for immediate shooting purposes.

A moment later two Frenchmen on mercy bent rushed down amid the spray of fire to carry the wounded German to safety and first aid.

The French are like that.

Paris is like that.

M. Madru's reporting is like that.

Camera Records a Kiss And a Worried Soldier

Then there is that charming piece of recording where the American trooper, flown with pride and bravery, finds himself assailed with kisses by a pretty little spirit of Paris. There is a moment of triumph. Then comes the discovery of the camera—awakening to the fact that this picture may go back home—and a sudden wilting of the mood of glamour. It is a little moment, so little and so human it helps make the story great. There is also, may one add, a French touch in that.

About twenty-two thousand feet of film from France reached Washington last week. There will be something more to follow.

Many cameramen would be interested in M. Madru's expense account—a subject on which they are all international experts.

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*Mr. Ramsaye, beginning in 1931 as the editor of The Herald, is of the newsreel tradition. Incidental to his other concerns with the motion picture he was the founder of The Screen Telegram, a First World War newsreel, and subsequently in charge of Kinograms, Gaumont News, Gaumont Graphic, Selznick News and editor in chief of Pathe News and Pathe Review.

EXHIBITORS WIN LONG FIGHT TO CURB DELINQUENCY

Strong-arm and Fatherly Advice Methods Both Prove Successful

The battle of exhibitors to control the vandalism of juveniles on the loose, at its height a year ago, has resulted in a general control of the scourge of theatre delinquency and a solid defense against future outbreaks. During the past year several methods of approaching the problem were used by theatre owners, and all of them appear to have proved successful in varying degrees.

Normality of youngsters being a war casualty, and the war still being on, exhibitors still face the possibility of at least one more large-sized flareup. But the exhibitors' defenses, built up this past year, give promise of nipping a flareup in the early stages.

Methods of combating the problem have stemmed from two basic approaches: one, the strong-arm method, the other the fatherly-advice technique. Both systems have their disciples, and both have proved effective. It seems to depend, somewhat, upon the location of the theatre inolved.

Common to Find Many Seats Slashed, Bulbs Smashed

When the furies of vandalism were riding high it was common for exhibitors to find the seats of their theatres slashed, electric light bulbs smashed, almost all unattached objects purloined, initials and here and there a swastika, curved into the woodwork, wooden railings whittled, sanitary facilities clogged and flooded, tiles dislodged from floors and walls, windows broken, marquees stoned, air raid sand containers upturned, ushers and managers injured by bellicose hoodlums.

Theatre managers went into action. There was, for instance, W. H. M. Watson, two-gun exhibitor of El Paso, Texas, whose classic account of his strong-arm approach to the problem appeared in MOTION PICTURE HERALD in October of last year. He "threw out" the recalcitrants, and wasn't particular how he went about it. He carried a .38 automatic and an iron-claw, a blackjack and handcuffs.

If nothing else, all these trappings had a psychological effect upon vandals young and old, and being a theatre in a section known for its toughness, Mr. Watson had learned that these trappings and action when action was called for were more to the point than the fatherly-advice technique.

Refunded Admissions And Tossed Them Out

But Mr. Watson's was an extreme method. Theatres of the Schine circuit in the Watertown, N. Y., area, also found the strong-arm method got results, but not in the extreme. It was simply a case of refunding the admission price to delinquents and tossing them out of the house. Barred, a culprit would pass the word around that you can't get away with it in the house that had barred him, and the house managers found their problem solved. They report that today the condition is approximately normal.

James Walker of the Quinby Theatres of Fort Wayne, Ind., reported that their theatres met the problem several months ago by employing private detectives for Friday, Saturday and Sunday performances, and are still using them. They check the house and the rest rooms every 45 minutes. Ushers are instructed to watch for vandals in action. They have found that although the problem is not yet wholly dead, most hoodlums have taken their unwelcome patronage to houses less vigilant.

THEATRE "TEEN-TOWN" SOLVES A PROBLEM

In the past six months some 250 teen-aged boys and girls of Nashville, Tenn., members of the Melrose Teen-Town, organized by Tony Sudekum, president of Crescent Amusement Company, have found an outlet for any delinquent proclivities in the basement of the Melrose theatre, wherein they hold frequent dances.

In Jackson, Tenn., a judge of Juvenile Court, August Wilde, proposed: "Give them money for ice cream cones and to go to the movies and you go a long way toward solving the juvenile crime problem."

The Interboro circuit in New York has adopted the fatherly-advice technique, and found it highly successful. Capturing a miscreant, he is taken gently to the manager's office. The manager explains that his actions might have resulted in all sorts of serious situations, such as, for instance, a riot causing a panic, and, perhaps, fatalities. If the culprit is properly contrite he receives a pat on the shoulder and sent his way. If not, his parents are called in. Only as a last resort are the police called in.

Use of Police Assistance Is Not General Rule

But using police even as a last resort is not a general rule. In the first place, many exhibitors have found that the police only grudgingly lend a hand because they don't like juvenile cases. And in at least one case, a magistrate's court discouraged a manager from resorting to legal action. The magistrate, not a judge, but a politician with votes to get, dismissed three youthful defendants. They had caused a riot, broken an usher's nose, and upon being ejected stormed the exits, threw the doors open and let go with a barrage of stones upon patrons within.

The magistrate, upon dismissing the hoodlums, informed them that they had a civil case against the theatre if they wished to sue. They obviously did not, the law being well on the side of the theatre. That episode completely discouraged the circuit which owned the theatre from bringing charges against hoodlums.

Many theatres have increased the lighting, especially in the balconies, the Randforce circuit of New York being one to use this medium as an addition to extreme vigilance, and the use of extra ushers when they can be found. The Prudential Playhouses, also of New York, have used the fatherly-advice technique with good results. Rugoff and Becker houses have caused both auditoriums and balconies to be more brightly illuminated.

Conditions in the Chicago area have been reported as considerably improved. More lights are being used throughout the theatres, both circuit and independent houses, and in many situations civilian guards are on duty. In all Balaban and Katz houses all furniture has been removed from balconies because with a shortage of help it was more or less at the mercy of vandals.

Circuit Takes Legal Action In Some Instances

The circuit also has taken legal action in some cases, against incorrigibles. But they have had better results than in the case of the New York circuit.

The chances of a large-scale flareup in the future depend somewhat upon the causes of the last, and in this juvenile delinquent specialists are divided in opinion. One theory is that war industries have taken so many mothers out of homes the while the fathers are in the armed services that offspring are left to run wild. But at odds with this theory is the one that believes that war industries have made a large contribution this summer, at least, to bringing about a decline in delinquency. Here, the opinion is that many youngsters have taken jobs in war plants, and their jobs are keeping them too busy for the strenuous activities of vandals.

See Parental Touch Back When War Is Ended

If the latter theory is correct, as war production slows down more restless youths are going to be loosed upon communities and theatres perhaps are in for another explosion of hoodlumism.

At the war's end, mothers and fathers will be coming back to their homes and closer supervision of children should follow, but specialists in the field point to the usual restlessness of youth in transitory periods.

Another theory is that the draft, in the past year, caught up large numbers of 18-year-olds who had been among the disturbing elements. Whether the Army will reform them, or peace and their discharge add to their restlessness and make them more incorrigible than ever, is a matter of conjecture, and two schools of thought take opposite views.

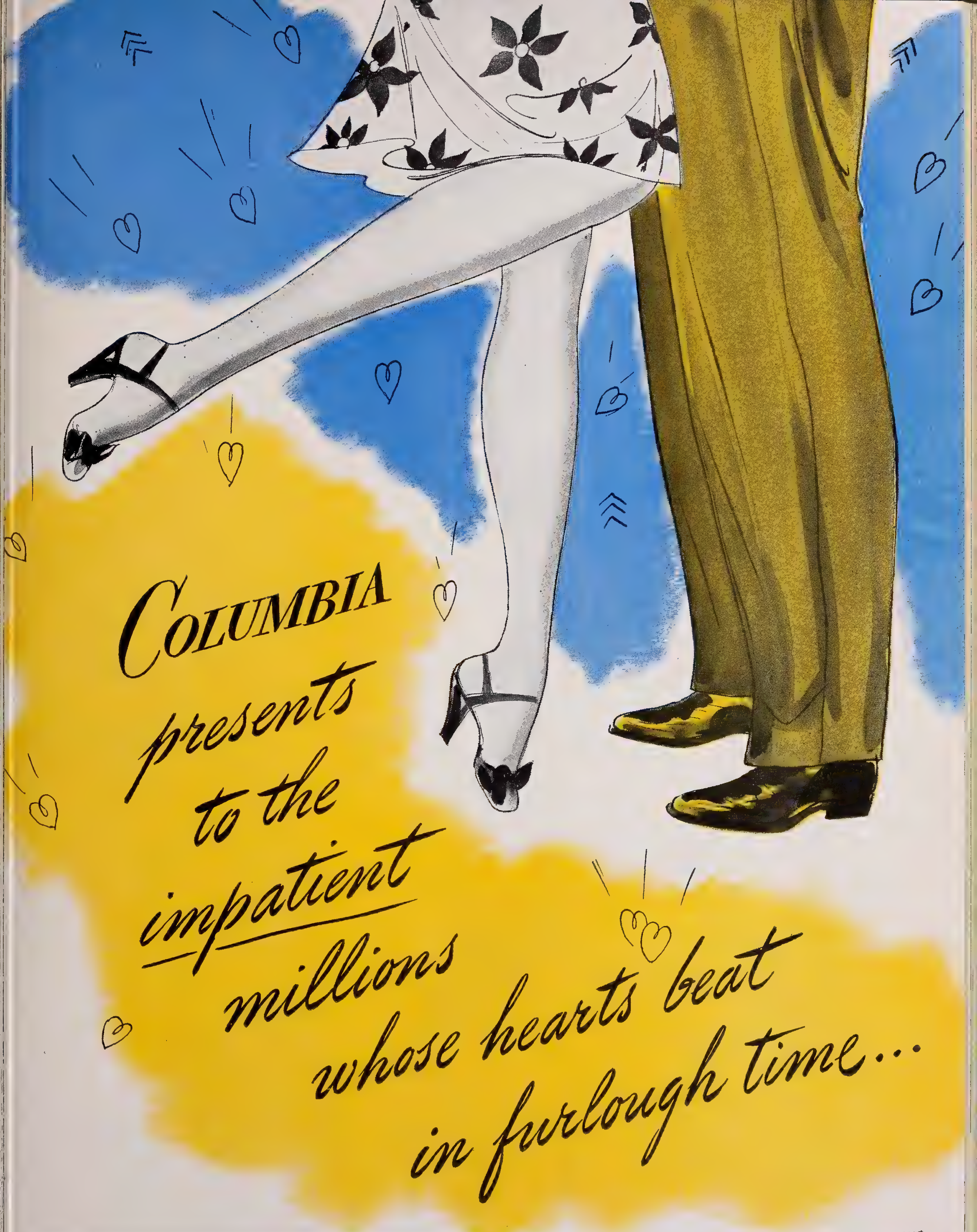
Time will tell, but the exhibitors' defenses have been prepared.

Inspection to Precede Connecticut Renewals

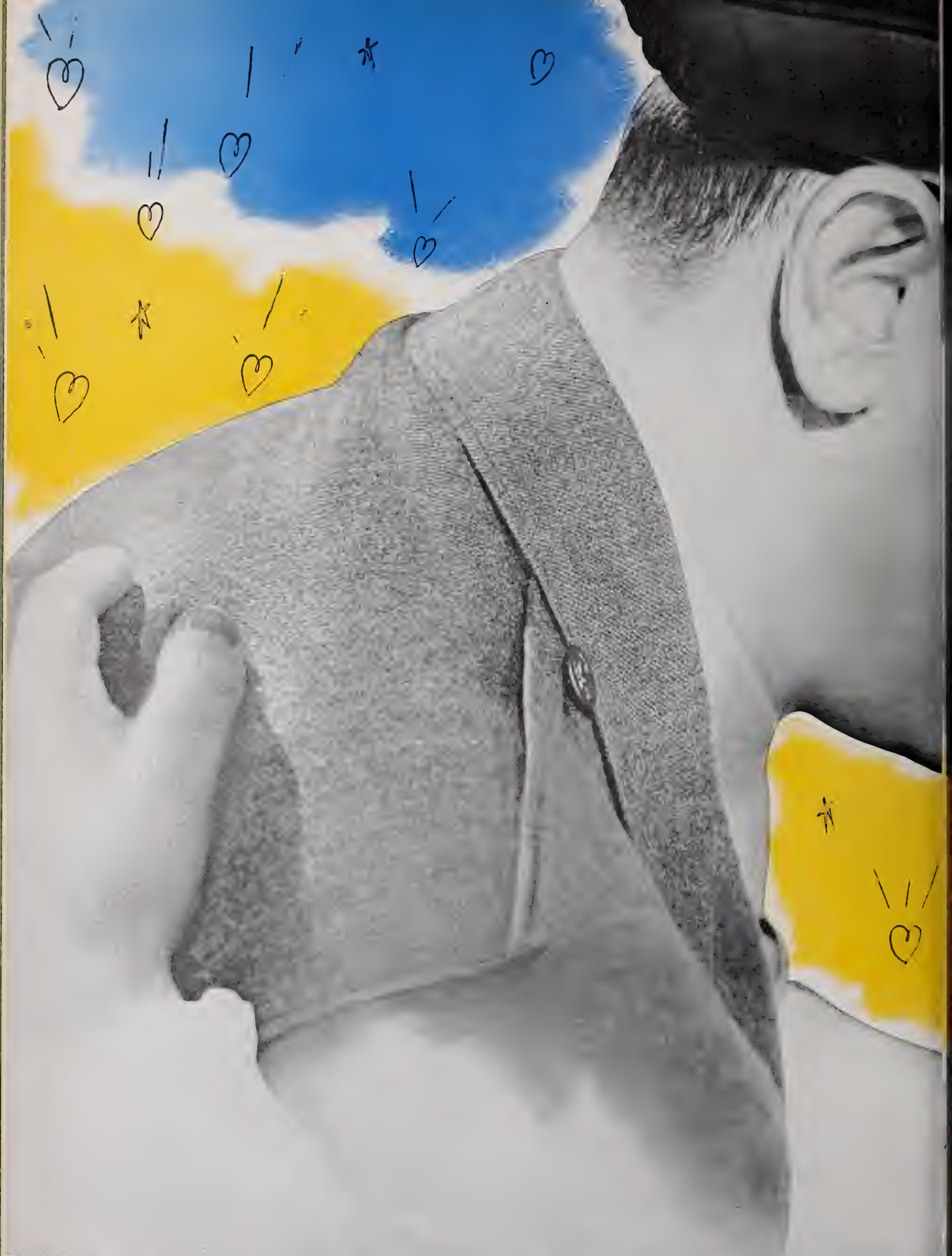
Connecticut exhibitors have been notified by State Police Commissioner Edward J. Hickey that current certificates of approval expire this month and will not be automatically renewed. Renewal will depend upon inspection and conformity by theatres with any requirements of the state police. Paving 10 feet wide at all exits (gravel not satisfactory) and provision outside the theatre for storage of cleaning and other equipment are two of the requirements.

Moneyhun Joins UA

Frank Moneyhun, former 20th Century-Fox advertising manager, and once associated with Paramount, has joined the United Artists home office advertising department.


COLUMBIA
presents
to the
impatient
millions
whose hearts beat
in furlough time...

TODAY'S AND TOMORROW'S LOVE STORY!



"THE IMPATIENT YEARS"...told and sold to 48,00

00 *impatient* LIFE...LIBERTY...Fan Magazine readers!

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The story of a G. I. guy and a girl who met . . . married . . . honeymooned on a four-day furlough—and then tried to recapture it all when he came back 18 months later!

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JEAN ARTHUR

LEE BOWMAN

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The IMPATIENT YEARS

A PREDICTION
With this picture, an exciting new star joins your favorite leading men. Lee Bowman is a name you're going to look for . . . a star you'll go for!

with Edgar Buchanan · Charley Grapewin · Jane Darwell
Original Screen Play by Associate Producer VIRGINIA VAN UPP
Produced and Directed by IRVING CUMMINGS

COLUMBIA PICTURES

KEEP SELLING WAR BONDS!
FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STO

PRINTED IN U.S.A

Discourage Child Patrons in Detroit Paralysis Wave

With infantile paralysis in Detroit approaching near-epidemic proportions, exhibitors have agreed to discontinue all special inducements to children in order to discourage their attendance. This action covers children's matinees, cartoon parties, additional pictures on matinees and special serials and Westerns. These measure are a response to the pleas of the Board of Health, which warned of the seriousness of the situation. Under these arrangements, children are not banned from theatres, merely discouraged. The spread of the disease necessitated postponing the opening of schools.

A Milwaukee order placed a home quarantine on all children under 12 until further notice.

Although the peak of the epidemic has not been reached in New York City, a spokesman for the Department of Health indicated that there would be no postponement of the reopening of city schools. There have been 798 cases reported from January 1 through August 31, but the number is said to be low compared with other parts of the State and in comparison with other epidemic years. Schools in Buffalo, Kenmore and North Tonawanda will not reopen until September 25. In Buffalo all of the city's 48 summer playgrounds have been ordered closed.

Ferguson Urges New Exploitation

Chicago Bureau

A warning that the average patron who now attends films two or three times a week, may curtail his visits to once a week when the war ends, was sounded by William R. Ferguson, MGM exploitation director, who met with midwest exploiteers August 30-31 at the Blackstone Hotel, Chicago. He warned the staff to be on the alert "after V-Day" adding, they "must be ready with new exploitation plans to keep the grosses up."

Mr. Ferguson said at a press conference following the final session that the meetings also covered MGM's plans to increase cooperation with subsequent run houses and to help small town exhibitors meet individual problems. He explained that no specific exploitation budget would be set for any town or theatre but that each account would be treated individually, with the company spending money to promote subsequent runs whether or not the exhibitor contributed financially to the campaign and regardless of the terms of the picture.

Simpler advertisements and stories were being prepared, Mr. Ferguson said, and further research would determine other specific aids.

Burt New Dies at 73; Was MPPDA Associate

Burt New, for many years associated with the Motion Picture Producers and Distributors of America, died in Washington September 5 at the home of his daughter, Mrs. Harvey N. Smith, after a brief illness. He was 73.

Mr. New joined the MPPDA at its inception in 1922. After a number of years in MPPDA headquarters in New York, Mr. New went to Washington, in 1927, and was the MPPDA representative there until his retirement in February, 1942.

Funeral services were held Wednesday in Vernon, Ind., Mr. New's former home.

RKO Takes Monogram Product

RKO theatres have booked the Monogram program for 1944-45 in its entirety, according to an announcement from Samuel Broidy, vice-president and general sales manager of Monogram. The booking commitment covers the complete RKO circuit nationally, according to Mr. Broidy.

SEES NEED OF MORE EXCHANGES ABROAD

As a result of the widespread damage done to the transportation and communications systems of Europe, American companies will require a greater number of distribution centers there than before the war, in the opinion of Walter Gould, United Artists foreign manager. Reconstruction will retard restoration of normal facilities, he believes.

Mr. Gould soon will go abroad to check into the dubbing facilities and the new prohibitive import duties there. From there he will go to England and Sweden and to the liberated countries to "pick up the threads" of the UA foreign organization.

Devise Job Plan For Veterans

Plans for the rehabilitation of several thousand film workers now in the armed forces will be formulated by a committee of seven appointed by the Motion Picture Relief Fund in Hollywood. After a study of the industry's problems and systems being worked out by other industries, the committee will present a "workable sociological plan" to the Association of Motion Picture Producers and other film groups for coordinated action.

The committee consists of Sol Lesser, Charles Bickford, Lucille Gleason, Ewell D. Moore and William Pereira. Jean Hersholt and Frank Morgan, president and vice-president, respectively, of the Motion Picture Relief Fund, will serve ex-officio.

Meanwhile, the War Manpower Commission has announced the preparation of a report for the local offices of the United States Employment Service to indicate how military training and the skills of veterans acquired while in the service may be utilized in civilian life. The report, which lists many jobs in film and other industries, will be made available to all employers.

The Radio Corporation of America's RCA Victor Division recently announced a comprehensive plan for the reemployment of some 6,000 employees now in the armed forces. The Division's postwar policy provides for retraining and upgrading, recognition of seniority rights, extension of insurance privileges, rehabilitation and extension of vacation allowances covering time in the armed services, and "protection of rights" for veterans who obtain approval to take training courses offered by the Government, before returning to the company.

Warner Brothers announced last week that approximately two-thirds of the 300 Warner employees who have received discharges from the services have returned to the company.

Sterling Theatres to Build New Seattle House

John Danz, president of Sterling Theatres, Inc., Seattle, has announced his company will erect a new suburban theatre in the Magnolia-Bluff-Carleton Park district at an early date. It will be a 1,000-seat house and will cost, with building, grounds and equipment, approximately $200,000. Sterling now operates some 15 suburban and downtown houses in Seattle, now including the Orpheum and Coliseum, in which it has a joint interest.

Graham Opens House

John Graham, United Artists salesman, has opened the Bandbox theatre at Neosho, Mo. He also owns the Rio, Goodman, Mo., and plans to give his entire time to the management of these houses.

Industry's War Effort Is Praised By Censor Board

In his annual report for the year ending March 31, 1944, to the Commissioner of Education, Irwin Esmond, director of the division of motion pictures of the State Education Department of New York, (censor board), praised the industry's part in the war effort.

Said Mr. Esmond: "The motion picture has reason to be proud of the part that it has played in connection with the war effort. A very considerable portion of its activities has been devoted to making films for the Government and its various agencies . . . the various companies in furnishing entertainment for the soldiers and men in all branches of service have been amazing in their extent and value."

He also commended the industry for the "clearly recognizable effort on the part of most producers to conform to the statutory requirements" for the review and licensing of pictures. Mr. Esmond pointed out that this has resulted in a reduction in the number of eliminations that the division is required to make in pictures presented for review.

The report stated that a tendency to exploit certain pictures improperly through advertising had been gradually diminishing.

The report also commended the industry for its efforts in cementing friendly relations with Latin America, stating that of the 131 foreign films submitted for licensing 75 were Spanish language films from Mexico or South America.

During the year the division reviewed 1,462 pictures, only three of which were rejected. Eliminations were made in 58 films on statutory grounds. There were 402 eliminations in all: 162 for indecency, 60 for inhumanity, nine for tending to incite to crime, 148 for immorality, 23 on the grounds that they were sacrilegious.

Eighteen dramas were affected, six comedies, two scenic films, 29 novelty and musical pictures, and three described as miscellaneous. The number of scenes eliminated was 293; subtitles and dialogue, 109.

WAVES at Hunter College To See Films Weekly

Through the efforts of Warner Bros. technicians, WAVES at Hunter College, New York, who are undergoing instruction at the U. S. Navy Training School, hereafter will see motion pictures several times weekly in a 3,500-seat outdoor theatres with projection booth located underground directly in front of the screen to permit a clear view from the rear. Theatre and equipment were designed and installed by Martin F. Bennett, head of sound department; J. E. Schwarz, designer, and D. Collin, engineer, all of Warner theatres.

Physical Fitness Available For Educational Units

The Illinois Education Association's film, "Backing Up the Guns," which has been shown throughout Illinois for the purpose of aiding the Association in obtaining additional educational funds, has been made available to all other state educational associations, according to an announcement by DeVry Films and Laboratories. The 16mm film shows how schools are promoting the physical fitness of pupils.

Plan San Francisco Theatre

Establishment of a 300-seat theatre in the Fairmont Hotel atop Nob Hill in San Francisco is announced by Irving C. Ackerman, west coast exhibitor, who has taken a 10-year lease on space in the hotel. The house will be named "The Nob Hill," and will show single features, shorts and news. Mr. Ackerman operates the 2,000-seat Downtown theatre, and recently took a 10-year lease on the El Rey in Oakland.

Lady Yule Is Widening Production Interests

Wealthy Sponsor of British National Plans Expanded Studio Facilities Soon

London Bureau

An inside slant is that Lady Annie Henrietta Yule—patron of the production outfit known as British National and, on the distribution side, Anglo-American—contemplates a considerable widening of her motion picture interests. That may not be a bad thing, for none other than J. Arthur Rank (in addition to several highly placed official personages) has declared that he would welcome a half dozen Ranks in the field.

And behind Lady Yule—she is the widow of Sir David Yule, commonly regarded in his life time as Britain's richest man, builder of several fortunes in India and elsewhere—rests a fortune of several millions, at least as astronomical in their dimensions as those personally held by Mr. Rank.

Lady Yule is a kindly but indomitable person whose interest in British motion pictures was aroused just because she felt no one with sufficient money was supporting their production. There's an analogy with Mr. Rank's initial concern with the industry in that circumstance.

Lit a Beacon at Denham

At the start of the war, when British production folded into the shadows of apprehensive anxiety, her Ladyship lit a sort of beacon down Denham way; set the pace with her financing of reasonably large-scale productions like "Blackout" (with Conrad Veidt, Valerie Hobson), "Mr. V.," with the late Lesley Howard; "One of Our Aircraft Is Missing"; "Love on the Dole"; the ill-fated "Gaslight," bought outright by American interests and remade in Hollywood.

Other people's courage came back to them. They exercised their pre-emptive rights to the Denham stages. Lady Yule was driven to transfer her people to the much smaller studio which Joe Rock built at Elstree. Inevitably, in consequence her production scale was reduced. But Lady Yule now says privately that she has purchased a considerable stretch of land immediately adjacent to her present plant; proposes to erect "a very impressive studio" thereon, so soon as the Government permits.

40 Films Since War Started

Although they have lately been on the small side, British National films—40 of them have been turned out since the war's start—have yielded comfortable dividends in their distribution through Anglo-American. But impending expansion is evident. Lady Yule, herself, lately became chairman of the company, her intimate business and fiscal adviser, George W. Parish, remaining as managing director. Closer liaison between production and distribution is seen in the appointment of Louis Jackson, managing director of Anglo-American, to the post of executive producer at the studio. She is considering the creation of a joint production-distribution board on which will function several of the young, capable people with whom she is surrounding herself.

Manifest deficiency in the setup is the absence of any controlled exhibition outlet; Mr. Jackson, to date, has had to do hard bargaining with the Rank organization on the one hand, Associated British Corporation on the other, to get successive circuit deals for each of his pictures. But behind it all is Mr. Parish's widely respected negotiating ability.

Jack Whittingham is one of the people to whom Lady Yule looks. Mr. Whittingham, ex-newspaperman, later pre-war script-writer with Korda, gets his first directorial break with an adaptation of Alphonse Daudet's "Fromont Jeune at Risler Aine." The Daudet novel, written in 1880, done into a play several times, has been one of the staple items in the European theatrical repertory. It's a ripe melodrama. There's an Emil Jannings sort of character who marries a young girl with whom his own son was once in love. All the ingredients of vintage blood-and-thunder are at hand.

Preliminary Script Ready

The film's preliminary shooting script is ready; negotiations for casting in hand; studio work scheduled to commence around Christmas. Lady Yule—it was she who chose the subject, it being one of her favorite dramas—has ordered that no reasonable expense is to be spared. But British National's patron is a shrewd person. She motors over to the studio every day, living in a modest house at nearby St. Albans. There will be also the watchful, economic-minded Mr. Parish about.

Clear it is, however, that Lady Yule will be a person to be allowed for in the post-war production pattern.

The cast has been fixed at length for "This Side of the Ocean," the Anglo-American war-in-the-air story (previously known as "Rendezvous") which Anatole de Grunwald is making for Two Cities. By British standards it's a strong affair, among those appearing being Stanley Holloway, Michael Redgrave, John Mills, Rosamund John and Basil Radford.

Anthony Asquith directs. He has been on location now for several weeks at an R.A.F. bomber station and one of the U. S. Fortress bases in the North of England. Mr. Asquith declares that he has been fortunate enough to get background pictures of both sets of bombers coming back from the witches' broth they brewed as an overture to the great break-through in Normandy.

"This Side of the Ocean" is the only Del Giudice subject in active production—that's an odd phenomenon for Britain's busiest producer. But it's but a temporary lull. Though Del Giudice is still seriously ill and unlikely to return to active service for some little time, his production staff, led by William Sistrom and taking directions from the Rank higher command, are extremely busy with their plans.

Waiting for Pascal to Finish

They are at the moment waiting for Gabriel Pascal to finish on Denham's floors with "Caesar and Cleopatra" in order that they may get to work on "Men of Two Worlds," casting of which and all other preliminaries connected therewith being completed.

Studio work on "This Side of the Ocean," incidentally, will be done at Shepherd's Bush.

Sam Smith, managing director of British Lion, has announced that, in partnership with John Corfield, his company has purchased t Worton Hall studio.

The plant is a modest one, consisting of tw small sound stages and a slightly larger sile one. It is situated in an Upper Thames su urb, was the scene of some of this country very early and tentative film experiment Some months ago, it was offered on post-wa release terms to J. Arthur Rank. The offe however, was declined, Mr. Rank being of t opinion that the dimensions of the place didn fit in with his plans. The purchase price no it is understood, is in the neighborhood £160,000 (about $640,000), but more will spent in renovation.

British Lion as Distributor

Mr. Smith's British Lion built and still ow studios at Beaconsfield, whose release date extremely uncertain. Since they were co pelled to abandon production in the exigenci of war, British Lion have made profit as a di tributor. Mr. Smith—he is well remember in Canadian motion picture circles—owned t distribution rights this side of "In Which W Serve" and "Candlelight in Algeria." But has been known that he is desirous of gettin back into active production.

Studio workpeople find a reflected pride the selection of Tom O'Brien to be a memb of the mission sent to Italy by the Trade Union Congress. The delegation, it is unde stood, will be abroad for about a month co ferring on ways of re-creating the trade union movement which Mussolini suppresse The mission is led by Sir Walter Citrine, on of the authors of the celebrated Films Cou cil Monopoly Committee's Report.

Robots Wreck 27 London Houses

Up to the latest count, 27 theatres have been d stroyed in the London area, David Rose, Par mount British managing director, said in an i terview prior to his departure for London, la weekend. Nineteen others were forced to clos as a result of damage, but several have been r paired and reopened.

According to reports received from London, M Rose said, business, which dwindled down to pra tically nothing in the first five weeks of the rob raids, is again on the upsurge. In the province he said, business is very good because of the influ of people evacuating London.

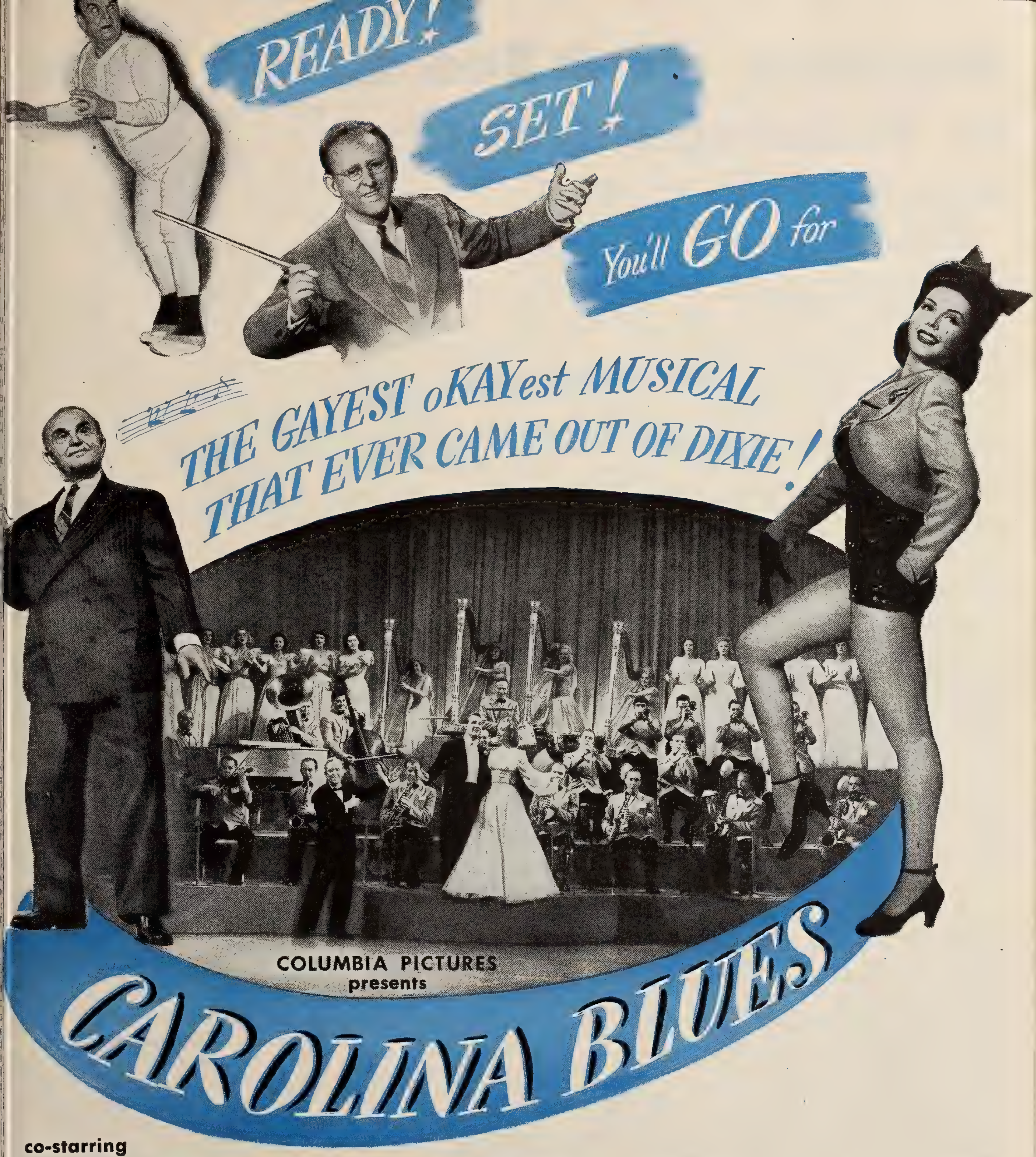
Upon his return to England, Mr. Rose will li up studio space for Hal Wallis' first British pro duction for Paramount, which he said will go int production in May. Mr. Wallis, in his deal wit Paramount, is committed to produce one-third o an undetermined number of films in Britain, wit the remainder to be made in Hollywood. "When ever I Remember" will be the first British film Mr. Rose said that Paramount's British produc tion at present was at a standstill due to the deart of studio space and players, but would be resume as soon as possible.

Gell Is Named Levey's London Representative

William Gell has been appointed London representative for Jules Levey, one of the United Art ists producers. Mr. Gell was managing directo of Pathe Pictures, Ltd., and also was associate with British International Pictures, Associate British Pictures and Pathe Equipment, Ltd. H is now in London.

Lye Arrives from England

Len Lye, British March of Time film director, has arrived in the United States to supervise special series of films for the March of Time, i was announced last week by Richard de Rochemont, producer.


READY!
SET!
You'll GO for
THE GAYEST oKAYest MUSICAL
THAT EVER CAME OUT OF DIXIE!

COLUMBIA PICTURES
presents

CAROLINA BLUES

co-starring

KAY KYSER ★ ANN MILLER ★ VICTOR MOORE

with JEFF DONNELL · ISH KABIBBLE · GEORGIA CARROLL
HARRY BABBITT · SULLY MASON · DIANE PENDLETON
Produced by SAMUEL BISCHOFF · Directed by LEIGH JASON
Screen play by Joseph Hoffman and Al Martin

and
KAY KYSER'S BAND
Playing
6 Swell Song Hits!

Premium Field Booms In Subsequent Spots

Wartime Increase in First Runs Accounts for Use of Neighborhood Stimulus

The premium apparently is here to stay. This box office stimulus, which dates from depression days with Bingo and other chance games, has been used increasingly, especially since the outlawing of the money award games in most eastern states. Wartime conditions, too, account to a great extent for the demand for giveaways by the neighborhood houses since the swollen pay envelopes of many patrons have brought increased patronage to the first run theatres throughout the country, with the inevitable falling off of business at subsequent runs.

Although some circuits report a decrease in the use of premiums, and in a few cases even an intention to cut down their present use, demands by both circuits and independent second and third runs still exceed the available supply.

China and Glass Only Items

Currently, because of war restrictions, china and glassware constitute the only items employed as box office inducements by the neighborhood houses. The price of china pieces has risen from 10 cents to 13 and 15 cents since the beginning of the war while the price of individual glass giveaways in the tableware, oven and water sets remains at the pre-war level of 10 to 12 cents each.

The prospects for the expansion of the trade now are brighter than at any time in the past, according to Irving Zussman, president of the Metro Premium Company, only distributor of giveaways on a national scale.

Mr. Zussman predicted the doubling of the volume of his company's sales throughout the country in the post-war period. To confirm the optimism with which Metro views the future, he pointed out that his company last month increased its capital stock by $50,000.

All of Metro's regular accounts have been adequately taken care of, with deliveries better than in peace time, Mr. Zussman said. He added that the production of china and glass ware had increased in the past several months due to improved labor and materials conditions at the factories. Also, the company is now working on new deals in plastic, metal and aluminum items which will be ready for the autumn market.

Serve Neighborhood Houses

Metro now has three divisional offices at Boston, New York and Chicago, and nine branch offices throughout the country. The majority of the houses it serves are neighborhood second and third run theatres. Some few first run houses in small towns also use the company's premiums, Mr. Zussman said.

Asked if business in the neighborhood houses had fallen off within the past several months, Mr. Zussman said the picture had not changed appreciably.

An official of the Price Premium Corporation, which distributes in the East and Midwest, said last week in New York that his company had maintained 100 per cent service to all its regular accounts. Deliveries had been on time or even ahead of time, he added. The Price company delivers by its own trucks, as does Metro. It was the opinion of the Price spokesman that box office receipts had fallen off somewhat in the neighborhood houses during the past six months.

Marcus Schlitt, co-president of the De Luxe Theatre Premium Company, said the demand for premiums had been three to four times the supply for the past year and a half. De Luxe's supply of china and glass items has been cut down due to war time shortages of cartons, and labor and material at the potteries, Mr. Schlitt said. De Luxe, which distributes in the Greater New York area and upstate New York, has encountered only the normal wartime delays in its deliveries, Mr. Schlitt added.

Premiums Strong in Boston

Supplementing these views of the New York distributors, reports from the Boston area confirm that the premium business is still "going strong." It was pointed out there last week that the scarcity of merchandise in the retail market had given impetus to the demands for the articles given away at the theatres since china and glass ware are not easily obtainable by the general public.

First run theatres generally do not look to the premium for extra business. Instead, they rely on advertising, the quality of their pictures and the advantage of first runs as means of drawing and stimulating business. Also, the top-flight theatres find that giveaways have little appeal.

Sign Wage Pact In 6 More Cities

Eight film companies and the IATSE last Friday signed contracts covering the officeworkers in exchanges in six cities, and applications were filed immediately with the respective regional War Labor boards in New Haven, Buffalo, Atlanta, Memphis, Milwaukee and Denver. The applications seek approval of a system of job classifications and wage scales for the six territories.

First application filed with a regional WLB for office workers was on August 22 for the workers in the Albany, N. Y., exchanges. IATSE locals will file applications in all exchange centers but Los Angeles, where they do not have jurisdiction. The office workers in the New York exchanges of Metro-Goldwyn-Mayer, Twentieth Century-Fox, Columbia and United Artists are represented by the Screen Office and Professional Employes Guild, Local 109, CIO.

The system on file covers the classification of 18 job classes, minimum and maximum wage scales, and provides for a 10 per cent wage increase, with benefits retroactive to December 1, 1943.

Hopper to Remain as Head Of Motion Picture Society

Harold Hopper will continue as president of the Motion Picture Society for the Americas, it is understood in Hollywood. Mr. Hopper recently was named general manager of the MGM studios. M. Travis will continue as general manager of the Motion Picture Society. Russell Pierce, formerly attached to the Washington Office of the Coordinator for Inter-American Affairs, is now the Society's special advisor.

Schine Subpoena Of U.S. Quashed

Federal Judge John Knight, reversing an order he signed August 15 in the United States District Court, Buffalo, Tuesday granted a Department of Justice motion to quash a subpoena *duces tecum* ordering the Department to produce documents now in its possession prior to the resumption, September 26, of the Government's anti-trust suit against the Schine Chain Theatres, Inc.

Judge Knight said that the subpoena was "improvidently" issued, adding that it sought the production of practically all the documents and files held by the Government in connection with the case. Commenting on the defendant's contention that the papers were wanted to disprove statements made by witness in behalf of the Government, he said the court would take any necessary action during the trial if parts of the file are then sought for the contradiction of witnesses.

The Judge denied, however, a Government request for penalty costs to be imposed upon Schine in connection with the subpoena. "No penalty costs should be imposed," he said, "if for no other reason than the fact that the fault was in part that of the court in granting the order for the issuance of the subpoena."

Williard S. McKay, Schine's attorney of record, will make at least one further appearance before the court prior to the resumption of the trial when arguments on the sale of theatres named under the divestiture section of the court's temporary order of May 19, 1942, are heard on September 11.

Edward F. McClennon will represent Schine when the trial resumes.

Livingston Foreign Head For Film Classics

Film Classics this week announced the appointment of Maurice Livingston, formerly associated with Warner Brothers, RKO, Pathe, and United Artists in France, as head of the company's foreign Department. Mr. Livingstone originally organized and set up Warner Brothers' French office.

Other appointments announced were: Sol Cohen, formerly salesman for major companies in the Midwest, salesman of Film Classics of Michigan; W. J. Cammer, office manager of the Dallas exchange, and Al Grubstick, former Warner salesman, branch manager in San Francisco.

Albert Dezel, director of Film Classic of Michigan and Albert Dezel Roadshows, last week closed a franchise deal for an exchange to be known as Film Classics of Cleveland. N. E. Goldhammer, the company's general sales manager, announced that, in conjunction with Johnny Jones, Chicago franchise holder, a deal had been closed with the Great States Circuit. He also disclosed a deal with Ralph Goldberg for first runs in the Omaha State theatre as well as the balance of that circuit, on Goldwyn and Roach reissue product.

H. A. Fortington, Former Paramount Director, Dead

Harold A. Fortington, OBE, 54, a director of the board and chairman of the finance committee of Paramount Pictures, Inc., during its reorganization period, died recently at his estate at Renfrew, Ontario, from heart failure following an illness of four years. Mr. Fortington was a retired British capitalist and once a member of the British Army Council at London. He was in the British Ministry of Munitions in World War One, and later was financial consultant of the British Government at Moscow. He is survived by his widow, the former Mary Crews of New York, a daughter, Hon. Nadia Kinnaird, and two brothers, one of whom is W. H. Fortington of the United Kingdom Inspection Board, New York.

Getschal in Agency Post

The appointment of Budd Getschal as copy chief of The Blaine-Thompson Company, Inc., New York, has been announced by the advertising agency. Mr. Getschal has left the advertising department at Warner Bros. to take the post.

THE HOLLYWOOD SCENE

Completed

COLUMBIA
Hello, Mom
Tonight and Every Night

M-G-M
Airship Squadron 4
Music for Millions

MONOGRAM
They Shall Have Faith

PARAMOUNT
Dangerous Passage (Pine-Thomas)

RKO RADIO
Two O'Clock Courage

UNIVERSAL
Penthouse Serenade (formerly "Swingaroo Sweethearts")

WARNERS
Objective Burma

Started

COLUMBIA
Song of Tahiti

M-G-M
Women's Army

PARAMOUNT
Salty O'Rourke

UNIVERSAL
Jungle Captive

WARNERS
Nobody Lives Forever

Shooting

COLUMBIA
Raiders of Quanto Basin
Tonight We Dance
Woman's Privilege

M-G-M
Telltale Hands
Thrill of a Romance
Gentle Annie
The Clock
Dr. Red Adams
Anchors Aweigh
Son of Lassie

PARAMOUNT
Kitty

PRC
Untitled Buster Crabbe
Hollywood and Vine

RKO RADIO
China Sky
Pan-Americana
Isle of the Dead (temporarily suspended)
Experiment Perilous
It's a Pleasure (International)
Wonder Man (Goldwyn)

REPUBLIC
Thoroughbreds
Big Bonanza
Lake Placid Serenade
Next Comes Love (Sydney William)

20TH CENTURY-FOX
Billy Rose's Diamond Horseshoe
Hangover Square
Nob Hill
Winged Victory

UNITED ARTISTS
Great John L (Crosby)
High Among the Stars (Rogers)
Brewster's Millions (Small)
House of Dr. Edwardes (Vanguard)

UNIVERSAL
Accent on Rhythm (formerly "Penthouse Rhythm")
Arsene Lupin
Can't Help Singing

WARNERS
God Is My Co-Pilot
Pillar to Post
Of Human Bondage
Corn Is Green

INDEPENDENTS
Boy, Girl and a Dog (W. R. Frank)
Mom and Dad (Associated Film Producers)

Vacations and Holiday Cut Production to 45 Films

Hollywood Bureau

Vacations, the heat and the Labor Day weekend took their toll last week as production fell to 45 features in work, a new low for the summer. Only five features were started, whereas nine were completed.

MGM launched "Women's Army," a story of life in the WACs, which has been long in preparation. Lana Turner, Laraine Day, Susan Peters, June Lockhart and Agnes Moorehead have the principal roles, and Eddie Buzzell is directing for Producer George Haight. It's a tale of three girls with differing social backgrounds, and the adjustments they are called upon to make when they enlist in the Women's Army Corps.

A stay of induction granted Alan Ladd by the U. S. Army permitted Paramount to start "Salty O'Rourke," which also features Stanley Clements and Gail Russell. E. D. Leshin is producing, and Raoul Walsh has been borrowed from Warners to direct. Completion of the picture will assure Paramount of a backlog of three pictures in which Ladd is starred. The other two are "And Now Tomorrow," in which Loretta Young is co-starred, and "Two Years Before the Mast."

Warners Begin Work on Garfield Picture

Warners began work on "Nobody Lives Forever," starring John Garfield and Geraldine Fitzgerald. It is about a group of gangsters who determine to mulct a young widow of her fortune, only to change their plans when one of their number falls in love with her. Robert Buckner is producing, Jean Negulesco directing.

Columbia's new venture is "Song of Tahiti," with Jinx Falkenburg, Dave O'Brien and Mary Treen in principal parts. Will Jason is the director, Sam White the producer.

Universal trained cameras on "Jungle Captive" which Harold Young is directing for Morgan Cox, associate producer. Otto Kruger and Betty Bryant have the leading roles.

When "Hold High the Torch" goes before the cameras next week at MGM, that studio will have a record number of four Technicolor productions shooting simultaneously. The others are "Anchors Aweigh," starring Frank Sinatra, Gene Kelly and Kathryn Grayson; "Thrill of a Romance," starring Van Johnson and Esther Williams, and "Son of Lassie," which S. Sylvan Simon is directing for Producer Sam Marx.

The studio also has a backlog of five as yet generally unreleased Technicolor films, including "An American Romance," starring Brian Donlevy; "Kismet," starring Ronald Colman and Marlene Dietrich; "Meet Me in St. Louis," which stars Judy Garland and Margaret O'Brien; "National Velvet," starring Mickey Rooney, and the all-star "Ziegfeld Follies," which was directed by Vincente Minnelli and produced by Arthur Freed.

▽

In line with its stated policy of giving young players every chance to develop into box office names, Columbia has founded a school of dramatic arts in which new talent will be trained for stardom. One of the sound stages on the lot is being converted into a classroom for the purpose. Jack Cole has been named as dance director, Saul Chaplin will handle the singing sessions, and Frank Ferguson will function as dramatic coach. The studio plans to stage a series of ballets, musicals and dramatic shows, not only to serve as a showcase for young performers, but also as a proving ground for film material.

Personnel Intelligence About Hollywood

Monogram has signed Acquanetta to star in two features which Sam Katzman and Jack Dietz will produce. The first on the schedule is an adventure story titled "Jungle Fear." . . . Gregory Peck has been signed by MGM to play opposite Greer Garson in "Valley of Decision." . . . Ann Sheridan is set for the starring role in Warners' forthcoming production, "When Old New York Was Young." . . . Lieutenant Commander Gregg Toland, whose camera work on "Wuthering Heights" won an Academy award, has been discharged from the Navy and returns to Hollywood shortly to photograph "Those Endearing Young Charms" for Samuel Goldwyn.

James S. Burkett, producer of the "Tugboat Annie" series for Republic release, is still searching for the actress to play the title role. . . . The King Brothers are preparing three features for Monogram release. The first will be "John Dillinger, Mobster," to be followed by "The Honest Gambler" and "Maid for a Man." . . . Walter Lantz plans to enter the field of commercial pictures after the war, as an activity supplementary to the "Cartunes" he is making for distribution by Universal. . . . Lloyd Bacon will direct "Waltz Me Around Again, Willie," for Twentieth Century-Fox. Joan Bennett, Monty Woolley and Gracie Fields will have the principal parts in the picture, which William LeBaron will produce.

Harry Tugend has been signed to a new two-year writer-producer contract by Paramount. His next will be "Cross My Heart." . . . Warners have acquired the rights to "The Visitor," which will reach the Broadway stage early in October. . . . Walton Trumbo has been signed to a five-year writing contract at MGM.

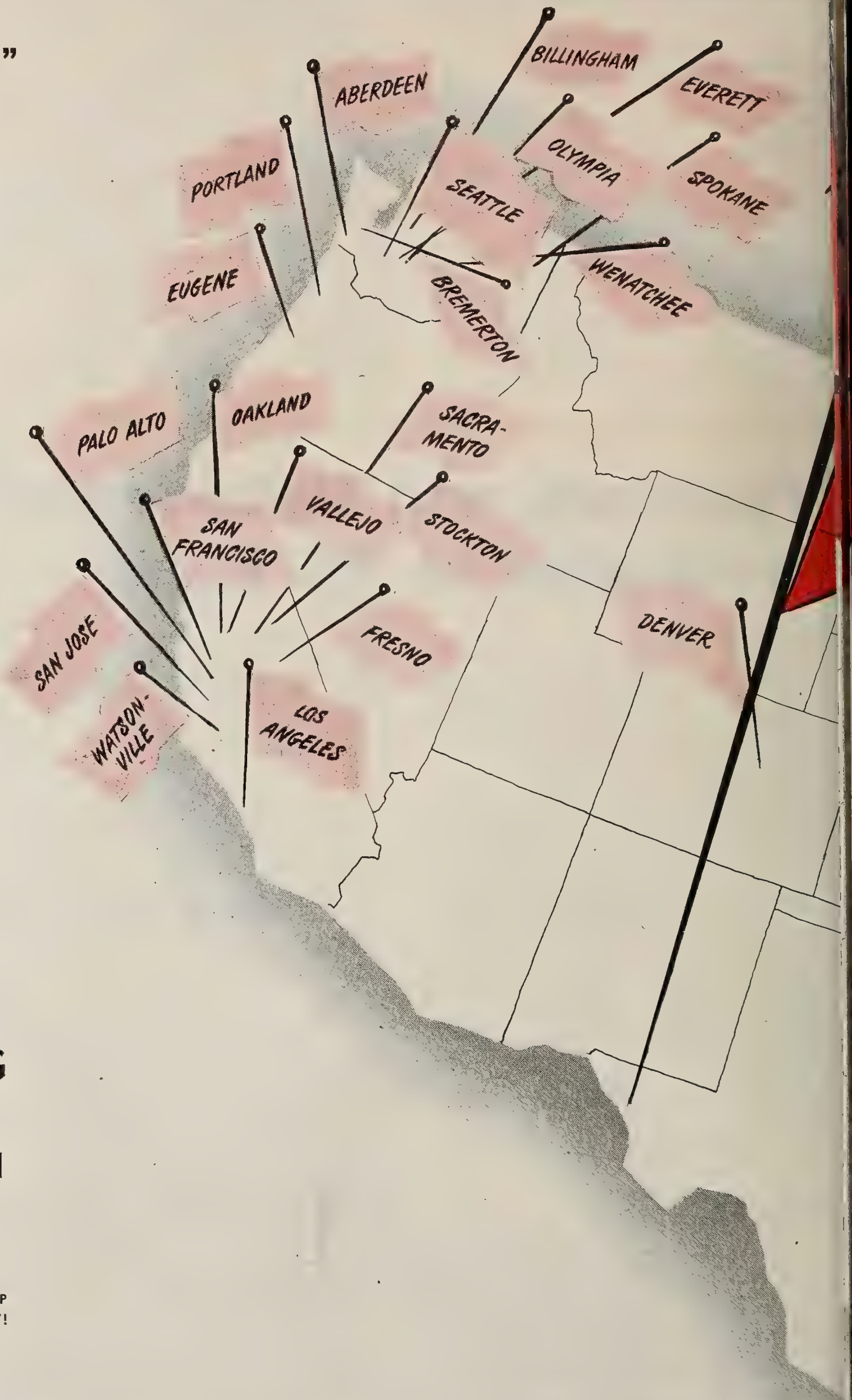
Pine and Thomas Sign Shane to Contract

Paramount Producers William Pine and William Thomas have signed Maxwell Shane to a new term contract calling for his services in a dual role as writer and producer. He will write at least three of the Pine-Thomas productions during the coming year and will produce an equal number. . . . Edward Fielding has been assigned the title role in David O. Selznick's "The House of Dr. Edwardes." . . . Sam Bischoff will produce "A Thousand and One Nights," fantasy of old Baghdad, for Columbia. . . . Nat Holt, who recently resigned as western division manager and studio liaison executive for RKO theatres to become an associate producer at the studio, will make "Riverboat Rhythm" as his first. . . . "Fickle Fortune," the Fred Allen film which Jack Skirball will produce, has been retitled "It's in the Bag." . . . Stuart Gilmore, for many years film editor at Paramount, has been assigned to direct "The Virginian," in which Sonny Tufts, winner of the top spot in Motion Picture Herald's "Stars of Tomorrow" poll, will have one of the leading roles.

Under his new contract with RKO Radio, Pat O'Brien will star in six pictures during the next three years. His first will be "Man Alive," an original by Jerome Cady and John Tucker Battle; Robert Fellows will produce.

"WILSON"

the 642nd picture to play the Roxy, New York, in its 17½-year history is the first ever to be HELD OVER for a 6th WEEK!


BILLINGHAM
ABERDEEN
EVERETT
PORTLAND
OLYMPIA
SEATTLE
SPOKANE
EUGENE
BREMERTON
WENATCHEE
PALO ALTO
OAKLAND
SACRA-MENTO
VALLEJO
STOCKTON
SAN FRANCISCO
DENVER
SAN JOSE
FRESNO
WATSON-VILLE
LOS ANGELES

DIRECTED BY
HENRY KING

WRITTEN BY
LAMAR TROTTI

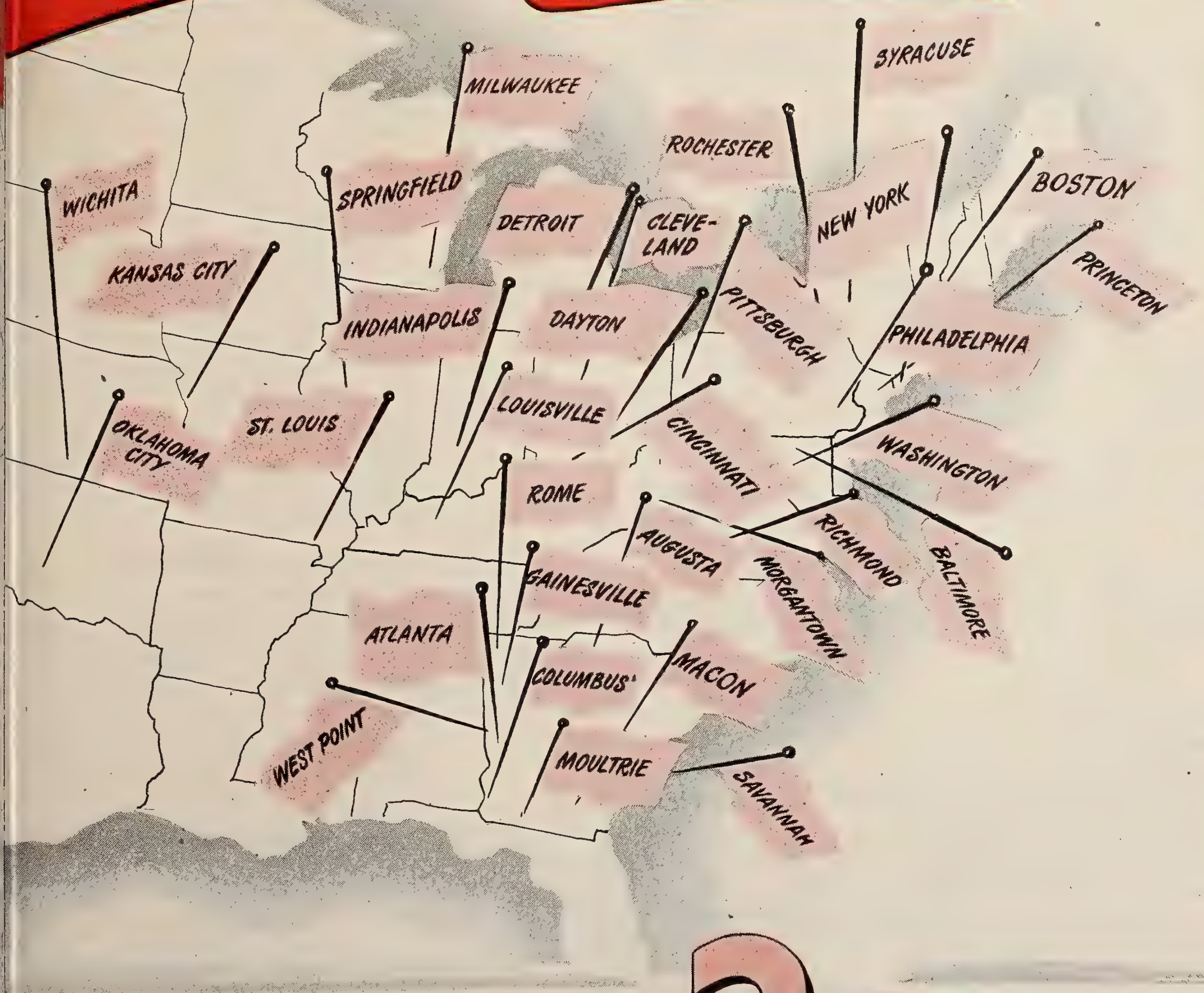
THEY DON'T STOP FIGHTING! KEEP SELLING WAR BONDS FOR VICTORY!

OVER ALL AMERICA... THE PLAY

DARRYL F. ZANUCK'S

WILSON

IN TECHNICOLOR


MILWAUKEE
SYRACUSE
ROCHESTER
WICHITA
SPRINGFIELD
DETROIT
CLEVE-LAND
NEW YORK
BOSTON
KANSAS CITY
PRINCETON
PITTSBURGH
INDIANAPOLIS
DAYTON
PHILADELPHIA
LOUISVILLE
OKLAHOMA CITY
ST. LOUIS
CINCINNATI
WASHINGTON
ROME
RICHMOND
AUGUSTA
BALTIMORE
MORGANTOWN
GAINESVILLE
ATLANTA
MACON
COLUMBUS
WEST POINT
MOULTRIE
SAVANNAH

ATES OF THE CENTURY FROM 20th CENTURY-FOX

WPB and WMC in Move to Expedite New Equipment

Washington Bureau

The War Production Board and the War Manpower Commission moved this week to expedite the production of projection equipment and to safeguard the labor of equipment manufacturers, threatened by a Chicago WMC ruling that projection equipment production was not an essential industry.

At the instance of Allen Smith, chief of the theatre equipment section, the WPB urgent rating division increased the rating of the projector manufacturers from AA-3 to AA-2X, paving the way for quicker delivery of materials, particularly as the supply situation eases off with further military successes in Europe.

The effect of this advancement will be to place the business in the category of essential industrial equipment, taking it out of the classification of consumer goods.

While the AA-2X rating will not get sound equipment manufacturers any additional supplies of components immediately, it will get them on the shipping schedules so that they can determine when deliveries will be made. Of more immediate importance, manufacturers of horn systems will be able to obtain lumber through their new rating.

WPB officials explained that some of the manufacturers' applications are processed in Washington, others in the field. Where applications come to Washington, they immediately will be assigned the new rating, and manufacturers have been advised that when presenting requests to field offices they should ask for it.

A series of conferences between WPB and WMC officials in Washington has resulted in a reversal of the position of the WMC field office in Chicago that the manufacture of projection equipment was not an essential industry.

Under that ruling, which could have been used as a precedent for action in other labor-shortage areas, manufacturers of equipment not only would have found it impossible to employ labor but would have had workers siphoned off into industries considered more essential by the WMC, as actually had been done in the case of one important Chicago manufacturer.

Following protests by Mr. Smith against classification of the industry as non-essential, the WMC acknowledged that it was a needed activity, and C. R. Wilson, assistant to the Chicago area director, last week reversed his position and incorporated equipment production in Group 15 of the national list, which covers highly essential industrial equipment.

Following this action, the WMC field office undertook to assist the Chicago manufacturers in recruiting needed workers, and the new labor classification, together with the raising of their preference standing, is expected to permit rapid expansion of booth equipment production in the near future.

New Theatre Planned In Philadelphia Area

The Mayfair area in the northeast section of Philadelphia promises to harbor the greatest activity in the building of new film houses. David Shapiro, who operates a string of neighborhood houses in the city, has announced plans to build a new house in the Mayfair section at Frankford Avenue and Sterling Street. Last month, Melvin Fox, independent circuit head already operating a house in Mayfair, announced post-war plans to construct two new houses in that section. Approval was granted by the War Production Board for Mr. Shapiro's contemplated house, and work is expected to start this autumn.

Join Monogram Exchange

Frank Morgan, formerly with RKO, and Sam Moley, lately manager of Ross Federal Service in San Francisco, have been added to the Monogram sales force in Kansas City.

Two Boston Arbitration Awards Are Appealed

The Leominster Allied Theatre Corporation, which operates the first run Plymouth and Metropolitan houses, Leominister, Mass., has filed an appeal from the award of the Boston tribunal in eliminating clearance of these theatres over the Playhouse theatre, Ayer, Mass., operated by the Ayer Playhouse, Inc., the American Arbitration Association reported Tuesday in New York.

Leominster was an intervenor in the original clearance complaint filed by the Playhouse against the five consenting companies, asking elimination of the clearance held by its two theatres.

New England Theatres, Inc., the Middlesex Amusement Corporation and Melrose Theatre Company, Inc., intervenors in the arbitration case filed by Richard Rubin, operator of the Saugus theatre, Saugus, Mass., have appealed the award reducing the clearance held by houses in Malden and Melrose over the Saugus. The arbitrators found that the complainant's biggest competitors were the Lynn houses and that a lesser degree of competition existed with Malden and Melrose.

WMC Reclassifies 5 Labor Areas

The War Manpower Commission's recent reclassification of five labor areas, taking them out of the acute labor shortage category, will ease the problem of hiring theatre personnel for exhibitors in the affected areas. The areas are: Hartford, Conn., Newport, R. I., Portland, Me., Hastings, Neb., and Eureka, Cal. At the same time, theatre operators in Pontiac, Mich., Freeport and Joliet, Ill., and Marion, Ind., will encounter still further manpower problems with the WMC's classification of those areas as "critical."

Meanwhile, the revisions made in the brief being prepared by the War Activities Committee in its effort to obtain "locally needed" designations by local WMC offices for workers in exchanges, have delayed the delivery of the documents to authorities in Washington. When ready, the brief will be submitted to the essential activities committee of the WMC.

The WAC theatre division, aided by the Office of Civilian Requirements, recently made similar attempts to obtain manpower relief for theatres, but the critical manpower shortage in many areas renders the outlook for immediate relief unfavorable.

College to Give Courses In Documentary Films

The Institute of Film Technique will offer five courses in the documentary film at the evening session of the College of the City of New York, beginning September 28. The courses are: Fundamentals of Film Production; The Experimental Studio, Advanced Workshop, Motion Picture Photography and Motion Picture Editing. Guest lecturers will include John Grierson, Canadian Film Commissioner; Robert J. Flaherty, Joris Ivens, John Ferno, Alice V. Kelliher, Irving Lerner and others.

Trunk Disposes of His Ohio Theatre Holdings

J. W. Trunk of Youngstown, Ohio, for many years in the exhibition field and former member of the board of directors of the Independent Theatre Owners of Ohio, has disposed of all his theatre interests to devote his time exclusively to insurance. Negotiations were completed this week for the sale of his Uptown and Mahoning theatres to George Manos, independent Ohio circuit owner.

Police Close Theatre Balcony

The 500-seat balcony at E. M. Loew's theatre, Hartford, Conn., was closed by state police, leaving only 724 seats in operation. The managements reports, however, that requirements are being met, and the balcony should be reopened in three weeks.

WLB Decides All Managers Have Right to Unionize

Late last week the New York State Labor Board decided that theatre managers were not executives and that it was therefore within their rights to unionize, thereby reversing the long-held contention of circuit heads that managers, being supervisors, functioned as executives.

The case directly involved was that of RKO managers who had petitioned for the right to be labelled eligible for union membership. Both circuit heads and union leaders in New York interpreted the ruling of the Labor Board as establishing a precedent in the growing movement of managers to organize in many situations throughout the country.

The board's ruling also calls for a collective bargaining election within 30 days among both managers and assistant managers in some 40 RKO theatres in the Metropolitan New York area. They will vote on whether to designate the Motion Picture Theatre Operating Managers, Assistants and Cashiers, unaffiliated, as their exclusive bargaining agent.

The board's ruling also separated RKO theatre cashiers and cashier secretaries from the bargaining unit. The IATSE had claimed jurisdiction over these two groups.

Several years ago theatre managers and assistant managers were organized by the AFL in New Jersey, but before a test case could be made the union's drive collapsed.

There appeared the possibility of the board ruling going into the courts as a test case. If the union wins the election ordered by the board, RKO still can refuse to deal with the union. In that event, it is assumed that the union would charge unfair labor practices.

The RKO theatre managers' union has no affiliation with either the AFL or CIO, but it is generally believed that if the election is won by the union it will become affiliated with the CIO. Hyman Glickstein of the law firm of Boudin, Cohn and Glickstein, attorneys for several CIO unions including the Screen Publicists Guild in New York and the Screen Office and Professional Employes Guild, is the attorney for the RKO theatre managers and assistants.

CIO organizers reportedly are attempting to organize theatre managers in Chicago while the IATSE works towards the same goal. At the IATSE convention in St. Louis last May applications were made for charters by several theatre managers' groups.

RCA Signs to Distribute International Chairs

Arrangements providing for domestic and export distribution of International theatre chairs by the theatre equipment section of the Radio Corporation of America have been announced by C. C. Koontz, president of International Seat Corporation, Union City, Ind. He said that their production facilities would be keyed to meet accumulated post-war demands from the nation's exhibitors and expanded distribution facilities to match this production would be provided by the contract closed with RCA.

Cinema Supply Expands

S. O. S. Cinema Supply Corporation, which has been expanding during the past two years, has leased two floors in 450 West 42nd Street, New York. The company now occupies two floors at 449 West 42nd Street, and a manufacturing plant at 452 West 46th Street, devoted 100 per cent to war work.

Rhodes in Legion Post

Charles E. Rhodes, Warner Bros. employee for the past 15 years, was installed as Commander of the Los Angeles County Council, American Legion, at ceremonies September 1, in Patriotic Hall, Los Angeles.

DELIVERY

Recently Universal did a somewhat unusual thing by announcing release dates for a three months' period beginning September 1st and ending November 30th; the idea being that Universal was delivering to its accounts a picture a week during this period.

Of course, our own expectations were very high on these pictures, but we are happy to note that both the trade and the trade press even go beyond our enthusiasm.

Two of these pictures have already been previewed and have received much acclaim. They are GYPSY WILDCAT, starring Maria Montez, Jon Hall and Turhan Bey; and THE MERRY MONAHANS, starring Donald O'Connor, Jack Oakie, Peggy Ryan and Ann Blyth. For example, Motion Picture Herald says of GYPSY WILDCAT that it is another adventure into the past when men wore swords and knee breeches and every castle had a well-used dungeon. The staples are once more the lavish Technicolor spectacle and the beauty of Maria Montez. Both are shown to the fullest advantage . . . .

and

FILM DAILY says of THE MERRY MONAHANS that it is generously endowed with music, comedy, sentiment and romance, the latest of the Donald O'Connor starring films should have no trouble winning the hearts of young and old. The great popularity in store for the production will be more than justly deserved.

At this writing SAN DIEGO I LOVE YOU is being seen by the trade press and you will be able to read the reviews about the same time you will read this advertisement. We believe that SAN DIEGO I LOVE YOU is a wonderful piece of entertainment and will make good in any theatre. Make a point of seeing this one before you book it.

We thought we ought to make a point about these things because when Universal announced its program for 1944-45, it predicted that again its formula for total entertainment in motion pictures would again be demonstrated and again be proved and be the right answer to all box-offices.

There is a fine entertainment pace being set at Universal —and it again looks like everything will be

Universally good

for all Universal Exhibitors

UNIVERSAL PICTURES
BOXOFFICE

SAG Protests U.S. Assignment Rule For Free-Lance

In a protest against the "specific assignment" le currently under consideration by the Treasury epartment's salary stabilization bureau, the Hollyood Screen Actors Guild, preparing to send repesentatives to Washington, has warned that the easure, in requiring prior Government approval f salaries of free-lance players earning $1,000 a eek or more, would have a tendency to lower the ates for all actors.

The proposed Treasury regulation provides that no employee be hired without prior approval, nder the 'specific assignment' rule for 'picture eals,' i.e., such as flat rate for performing some articular function in connection with the producon of a stipulated photoplay, at a salary in excess f 20 per cent over his highest long term salary; at no employe be hired without prior approval nder the 'specific assignment' rule on a short term ontract of employment which extends over six eeks at a salary rate in excess of 20 per cent ver his highest long term salary or his October , 1942, salary."

The proposed provision further states that prior pproval must be given contracts of employment xtending over two weeks at a salary in excess of 0 per cent over his highest long term salary or is October 3, 1942, salary, and: "that no employe e hired under the 'specific assignment' rule where ompensation by the day or week totals $1,000 er week or more, without prior approval, and hat no employe covered by the 'specific assignent' rule be employed in two successive assignents within a 12-month period by the same emloyer, without prior approval."

The SAG, in answer to these proposals, says: 'The actor who can be employed without obtaining rior approval would have the advantage over the ctor who legitimately asks a higher rate. This is articularly true since the field is a highly competiive one and hiring is frequently done just before he work is actually performed."

The SAG also suggested that the regulations ould hamper over-all production unduly by makng impractical delays in casting.

"The Guild," asserted SAG, "has never in the ast opposed the control of inflation through salary tabilization, nor does it now oppose such control. t does oppose the depression of the professional cale for actors."

WPB Warns on Paper For Direct Mailing

Further restrictions on the use of paper may ave to be invoked if consumption, particularly for romotional and advertising purposes, is not held o a minimum, the War Production Board said this week in making public an appeal by WPB chairman Donald M. Nelson, prepared before his departure for China.

"The paper shortage continues to be one of the most critical situations" confronting the WPB, the appeal, released in Washington, said.

The warning calls particularly for conservation of paper used for elaborate brochures, mailing pieces, broadsides, wall displays, etc., and urges that wherever possible proposed advertising and promotional programs should be reviewed to postpone paper purchases not needed now.

Republic Sets Deal for Ten Films for Spain

A distribution deal on a participation basis has been concluded by Republic with Ulargui Films, Spanish distributor, for a minimum of 10 dubbed films to be released in Spain, Morris Goodman, Republic vice-president in charge of foreign distribution, announced last weekend. The deal was concluded prior to the adoption by Spain of new import duties which have been described as prohibitive by foreign department spokesmen here. A protest by the organized industry is expected to be made through the State Department.

IN NEWSREELS

The newsreel issues for the second half of the week by the five newsreels all are devoted to a special depicting the liberation of Paris. The newsreel issues are: Movietone News, No. 2, News of the Day, No. 304; Paramount News, No. 3; RKO Pathe News, No. 5; Universal Newsreel, No. 326.

MOVIETONE NEWS—Vol. 27, No. 1.—War news from France; French underground. . . . The fighting French. . . . Canadians advance. . . . War passes Le Mans. . . . Blasting the Nazis. . . . War in the Far East. . . . Sports.

NEWS OF THE DAY—Vol. 15, No. 303—Allied tide rolls toward Germany. . . . Jap armies routed in Burma but advance in South China. . . . G. I. Joe judges new fall styles. . . . opening of gridiron season. . . . Helicopter delivery truck.

PARAMOUNT NEWS—No. 2—Argentine report. . . . Hat fashions. . . . Football's back again. . . . French front. . . . On to Germany.

RKO PATHE NEWS—Vol. 16, No. 4—Cuban-president-elect visits U. S. . . . R.A.F. blasts retreating Nazis. . . . Citizen army behind Nazi lines. . . . G. I.'s apply for soldier ballots. . . . Yanks retreat in China. . . Peace returns to freed Le Mans. . . .How to wrap overseas gifts.

UNIVERSAL NEWSREEL—Vol. 17, No. 325—On the road to Paris. . . . Cuba's President-Elect. . . . Helicopter delivery. . . . Peaches save melons. . . . Dr. V. K. Wellington Koo. . . . Hiller's Hiller Copter. . . . Byron Nelson, champ. . . . Cadet situps.

ALL AMERICAN NEWS—Vol. 2, No. 98—Kids have night club in Harlem. . . . Child wonder composes at 13 years of age. . . . Mixed staff operates Sydenham Hospital. . . . Bill Robinson stars at night ball game. . . . Exalted ruler of Elks urges good conduct. . . . First Negro troops in France.

Fan Magazines to Aid Sixth Loan Drive

The forthcoming War Loan, the Sixth, and described by officials of the War Activities Committee as the "toughest," has added motion picture fan magaines to its promotional plans, John Hertz, Jr., campaign publicity director, has announced.

Mr. Hertz made the announcement following a meeting at WAC headquarters with editors of the fan magazines and promotion officials. He asked the editors to submit plans for combating the anticipated apathy of the public in the face of Allied victories. He emphasized the part fan magazines can play in impressing upon their readers the fact that "E" Bonds can be bought in all film theatres.

The representatives of the publications in attendance were Delight Evans of *Screenland*, Helen Gilmore of *Photoplay*, George E. O'Connor of Ideal Publications, and Richard Hoffman of the Hillman periodicals. William Dasheff and William Boley, assistants to Mr. Hertz, also were present. The editors will submit their suggestions at a meeting to be held in the near future.

Warners Gave 91 Features, 100 Shorts to Army

More than 2,200 prints of 91 feature films and approximately 1,800 prints of 100 short subjects have been contributed by Warner Bros. since February, 1942, to the U. S. Army Overseas Motion Picture Service for free showing to fighting men in combat zones, statisticians at the home office computed this week. All prints were in 16mm. While the average number of prints per feature film was 24, in the case of pictures like "Shine on, Harvest Moon," "Adventures of Mark Twain," "Destination Tokyo" and several others, 61 prints of each were supplied.

Sherman to Continue to Make Cassidy Films

Harry Sherman announced in Hollywood last weekend that he would continue to produce the Hopalong Cassidy Westerns at the rate of six annually, with a new player to replace William Boyd, who has appeared in the name role of the series for many years. Mr. Sherman indicated that United Artists would continue to release the films, but he said a deal had not as yet been concluded.

Rio Transforming Film Houses Into Stage Theatres

by ALFREDO C. MACHADO

in Rio de Janeiro

Following a strong press campaign developed by a number of artistic and critical associations the Mayor of Rio de Janeiro, Henrique Dodsworth, has adopted a program which should expand the activities of the theatrical companies of this city. Although there are about 100 good picture theatres in the city, the number of legitimate houses hardly reaches 10, with the result that several companies have been reduced to complete inactivity due to their failure to find suitable theatres.

In order to meet this situation the Municipality of Rio de Janeiro is sponsoring the transformation of several large film houses into stage theatres, a project already under way in close cooperation with local exhibitors.

Two large picture houses in the heart of the city, the Opera, under the management of the Empresa Vital Ramos de Castro, and the Gloria, of the Luiz Severiano Ribeiro circuit, already are operated as stage theatres after renovation. The Opera resumed its original name of Teatro Phoenix and has been leased by the company of Bibi Ferreira, the daughter of the well known Brazilian theatrical and cinematographic artist, Procopio Ferreira. A company managed by Jayme Costa, an artist who has appeared in several Brazilian films is now running the Gloria.

Other film houses within the central district of the city are on the way to similar transformations, the Mayor's idea being to erect a good theatre in each of the more populated residential districts of the metropolis. In such districts where it may be impossible to build a new theatre, the Municipality hopes to obtain the agreement of exhibitors in order to have their houses operating as stage theatres at least two or three times a week. On the other hand, the Teatro Republica, among the largest theatres of the city, with a capacity of 2,000 seats, has been transformed into a picture theatre under the management of Empresa Vital Ramos de Castro and presents now the second run of RKO Radio and Columbia productions.

▽

The picture shortage continues intense in Brazil. Pictures of limited success are held over two or three weeks and the reissues are growing at a rapid rate. "Marie Antoinette," "Tropical Holiday," "Suez," "Morocco" and "Rebecca" are among those recently presented in the best houses.

▽

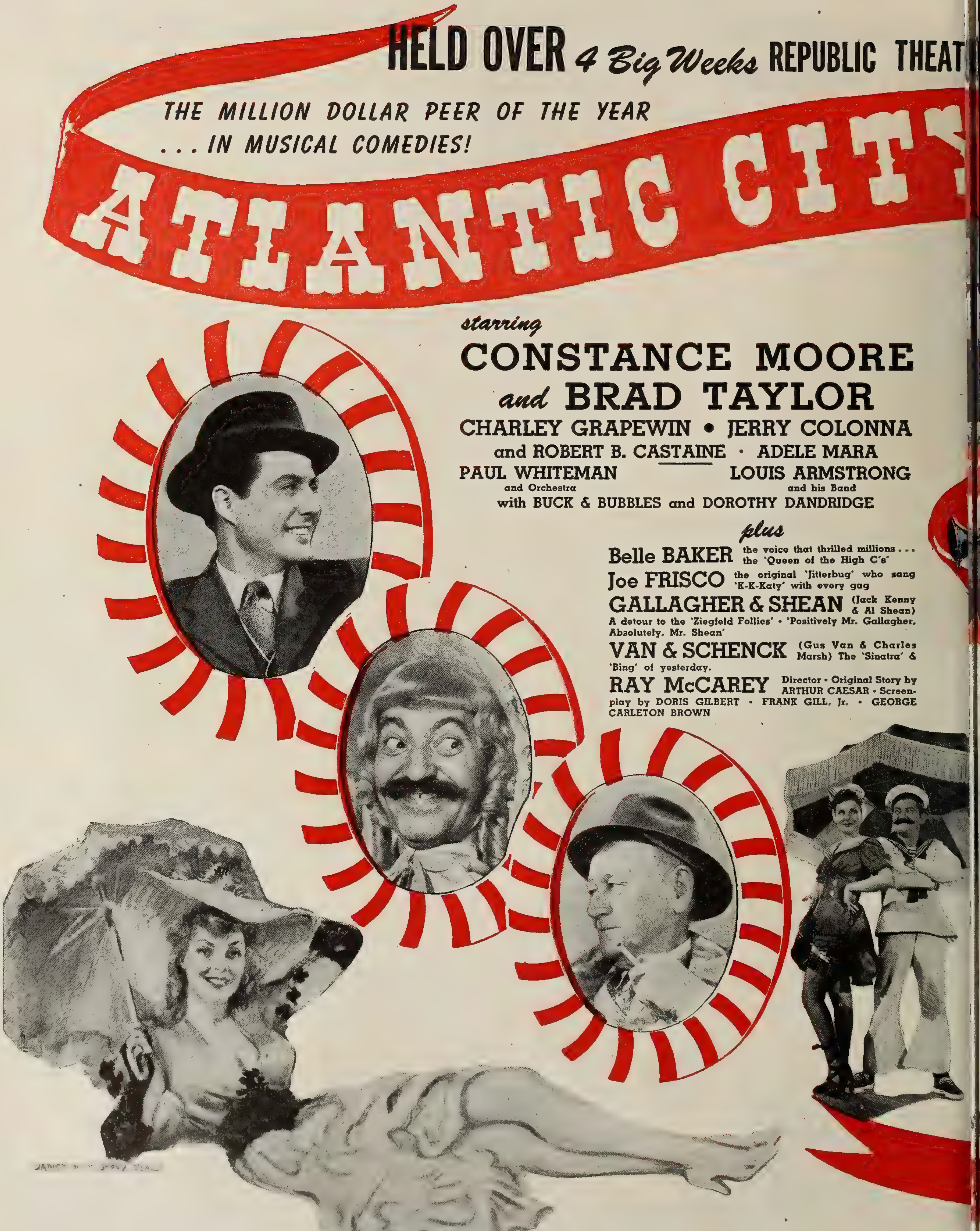
After spending a few weeks in Rio to supervise the premiere of his production "Melodias da America," with Jose Mojica Eduardo Morera, Argentine producer, returned to Buenos Aires. The San Miguel Studios, with which Mr. Morera is associated are developing a contact policy with Brazilian performers, engaging artists and singers to appear in Buenos Aires, and lending to the Brazilian studios sound and photography experts.

▽

Atlantida Filmes is the most active producer in Brazil. Two great productions are about to be completed in its studios: "Romance de um Mordedor," with Mesquitinha, and "Gente Honesta" (Honest People), with Oscarito, Mario Brazzini and a large cast.

Lease Brooklyn House For Spanish Films

A group headed by Jeanne Ansell has signed a long term lease on the Heights theatre, Brooklyn, N. Y. The 1,000-seat theatre will be completely remodelled and will be devoted exclusively to the showing of first run Spanish language films in Brooklyn. The theatrical brokers, Berk and Krumgold, recently leased to Miss Ansell the Manhattan theatre, New York and the Art theatre in the Bronx, both of which are devoted exclusively to Spanish films.



HELD OVER *4 Big Weeks* **REPUBLIC THEAT**

THE MILLION DOLLAR PEER OF THE YEAR
... IN MUSICAL COMEDIES!

ATLANTIC CIT

starring

CONSTANCE MOORE
and BRAD TAYLOR

CHARLEY GRAPEWIN • JERRY COLONNA
and ROBERT B. CASTAINE · ADELE MARA
PAUL WHITEMAN and Orchestra
LOUIS ARMSTRONG and his Band
with BUCK & BUBBLES and DOROTHY DANDRIDGE

plus

Belle BAKER the voice that thrilled millions ... the 'Queen of the High C's'

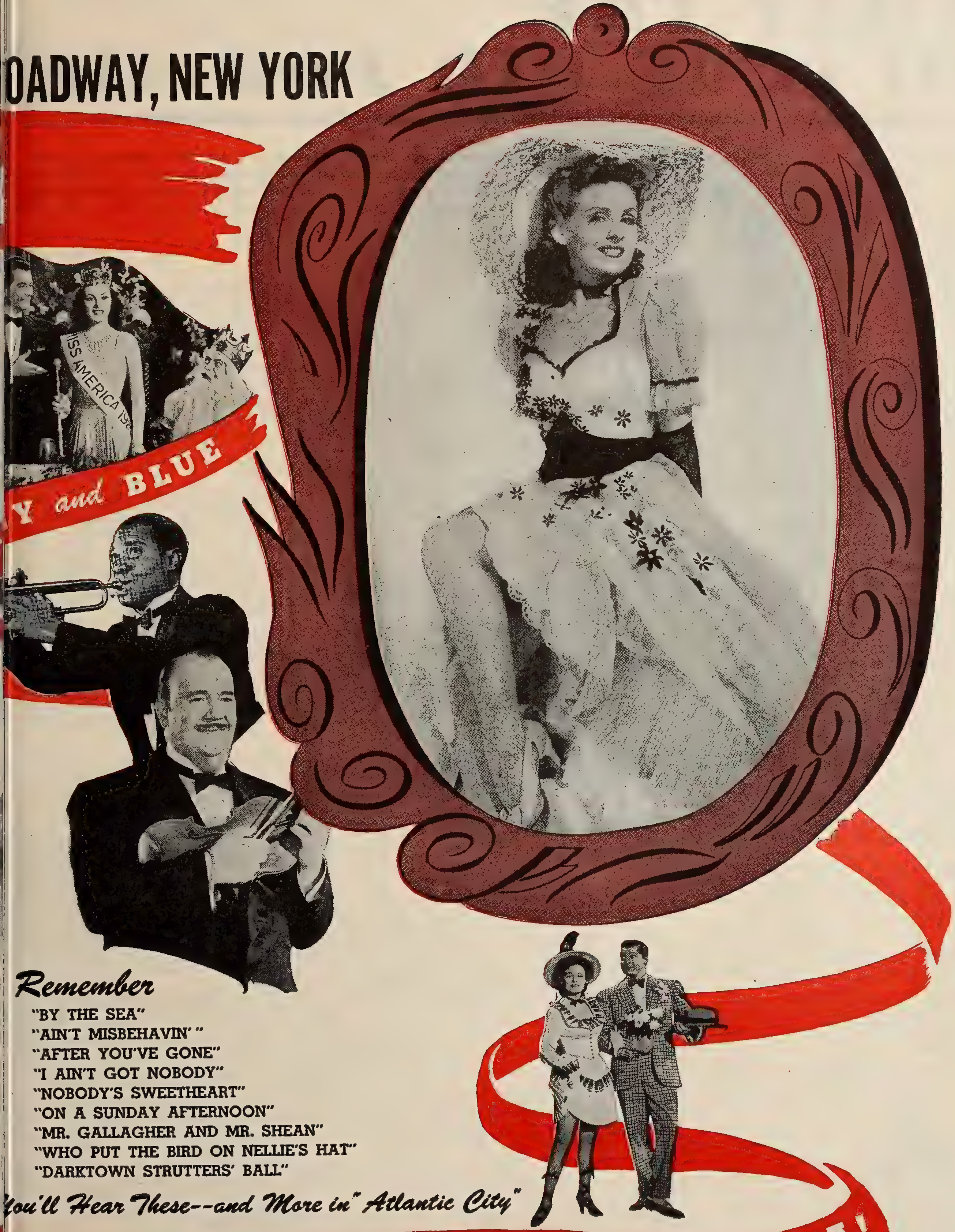
Joe FRISCO the original 'Jitterbug' who sang 'K-K-Katy' with every gag

GALLAGHER & SHEAN (Jack Kenny & Al Shean) A detour to the 'Ziegfeld Follies' • 'Positively Mr. Gallagher, Absolutely, Mr. Shean'

VAN & SCHENCK (Gus Van & Charles Marsh) The 'Sinatra' & 'Bing' of yesterday.

RAY McCAREY Director • Original Story by ARTHUR CAESAR • Screenplay by DORIS GILBERT • FRANK GILL, Jr. • GEORGE CARLETON BROWN

OADWAY, NEW YORK



Remember

"BY THE SEA"
"AIN'T MISBEHAVIN' "
"AFTER YOU'VE GONE"
"I AIN'T GOT NOBODY"
"NOBODY'S SWEETHEART"
"ON A SUNDAY AFTERNOON"
"MR. GALLAGHER AND MR. SHEAN"
"WHO PUT THE BIRD ON NELLIE'S HAT"
"DARKTOWN STRUTTERS' BALL"

ou'll Hear These--and More in" Atlantic City"

REPUBLIC MUSICAL EXTRAVAGANZA!

"WHAT THE PICTURE DID *FOR ME*

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box-office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPOR What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York

Columbia

COVER GIRL: Gene Kelly, Rita Hayworth—Very disappointing—only thing to recommend this was the color. Kelly's dance in the street was one of the stupidest ever seen. This picture is all publicity and nothing else. Played Thursday-Saturday, June 22-24.—Coombes-Hudson-Coombes, Empress Theatre, Lloydminster, Sask., Can. Small town patronage.

COWBOY CANTEEN: Charles Starrett, Jane Frazee—If you haven't played this musical Western, get it, as it will surprise you with its drawing power. We showed it Sunday and Monday with Roy Acuff and his Smoky Mountain Boys and Girls. Vera Vague, Jim Wakely's Saddle Pals, Tex Ritter and Charles Starrett are a few of the names that "made them lay that money down." Hope Columbia puts Roy Acuff in some more features this year. Played Sunday, Monday, Aug. 27, 28.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family-action patronage.

GHOST THAT WALKS ALONE: Arthur Lake, Lynn Roberts—The kind of comedy mystery picture our patrons like and because of having the star of the Blondie pictures, Dagwood Bumstead, it drew better than might be expected. Everyone likes the Blondie pictures and hope Columbia makes a few this year. Played Thursday, Friday, Aug. 24, 25.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

GIRL IN THE CASE: Edmund Lowe, Janis Carter—A quickie that seemed to please the majority of our patrons. Played Friday, Saturday, Aug. 18, 19.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

Metro-Goldwyn-Mayer

CROSS OF LORRAINE: Gene Kelly, Jean Pierre Aumont—The few that did come out were well pleased. Personally, I didn't think much of it. Played Tuesday, Wednesday, Aug. 15, 16.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—Just fair, not up to usual Rooney. Great improvement if they would muzzle those socalled name bands. Played Thursday-Saturday, Aug. 17-19.—Coombes-Hudson-Coombes, Empress Theatre, Lloydminster, Sask., Can. Rural and small town patronage.

HEAVENLY BODY: William Powell, Hedy Lamarr—We did average business on this feature and there was much satisfaction in hearing the laughter of our customers. It was very reminiscent of some earlier Powell features. Played Wednesday, Thursday, Aug. 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LASSIE COME HOME: Roddy MacDowall, Edmund Gwenn—Broke all house records. A swell picture, needless to say. Played Sunday-Tuesday, Aug. 20-22.—Jeannie Barlow, Roxy Theatre, Hinckley, Minn. Rural and small town patronage.

RATIONING: Wallace Beery, Marjorie Main—I doubt if this will hold up even on a double bill. Just as well to leave alone. Played Thursday-Saturday, Aug. 3-5.—Coombes-Hudson-Coombes, Empress Theatre, Lloydminster, Sask., Can. Rural and small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Very good picture and nice color. Played Thursday-Saturday, July 6-8.—Coombes-Hudson-Coombes, Empress Theatre, Lloydminster, Sask., Can. Small town patronage.

SONG OF RUSSIA: Robert Taylor, Susan Peters—This is a splendid picture that will please most everyone. Played Thursday-Saturday, Aug. 10-12.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

THOUSANDS CHEER: Gene Kelly, Kathryn Grayson—This picture is tops when it comes to entertainment. It was not just a bunch of stars tossed together, but had a good story with it. The hot weather cut the attendance way down, but it was no fault of the picture. Played Saturday, Sunday, Aug. 5, 6.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

TUNISIAN VICTORY: Documentary—This was a splendid film, but our weekend business was way off. Played Friday, Saturday, Aug. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WHITE CLIFFS OF DOVER: Irene Dunne, Alan Marshall—Originally booked for five days but was pulled after the fourth. The feminine audience had a good cry for themselves and even a few males were seen with reddish and watery optics. A great cast, indeed: but a mediocre story with no comparison to Leo's "A Guy Named Joe." This type of war picture isn't duck soup in my theatre—they want action, if they must have war stories. Through and through it is strictly a propaganda picture. Comments just fair and business ditto. Can't even give orchids to "White Cliffs" myself. No appeal for the kids and too much of a tear jerker for the grown-ups. Why doesn't Hollywood get wise and give the movie patrons something that will elevate the morale of Mr. and Mrs. John Q. Public; something to distract their minds from this hellish business that is creating no end of hardships, spilling of blood, loss of life and destruction of property? Folk go to the movies to relax, forget the trials and tribulations of war, but they get it slapped in their faces—but good! And no punches are pulled. We sure as hell know there is a war on and by this time we all know what it means. Played Sunday-Wednesday, Aug. 20-23.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

YOUNG IDEAS: Herbert Marshall, Susan Peters—This was a fair picture that did no business. Played Tuesday, Wednesday, Aug. 1, 2.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Monogram

GANGSTER'S BOY: Jackie Cooper, Lucy Gilman—Why don't we get more pictures of this sort? This one had a story behind it that made people think—not something that is so light that people can pass it over for just an evening's entertainment. The title is misleading—the picture has nothing to do with New York's lower East Side as one might think. Played Tuesday-Sunday, Aug. 1-6.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

Paramount

HAPPY GO LUCKY: Mary Martin, Dick Powell—Fair patronage—nothing outstanding but will get by. Played Thursday-Saturday, July 6-8.—Coombes-Hudson-Coombes, Empress Theatre, Lloydminster, Sask., Can. Small town patronage.

HENRY ALDRICH, BOY SCOUT: Jimmy Lydon, Charlie Smith—For some reason we failed to do any business on this feature, even though the local Boy Scouts were admitted gratis. Played Friday, Saturday, Aug. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LADY IN THE DARK: Ginger Rogers, Ray Milland—A lavish production in beautiful color, but business was just average. Probably not a small town picture. Played Wednesday, Thursday, Aug. 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PALM BEACH STORY: Joel McCrea, Claudette Colbert—Very good comedy. Played Monday-Wednesday, Aug. 14-16.—Coombes-Hudson-Coombes, Empress Theatre, Lloydminster, Sask., Can. Rural and small town patronage.

TIMBER QUEEN: Richard Arlen, Mary Beth Hughes—This was a good action picture that pleased the action fans. Played Tuesday, Wednesday, Aug. 8, 9.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

UNINVITED: Ray Milland, Ruth Hussey—This was a welcome change from the run of pictures we have been getting. A picture of this type is good for a change. Played Saturday, Sunday, Aug. 12, 13.—Otto W. Chapek, Annex Theatre, Anamoose, N. D.

PRC

PAPER BULLETS: Joan Woodbury, Jack La Rue—This was strictly a picture for double billing; heat was very bad; no business. Played Sunday, Aug. 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

GOVERNMENT GIRL: Olivia DeHavilland, Sonny Tufts—Our patrons liked this one because of its light entertainment value. It gives some impression of how busy the people are in Washington. Played Tuesday-Sunday, Aug. 8-13.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

SHOW BUSINESS: Eddie Cantor, Constance Moor We were remarkably surprised by this. Excellent pict and well patronized. Joan Davis 75 per cent of the sh Played Thursday-Saturday, July 27-29.—Coombes-Huds Coombes, Empress Theatre, Lloydminster, Sask., C Rural and small town patronage.

TARZAN'S DESERT VICTORY: Johnny Weissmul Nancy Kelly—Certainly not up to the standard of "Tarzans" made by MGM. Played Thursday-Saturd July 13-15.—Coombes-Hudson-Coombes, Empress Theat Lloydminster, Sask., Can. Rural and small town p ronage.

Republic

MAN FROM FRISCO: Michael O'Shea, Anne Shir —This is a fairly good picture with some action. Busin was fair. Played Sunday, Monday, Aug. 13, 14.—E. Freiburger, Paramount Theatre, Dewey, Okla. Sm town patronage.

YELLOW ROSE OF TEXAS: Roy Rogers, Dale Eva —A good picture that drew well. Not as much Weste but crowd liked it. Played Friday, Saturday, Aug. 19.—Jeannie Barlow, Roxy Theatre, Hinckley, Minn. R ral and small town patronage.

Twentieth Century-Fox

BERMUDA MYSTERY: Preston Foster, Ann Ruth ford—A mystery story well done. I doubled with "Tw Beds" to a good profit, and a good show. Played We nesday, Thursday, Aug. 23, 24.—Jeannie Barlow, Ro Theatre, Hinckley, Minn. Rural and small town patro age.

BUFFALO BILL: Joe McCrea, Maureen O'Har Business below par, but this picture pleased all who a tended. The color was excellent. Played Sunday, Mo day, Aug. 20, 21.—H. Goldson, Plaza Theatre, Chica Ill. Neighborhood patronage.

CLAUDIA: Robert Young, Dorothy McGuire—Definit ly not a small town picture. More walkouts than like to remember. Played Thursday, Friday, June 30.—Coombes-Hudson-Coombes, Empress Theatre, Lloy minster, Sask., Can. Small town patronage.

EVE OF ST. MARK: Anne Baxter, Michael O'Shea One of the finest examples to show that star names ha nothing to do with quality of picture. This is one the finest and most enjoyable shows we have played th year. Played Thursday-Saturday, Aug. 10-12.—Coombe Hudson-Coombes, Empress Theatre, Lloydminster, Sask Can. Rural and small town patronage.

EVE OF ST. MARK: Michael O'Shea, Anne Baxter This title is ambiguous, no one knew what it mea But the picture is good and when I give that to a w picture, it must be good. There were not too many brut scenes in it, and the one that stood out, I think, w Vincent Price. I hope that I am right in selecting hi from the cast, for he should have credit for lighting this picture, with what light moments it had.—A. Hancock, Columbia Theatre, Columbia City, Ind.

FOUR JILLS IN A JEEP: Carole Landis, Martha Ray —This did very well, they liked it immensely. In spite the heat they came. Played Monday, Tuesday, Aug. 1 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Ca

JANE EYRE: Joan Fontaine, Orson Welles—From re ports in the HERALD I thought this picture would n be up to much, but to my surprise business was goo and the picture very good. Played Monday-Wednesda Aug. 7-9.—M. Bailey, Strand Theatre, Dryden, Ont., Ca Small town patronage.

LADIES OF WASHINGTON: Trudy Marshall, Ronal Graham—A little program picture which got by on Bargain Night. Played Tuesday, Aug. 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LADIES OF WASHINGTON: Ronald Graham, Trud Marshall—After you run this one, you will cease to b surprised at anything that comes out of Washington. is just about as inept as some of the directives that w have all received. On a par with taking your horse shoes off at night to save the steel, etc.—A. E. Hancock Columbia Theatre, Columbia City, Ind.

(*Continued on opposite page*)

(Continued from opposite page)

MY FRIEND FLICKA: Roddy McDowall, Donald Crisp—Although very simple, we did excellent business on this. The picture itself was just passable. Played Monday-Wednesday, July 24-26. — Coombes-Hudson-Coombes, Empress Theatre, Lloydminster, Sask., Can. Rural and small town patronage.

PURPLE HEART, THE: Dana Andrews, Richard Conte—Business was considerably off both nights. It is a very dramatic film. Well acted and directed, but many of our families with some in the service will not attend war pictures. Played Sunday, Monday, Aug. 20, 21.—A. C. Edwards, Winema Theatre, Sotia, Cal. Small lumber town patronage.

TAMPICO: Edward G. Robinson, Lynn Bari—Business poor on this one—the few patrons that attended found little entertainment value for their money. Played Tuesday-Thursday, Aug. 15-17.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

TAMPICO: Edward G. Robinson, Lynn Bari—A very good picture, but didn't make any money due to carnival in town. Played Sunday-Tuesday, Aug. 13-15.—Jeannie Barlow, Roxy Theatre, Hinckley, Minn. Rural and small town patronage.

United Artists

IT HAPPENED TOMORROW: Dick Powell, Linda Darnell—If you double bill it, it will do for the second half. We gave it preferred playing time, and to our sorrow. It is a wishy washy attempt at comedy, and it fell flat, and how.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SONG OF THE OPEN ROAD: Edgar Bergen, Bonita Granville—This picture was nothing to write home about, but it did fair business. One thing, it got away from the war. Played Friday, Saturday, Aug. 18, 19.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

Universal

BOSS OF BOOM TOWN: Rod Cameron, Ray Whitley—I found this Western to be very good. Glad to see Ray Whitley back on the screen. I can't see why some company does not grab Ray Whitley and make him their singing western star. I am sure he would make good, and in my opinion he is better than lots today. Played Friday, Saturday, Aug. 25, 26.—Paul T. Mitchell, Magic Theatre, Barbourville, Ky.

COBRA WOMAN: Jon Hall, Maria Montez—Very nice picture. Had nice color. Enjoyed by all. Did nice business. Played Friday, Saturday, Aug. 11, 12.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

FOLLOW THE BOYS: Stage and Screen Entertainers—An all-star cast never does turn out good, and this one was no exception. Gross was not what I expected. Played Sunday, Monday, Aug. 13, 14.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

GUNG HO: Randolph Scott, Grace McDonald—Another war story. A little different. People are fed up with war pictures. Played Wednesday, Thursday, Aug. 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

JUNGLE WOMAN: Acquanetta, J. Carrol Naish—Good picture for a small town. Big business on Friday and Saturday. Played Friday, Saturday, Aug. 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEN OF TEXAS: Robert Stack, Anne Gwynne—This one is a Western that was a little different from the others in that it was based on facts. It was not the usual fist and gun fight sort of picture. It was an old picture but was enjoyed by everyone who likes Westerns. Played Tuesday-Sunday, Aug. 1-6.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

MY BEST GAL: Jimmy Lydon, Jane Withers—Nice program picture; did O.K. with Western. Played Friday, Saturday, Aug. 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SING A JINGLE: Allan Jones, June Vincent—These very clever and also short little musicals from Universal seem to be just what the public wants now to take their minds off the war. They never fail to attract average business and are a good hour's worth of entertainment. Played Saturday, June 24.—W. C. Pullin, Linden Theatre, Columbus, O. Family patronage.

SO'S YOUR UNCLE: Donald Woods, Elyse Knox—The oldest gags were used in this feature, but our audience almost raised the roof. People really enjoy a good laugh these days. Played Friday, Saturday, Aug. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

WEEKEND PASS: Martha O'Driscoll, Noah Beery—Best comedy with music to come from Universal for a long time. It kept my audience laughing all the way through. Noah Beery, Jr., and Martha O'Driscoll are going to make a swell team.—Ralph Raspa, State Theatre, Riverville, W. Va.

Warner Bros.

DESTINATION TOKYO: Cary Grant, John Garfield—This is tops in war pictures, but my patrons don't want any more war pictures. No business. Played Saturday, Sunday, Aug. 19, 20.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of September 4

ASTOR

Monumental Utah	MGM
Sports Quiz	MGM
Feature: Kismet	MGM

CRITERION

From Spruce to Bomber	Universal
Lili Marlene	Universal
Feature: In Society	Universal

GLOBE

A Wild Hare	Vitaphone
Feature: Wing and a Prayer	20th Cent.-Fox

HOLLYWOOD

Hare Force	Vitaphone
Throwing the Bull	Vitaphone
Feature: Doughgirls	Warner Bros.

RIALTO

Pluto and the Armadillo	RKO
Nymphs of the Lake	20th Cent.-Fox
Feature: Pearl of Death	Universal

RIVOLI

Jasper Goes Hunting	Paramount
Monkey Business	Paramount
Feature: Till We Meet Again	Paramount

STRAND

Bluenose Schooner	Vitaphone
Hare Ribbin	Vitaphone
Feature: Arsenic and Old Lace	Warner Bros.

DESTINATION TOKYO: Cary Grant, John Garfield—Another war picture—ho-hum. It's a swell story, but Warners could have improved it considerably by taking out at least 1,500 to 2,000 feet. The acting was fine, but our patrons went elsewhere, as they don't want war pictures, even if they had 20 of the biggest stars in the business today in one picture. Played Sunday, Monday, Aug. 20, 21.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

THIS IS THE ARMY: All Star Cast—One of the best we have played this year. Played Monday-Wednesday, July 17-19.—Coombes-Hudson-Coombes, Empress Theatre, Lloydminster, Sask., Can. Rural and small town patronage.

Short Features

Columbia

COMMUNITY SING, NO. 6: Community Sing—These are very popular. They even sing in spite of the heat.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

QUACK SERVICE: All Star Comedy—Good for a lot of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

ANVIL CHORUS GIRL: Popeye and Bluto—Good Popeye cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LUCKY LULU: Little Lulu—An enjoyable color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNUSUAL OCCUPATIONS, NO. 5: Unusual Occupations—Good one-reel subject in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

CHICKEN LITTLE: Disney Cartoon—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SEEING NELLIE HOME: Leon Errol Comedy—Pretty good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TROMBONE TROUBLE: Disney Cartoon—Very good. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

"THE BEST KNOWN
VEHICLES IN AMERICA!"
RAILWAY EXPRESS

RAILWAY EXPRESS Service began 105 years ago. Its purpose was, and is, to deliver shipments of every description *direct* from their senders to their recipients safely and at high speed. Today, this means fast trains co-ordinated with super-swift transport planes.

Expressmen, in 1839, used spacious haversacks for "pick-up and delivery" of shipments. Then expanding business required horse-drawn vans. These were quickly followed in their turn by the speedy, specialized vehicles of the modern motor age.

Today, Railway Express uses 15,000 motor vehicles. They perform pick-up and delivery service of shipments in all cities and principal towns, without extra charge. Driven by Expressmen who have proud records for coolness, skill, and observance of safety-first rules, their ceaseless rounds have made them *the best-known vehicles in America.*

You can help us carry our share of America's war-time shipping and serve you better by doing two simple things: Pack your shipments securely — and address them clearly. Our century of experience proves that "shipments started right are half-way there."

RAILWAY EXPRESS AGENCY

NATION-WIDE RAIL-AIR SERVICE

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

CHRISTMAS HOLIDAY (Univ.)

Final Reports:

Total Gross Tabulated	$629,500
Comparative Average Gross	553,100
Over-all Performance	113.8%

BALTIMORE—Keith's, 1st week	142.8%
BALTIMORE—Keith's, 2nd week	123.2%
BALTIMORE—Keith's, 3rd week	101.3%
CINCINNATI—RKO Albee	79.2%
CINCINNATI—RKO Grand, MO 1st week	79.2%
CLEVELAND—Warner's Hippodrome	124.9%
CLEVELAND—Allen, MO 1st week	102.5%
CLEVELAND—Warner's Lake, MO 2nd week	116.6%
DENVER—Denver (DB) Detective Kitty O'Day (Mono.)	80.7%
DENVER—Esquire (DB) Detective Kitty O'Day (Mono.)	60.0%
DENVER—Aladdin, MO 1st week (DB) Detective Kitty O'Day (Mono.)	129.2%
DENVER—Rialto, MO 2nd week (DB) Detective Kitty O'Day (Mono.)	143.6%
KANSAS CITY—Esquire, 1st week	136.2%
KANSAS CITY—Esquire, 2nd week	106.0%
KANSAS CITY—Uptown, 1st week	116.6%
KANSAS CITY—Uptown, 2nd week	83.3%
LOS ANGELES—Carthay Circle (DB) Allergic to Love (Univ.)	134.6%
LOS ANGELES—Chinese (DB) Allergic to Love (Univ.)	147.0%
LOS ANGELES—Loew's State (DB) Allergic to Love (Univ.)	128.7%
LOS ANGELES—Uptown (DB) Allergic to Love (Univ.)	136.7%
MINNEAPOLIS—Radio City	106.6%
NEW YORK—Criterion, 1st week	180.0%
NEW YORK—Criterion, 2nd week	140.0%
NEW YORK—Criterion, 3rd week	102.3%
NEW YORK—Criterion, 4th week	90.5%
PHILADELPHIA—Boyd, 1st week	106.0%
PHILADELPHIA—Boyd, 2nd week	84.8%
PHILADELPHIA—Keith's, MO 1st week	98.2%
PITTSBURGH—Fulton	200.0%
PROVIDENCE—RKO Albee, 1st week (DB) Gildersleeve's Ghost (RKO)	140.0%
PROVIDENCE—RKO Albee, 2nd week (DB) Gildersleeve's Ghost (RKO)	140.0%
SAN FRANCISCO—Orpheum, 1st week (DB) Minstrel Man (PRC)	135.4%
SAN FRANCISCO—Orpheum, 2nd week (DB) Minstrel Man (PRC)	84.5%
SAN FRANCISCO—Orpheum, 3rd week (DB) Minstrel Man (PRC)	63.6%
SEATTLE—Orpheum, 1st week	129.3%
SEATTLE—Orpheum, 2nd week	77.5%
ST. LOUIS—Ambassador, 1st week (DB) Yellow Canary (Wilcox-RKO)	128.2%
ST. LOUIS—Ambassador, 2nd week (DB) Yellow Canary (Wilcox-RKO)	82.2%
ST. LOUIS—Shubert, MO 1st week (DB) Jungle Woman (Univ.)	100.0%
TORONTO—Uptown, 1st week	129.3%
TORONTO—Uptown, 2nd week	104.2%
TORONTO—Uptown, 3rd week	93.6%

●

STEP LIVELY (RKO)

Final Reports:

Total Gross Tabulated	$532,500
Comparative Average Gross	512,500
Over-all Performance	103.9%

BALTIMORE—Hippodrome (SA) Vaudeville	107.1%
BUFFALO—20th Century, 1st week (DB) Man From 'Frisco (Rep.)	132.5%
BUFFALO—20th Century, 2nd week (DB) Man From 'Frisco (Rep.)	76.4%
CHICAGO—Palace, 1st week (DB) A Night of Adventure (RKO)	121.8%
CHICAGO—Palace, 2nd week (DB) A Night of Adventure (RKO)	112.7%
CINCINNATI—RKO Albee	61.1%
CINCINNATI—RKO Grand, MO 1st week	79.2%
DENVER—Orpheum (DB) Night of Adventure (RKO)	101.5%
DENVER—Broadway, MO 1st week (DB) Night of Adventure (RKO)	122.2%
KANSAS CITY—Orpheum, 1st week	91.4%
KANSAS CITY—Orpheum, 2nd week	87.0%
LOS ANGELES—Hillstreet, 1st week (DB) The Falcon in Mexico (RKO)	111.7%
LOS ANGELES—Hillstreet, 2nd week (DB) The Falcon in Mexico (RKO)	78.6%
LOS ANGELES—Pantages, 1st week (DB) The Falcon in Mexico (RKO)	106.5%
LOS ANGELES—Pantages, 2nd week (DB) The Falcon in Mexico (RKO)	65.0%
LOS ANGELES—Uptown, 1st week (DB) The Falcon in Mexico (RKO)	104.6%
LOS ANGELES—Uptown, 2nd week (DB) The Falcon in Mexico (RKO)	82.2%
MINNEAPOLIS—Orpheum	82.0%
MINNEAPOLIS—Century, MO, 1st week	87.1%
NEW YORK—Palace, 1st week	203.4%
NEW YORK—Palace, 2nd week	145.3%
NEW YORK—Palace, 3rd week	110.4%
NEW YORK—Palace, 4th week	84.1%
OMAHA—Brandeis (DB) The Curse of the Cat People (RKO)	101.3%
PHILADELPHIA—Fox, 1st week	108.1%
PHILADELPHIA—Fox, 2nd week	63.4%
PITTSBURGH—Stanley	111.6%
PITTSBURGH—Ritz, MO 1st week	109.3%
PROVIDENCE—RKO Albee (DB) Night of Adventure (RKO)	100.0%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	132.8%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	118.0%
WASHINGTON—Keith's, 1st week	125.9%
WASHINGTON—Keith's, 2nd week	66.9%

●

BATHING BEAUTY (MGM)

Final Reports:

Total Gross Tabulated	$771,000
Comparative Average Gross	762,800
Over-all Performance	101.0%

BALTIMORE—Century, 1st week	121.4%
BALTIMORE—Century, 2nd week	95.4%
BOSTON—Orpheum, 1st week	106.9%
BOSTON—Orpheum, 2nd week	82.3%
BOSTON—State, 1st week	112.7%
BOSTON—State, 2nd week	82.7%
BUFFALO—Buffalo	110.1%
BUFFALO—Hippodrome, MO, 1st week	81.6%
CHICAGO—United Artists, 1st week	128.8%
CHICAGO—United Artists, 2nd week	105.2%
CINCINNATI—RKO Albee	91.7%
CINCINNATI—Grand, MO 1st week	146.3%
CLEVELAND—Loew's State	127.4%
INDIANAPOLIS—Loew's, 1st week (DB) Hollywood Sneak Preview (MGM)	114.7%
INDIANAPOLIS—Loew's, 2nd week (DB) Hollywood Sneak Preview (MGM)	86.0%
KANSAS CITY—Midland, 1st week (DB) U-Boat Prisoner (Col.)	101.1%
KANSAS CITY—Midland, 2nd week (DB) U-Boat Prisoner (Col.)	95.2%
LOS ANGELES—Carthay Circle	95.8%
LOS ANGELES—Chinese	93.3%
LOS ANGELES—Loew's State	106.3%
MINNEAPOLIS—Radio City	100.0%
MINNEAPOLIS—Century, MO 1st week	77.7%
NEW YORK—Astor, 1st week	126.6%
NEW YORK—Astor, 2nd week	109.5%
NEW YORK—Astor, 3rd week	107.5%
NEW YORK—Astor, 4th week	98.0%
NEW YORK—Astor, 5th week	90.0%
NEW YORK—Astor, 6th week	85.0%
NEW YORK—Astor, 7th week	70.1%
PHILADELPHIA—Stanley, 1st week	119.0%
PHILADELPHIA—Stanley, 2nd week	80.0%
PITTSBURGH—Stanley	86.2%
PITTSBURGH—Warner, MO 1st week	86.4%
PITTSBURGH—Warner, MO 2nd week	104.9%
PROVIDENCE—Loew's State, 1st week (DB) U-Boat Prisoner (Col.)	126.4%
PROVIDENCE—Loew's State, 2nd week (DB) U-Boat Prisoner (Col.)	95.3%
PROVIDENCE—Carlton, MO 1st week (DB) U-Boat Prisoner (Col.)	88.8%
SEATTLE—Fifth Ave.	88.2%
SEATTLE—Music Hall	120.0%
ST. LOUIS—Loew's State, 1st week	111.7%
ST. LOUIS—Loew's State, 2nd week	89.3%
ST. LOUIS—Orpheum, MO 1st week	105.6%
ST. LOUIS—Orpheum, MO 2nd week	101.4%
TORONTO—Uptown, 1st week	82.1%
TORONTO—Uptown, 2nd week	72.2%
TORONTO—Uptown, 3rd week	72.2%
WASHINGTON—Loew's Capitol, 1st week (SA) Vaudeville	122.7%
WASHINGTON—Loew's Capitol, 2nd week (SA) Vaudeville	109.1%
WASHINGTON—Loew's Columbia, MO, 1st week	112.8%

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DRAGON SEED (MGM)

Intermediate Reports:

Total Gross Tabulated	$1,066,100
Comparative Average Gross	905,500
Over-all Performance	117.7%

BALTIMORE—Century, 1st week	171.6%
BALTIMORE—Century, 2nd week	98.2%
BUFFALO—Great Lakes, 1st week	138.3%
BUFFALO—Great Lakes, 2nd week	103.4%
CINCINNATI—RKO Capitol, 1st week	154.6%
CINCINNATI—RKO Capitol, 2nd week	103.0%
KANSAS CITY—Midland, 1st week	153.3%
KANSAS CITY—Midland, 2nd week	116.5%
LOS ANGELES—Egyptian, 1st week	168.1%
LOS ANGELES—Egyptian, 2nd week	131.8%
LOS ANGELES—Los Angeles, 1st week	189.6%
LOS ANGELES—Los Angeles, 2nd week	183.9%
LOS ANGELES—Ritz, 1st week	156.2%
LOS ANGELES—Ritz, 2nd week	122.8%
MINNEAPOLIS—State	145.4%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	111.0%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	110.9%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	110.9%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	110.9%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	111.0%
PHILADELPHIA—Boyd, 1st week	123.7%
PHILADELPHIA—Boyd, 2nd week	110.1%
PHILADELPHIA—Boyd, 3rd week	110.1%
PHILADELPHIA—Boyd, 4th week	82.8%
PROVIDENCE—State	104.0%
ST. LOUIS—Loew's State, 1st week	128.4%
ST. LOUIS—Loew's State, 2nd week	124.5%
WASHINGTON—Loew's Palace	117.3%

Selznick Film to Play 33 Loew Units This Month

David O. Selznick's current United Artists release, "Since You Went Away," now in its eighth week at the New York Capitol theatre, has been booked for September engagements in 33 key Loew theatres throughout the country, Carl Leserman, United Artists' general sales manager, has announced.

September 14, the film will start engagements in Loew theatres in the following cities: Nashville, Dayton, Toledo, St. Louis, Baltimore, Norfolk, Richmond, Washington, Bridgeport, Hartford, New Haven and Norwich. The following week the picture opens in Atlanta, Providence, Columbus, Houston, Louisville, Kansas City, Wilmington and Memphis.

Later during the month it will play Loew theatres in Rochester, Syracuse, Cleveland, Canton, Akron, Evansville, New Orleans, Buffalo, Harrisburg, Reading, Boston, Pittsburgh and Indianapolis. Other engagements, in addition to Loew's, include runs in Atlantic City, New Brunswick, Stamford and Cincinnati.

20th-Fox to Hold 1944-45 Pricing Sessions

Twentieth Century-Fox exchanges will start pricing sessions for the 1944-45 season soon, William J. Kupper, general sales manager, said last week. Sales managers, branch managers and salesmen will participate. Rentals will be based on the pictures' ability to gross as determined by first runs in both circuits and independent houses representing a cross section of the country. The analyses upon which these rentals are based have been helpful in decreasing exhibitors' demands for adjustments, it is said.

Prendergast Retires; Helped Perfect Eastman Films

M. V. Prendergast, who helped perfect Eastman Kodak film, ended 30 years of service with the organization when he retired September 1. Mr. Prendergast was noted for his experimental work with films and in the installation of tube machines for processing films.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Ingenuity in Contests

The manager of the Capitol theatre in Clarksville, Tenn., forwards a unique promotion to this department, but he has modestly refrained from including his name.

This showman has devised an election contest which is promoted in his regular newspaper ads. Besides offering newspaper subscribers an interesting diversion, he is assuring attention to his current screen attractions which share space on the ballot.

Contestants are invited to predict the outcome of the Presidential election. The ballot presents the names of the states with space provided in which the entrant marks his choice.

Thirty-day passes are offered to the 10 entrants who come closest to the election results.

The contest may appeal to newspaper editors.

Where space or other restrictions hamper newspaper cooperation, the manager could perhaps promote a local merchant as sponsor, with War Bonds offered as additional prizes.

A herald or similar instrument can be equally effective for neighborhood or subsequent run theatres which do not normally use newspaper space.

△ △ △

Back-To-School Activities

Next week is the beginning of the nationwide back-to-school movement.

It is probable that for a week or two decreased grosses will reflect the trend arising from the parents' problem of supplying new clothes and related necessities.

Money thus diverted ordinarily affects the family's entertainment budget. Additionally, the children are absorbed in their new setting, their books and the readjustment from vacation privileges.

But after a week or two, the children's appetites for movies will return along with the need for amusement on weekends.

The experienced showman will then be ready, offering all the well-practised inducements to attract the juvenile patronage. Serials, one of the oldest forms of lure for the kiddies, continue in the van of the promotions. Added comedies, cartoon festivals or a heavy western feature will also contribute to the matinee grosses.

In other localities, free school supplies, games or novelties will be the bait. The offer of free comic books has helped the kiddie trade in some areas.

Whatever the method, there is no doubt that the effort to establish and maintain the children patronage is one of the more important tasks of the manager.

Regardless of how troublesome they may be, the youngsters are our patrons of tomorrow and the cultivation of their patronage today is important.

Any program which meets with the general approval of the youngsters means just that many word-of-mouth boosters are unleashed after the performance.

While the showman is building up his weekend kiddie trade, it might also be well for him to consider the necessity of recapturing the patronage of the adults who annually go to the outdoors for summer recreation.

People are apt to be susceptible to a "New Show Season" exploitation campaign.

If they can be induced to attend once or twice in this critical month, it is highly probably that they may develop into habitual patrons. If the theatre atmosphere is clean and inviting and the theatre staff is conscious and considerate of his wants, the patron has inducement to return, regularly.

△ △ △

Waugh Issues "Life" Pass

Eldon Roark, local news columnist for the *Press-Scimitar* in Memphis, Tenn., recently reported that he had discovered the oldest movie fan in the city.

Mr. Roark informed his readers that "Sylvester Mack Harris, 93-year old negro spends every afternoon in the balcony of the Warner theatre because it is such a comfortable place to sit and because he likes to see a picture over and over again and study it."

When Howard Waugh, zone manager for Warner theatres read the article he was impressed. Besides his appreciation for the fine plug, the theatre executive has a tender heart and free space is valuable in Memphis.

A few days later, Mr. Roark reported in his column that Mr. Waugh was so touched that he issued a pass to the aged negro—"not for just a day—not for just a week—not for just a year, but for life!"

△ △ △

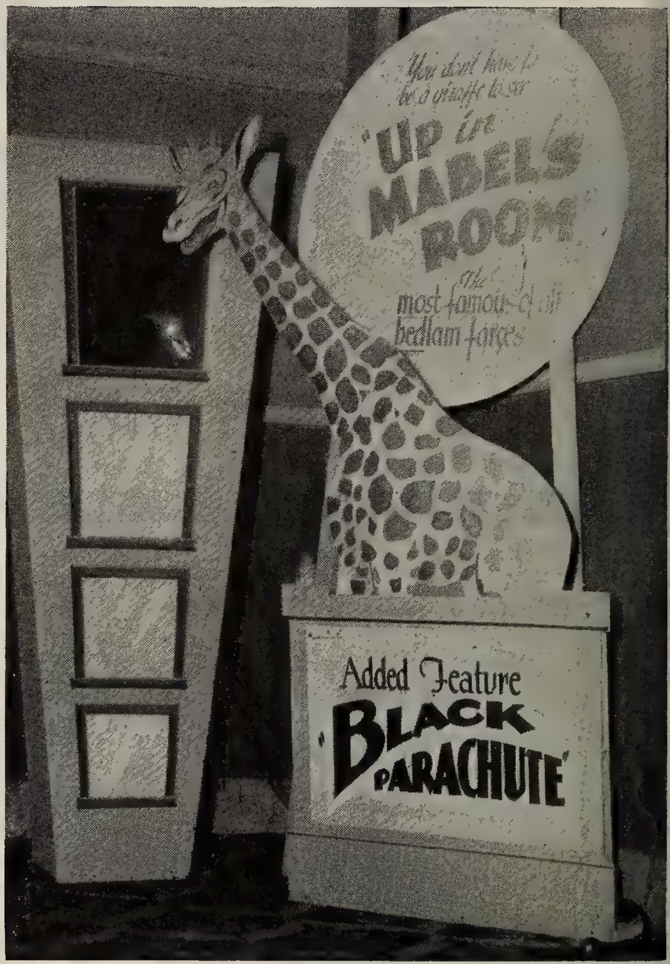
The other day an honorably discharged soldier asked for the manager of RKO Proctor's in Newark (Harry Weiss) and said he owed him $13. It appears that previous to the war he used to go into the theatre, see the show, and then ask for a refund. After going through everything that he did in the war, he decided to "turn honest" and figured he owed him $13, and wanted to pay it.

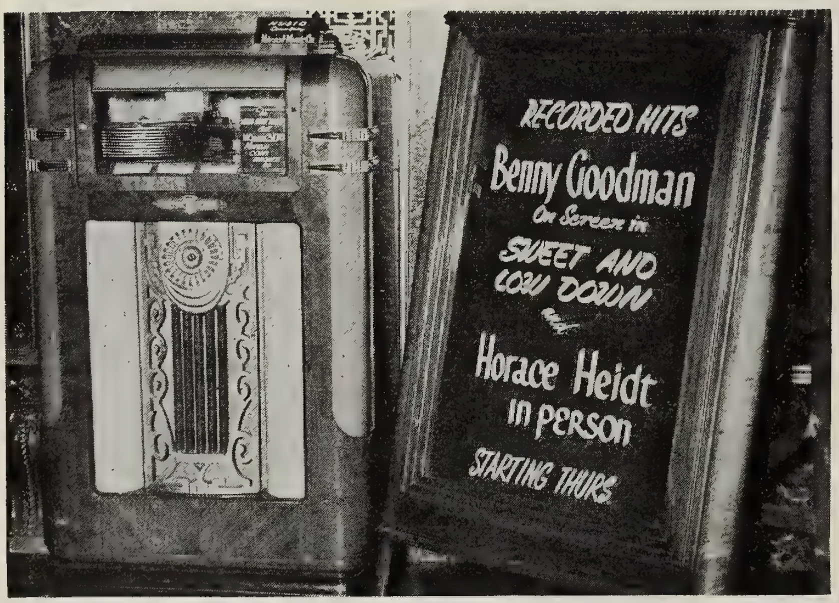
—CHESTER FRIEDMAN

BALLYHOOS AND ANIMATION

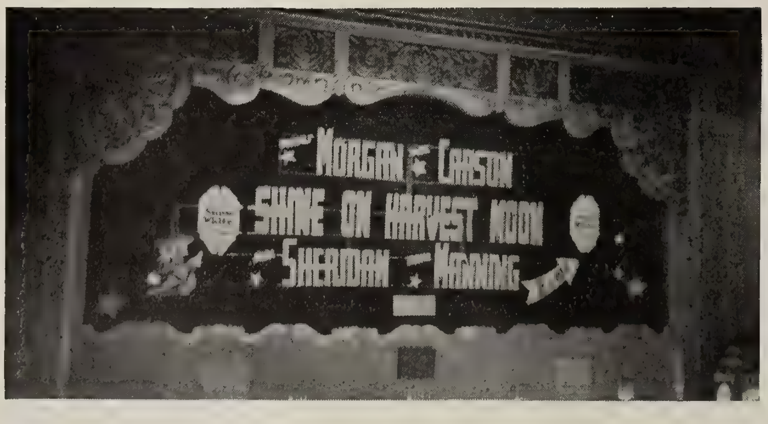
THE LAUGH HIT!
CE UPON
TIME
GRANT
LOEW'S STATE

Left, Rex Williams, former manager of Loew's State, St. Louis, had this gagged-up ballyhooman distributing posies to plug "Once Upon a Time" before leaving for his new assignment as national exploitation director for United Artists. At right, John S. Kurk, Regent theatre manager, Sudbury, Ont., ingeniously arranged this giraffe's neck and head to bob up and down in front of "Mabel's Room".

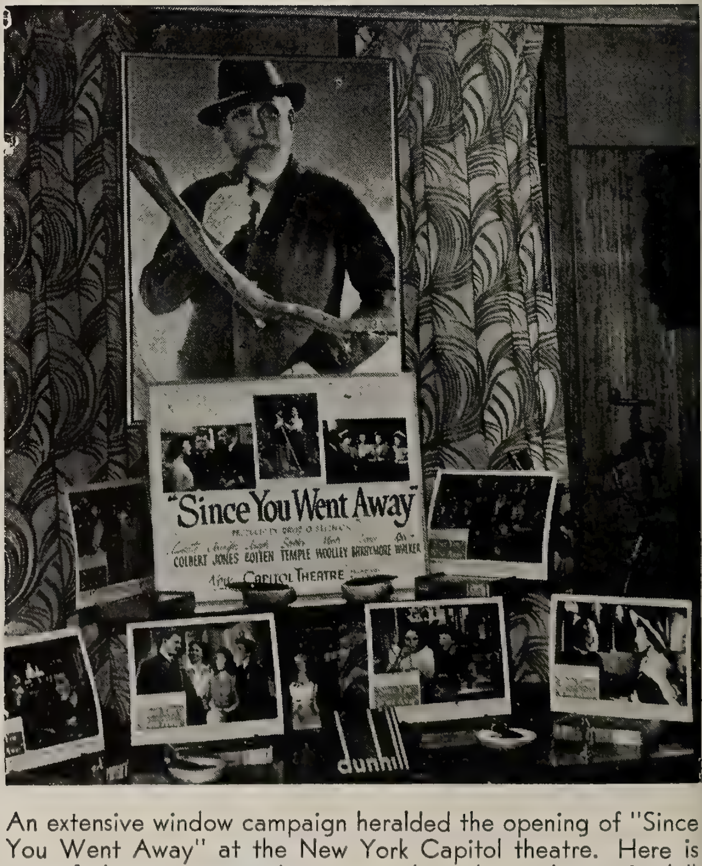

You don't have to be a giraffe to see
"Up in MABEL'S ROOM"
the most famous of all bedlam farces
Added Feature
'BLACK PARACHUTE'


RECORDED HITS
Benny Goodman
On Screen in
SWEET AND LOW DOWN
and
Horace Heidt
IN PERSON
STARTING THURS.

Hank Shields, ad head for Loew's, Washington, D. C., borrowed a juke box to plug Horace Heidt's records in connection with his appearance at the Capitol theatre.


MORGAN
CARSON
SHINE ON HARVEST MOON
SHERIDAN
MANNING
Snow White

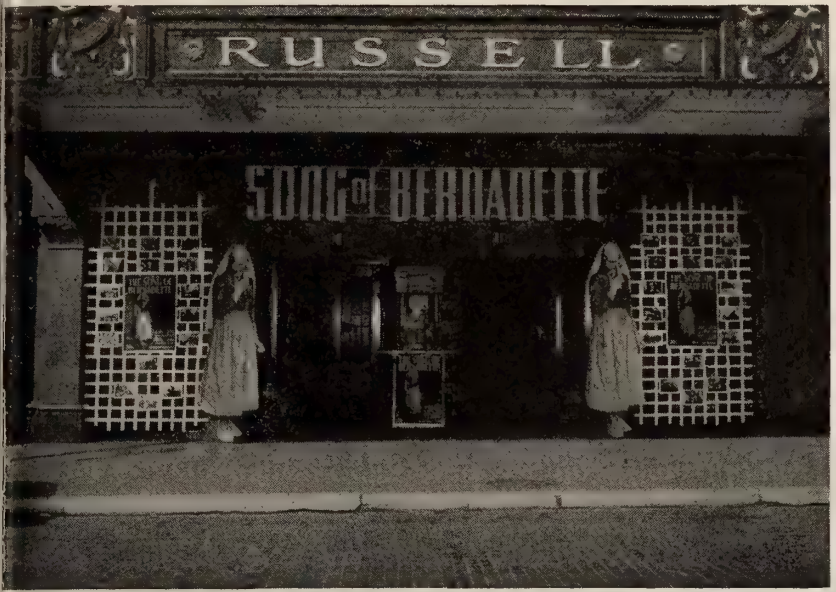
Manager Lige Brien erected this mammoth display over the entrance doors of the Enright in Pittsburgh. Dopey cutout for second feature had transparent lamp with flasher arrangement.


"Since You Went Away"
COLBERT JONES COTTEN TEMPLE WOOLLEY BARRYMORE WALKER
CAPITOL THEATRE
dunhill

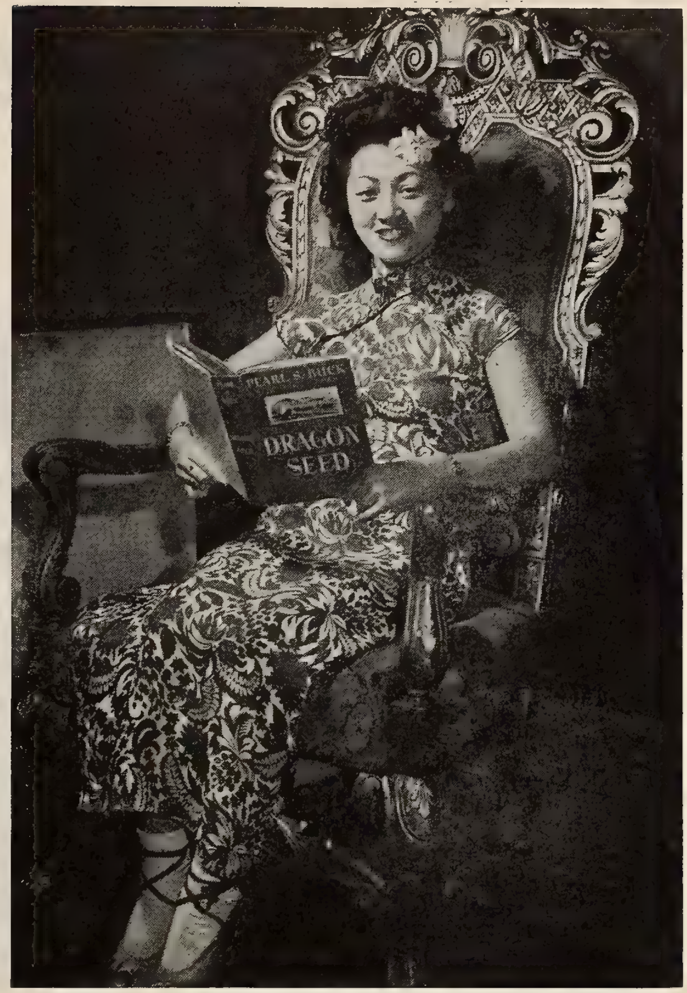
An extensive window campaign heralded the opening of "Since You Went Away" at the New York Capitol theatre. Here is one of the attractive plugs secured in the exclusive Dunhill store on Fifth Ave.

THEATRE FRONTS AND LOBBIES

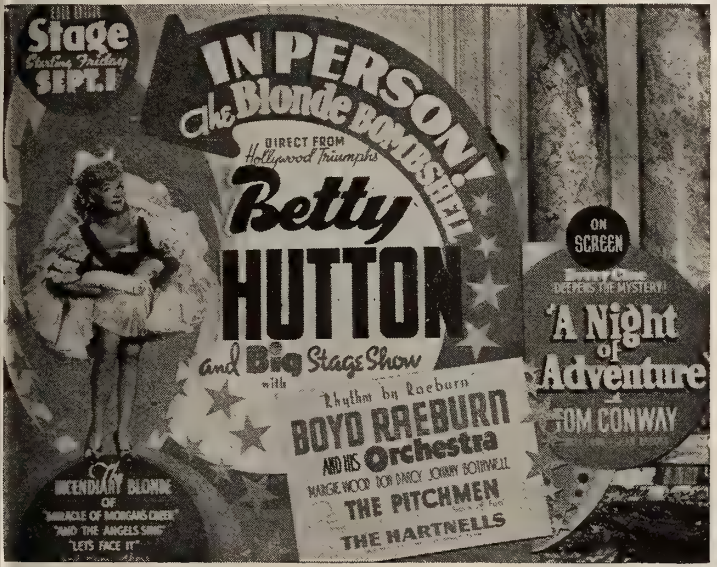
offer theatremen opportunity to engage their creative talents. Herewith are reproduced some of the late efforts of Round Tablers.


RUSSELL
SONG of BERNADETTE

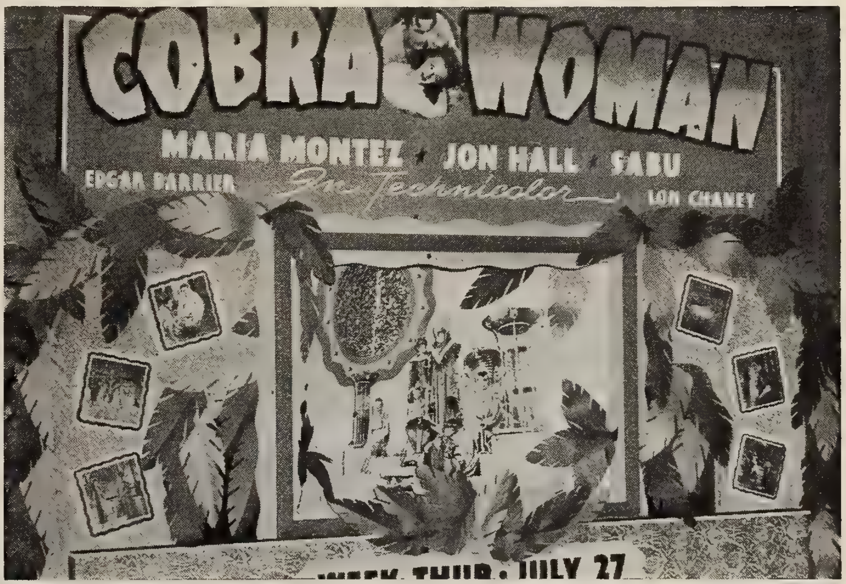
Tom Donahue's simple and attractive front on "Bernadette" at the Russel theatre, Maysville, Ky.


PEARL S. BUCK
DRAGON SEED

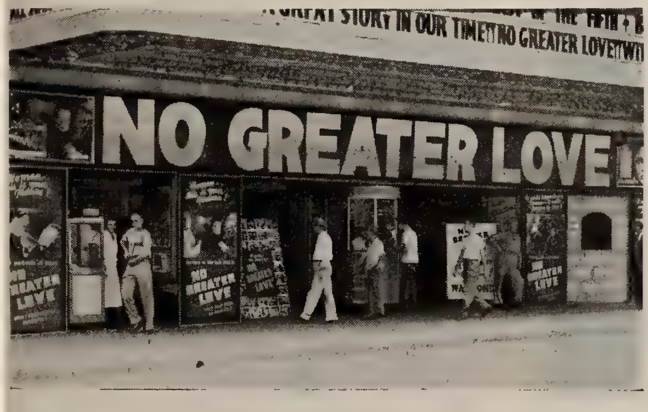
This mandarin girl seated in the lobby of the Ohio theatre, Columbus, proved an effective teaser for Bill Elder.


Stage
Starting Friday
SEPT. 1
IN PERSON!
The Blonde Bombshell
DIRECT FROM
Hollywood Triumphs
Betty
HUTTON
and Big Stage Show
with
Rhythm by Raeburn
BOYD RAEBURN
AND HIS Orchestra
MARGIE WOOD BOB DARCY JOHNNY BOTHWELL
THE PITCHMEN
THE HARTNELLS
The
INCENDIARY BLONDE
OF
"MIRACLE OF MORGAN'S CREEK"
"AND THE ANGELS SING"
"LET'S FACE IT"
ON
SCREEN
DEEPENS THE MYSTERY!
'A Night of Adventure'
TOM CONWAY

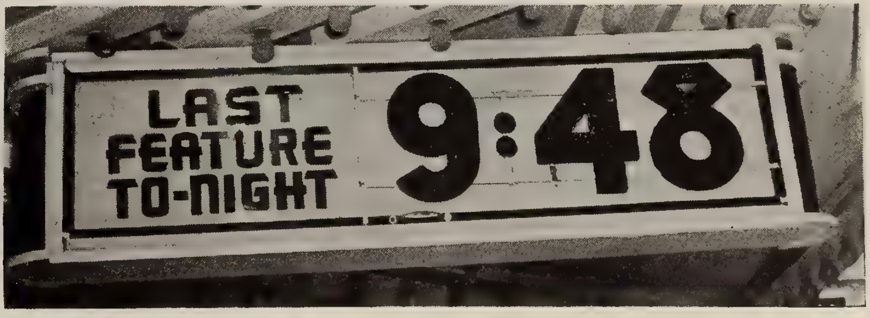
Manager Lou Mayer's eye-arresting lobby display announcing the engagement of Betty Hutton, in person, at the RKO Palace, Cleveland.


COBRA WOMAN
MARIA MONTEZ · JON HALL · SABU
EDGAR BARRIER
In Technicolor
LON CHANEY
WEEK THUR. JULY 27

Publicity manager Joe Estes and artist Henry Bergman designed this setpiece at the Aztec, San Antonio. The display was animated.


GREAT STORY IN OUR TIME!!! NO GREATER LOVE!!!
NO GREATER LOVE

Louie Charninsky's latest home-made front at the Rialto theatre, Dallas. Louie's work has that real professional touch.


LAST
FEATURE
TO-NIGHT
9:48

Carl Egan, Palace, Calgary, Alberta, built this unique "marquee stretcher" to plug his last feature starting time.

Exploiting the New Films

How the recent pictures are being sold a
the first run and pre-release date showing

I LOVE A SOLDIER

Climaxing a five-day publicity and exploitation campaign, "I Love a Soldier," had its world premiere showing at the Fox theatre, San Francisco, with patriotic ceremonies on the stage.

Sonny Tufts, co-star of the film and actress Marjorie Reynolds made personal appearances at the theatre in conjunction with a Red Cross demonstration for blood donors on opening night.

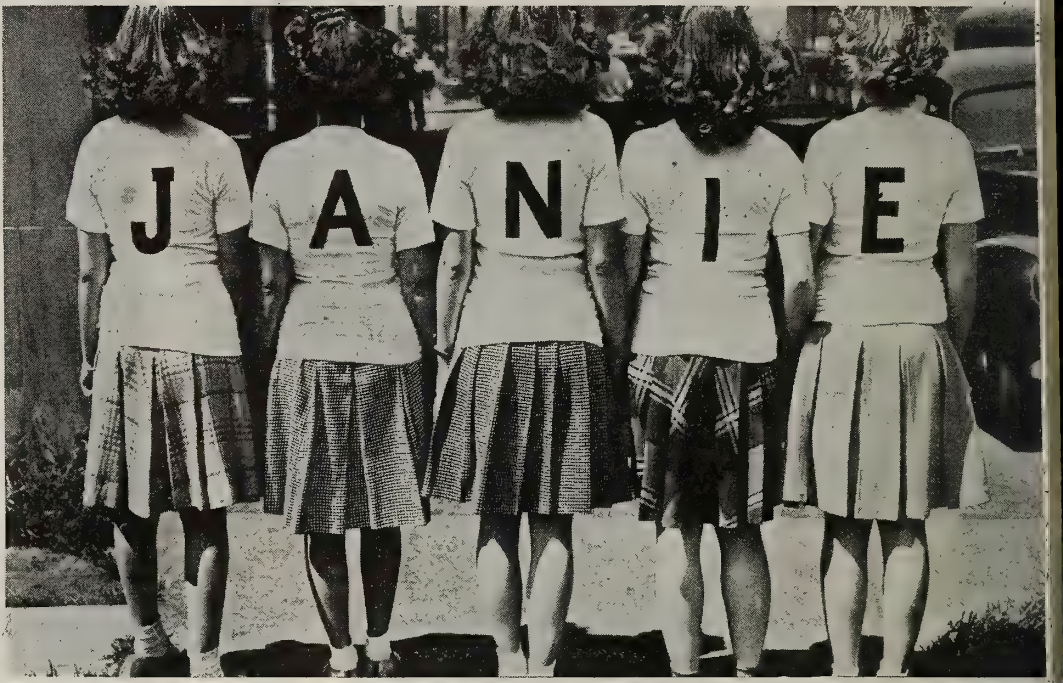
Searchlights and street decorations set the stage in front of the theatre for the arrival of the stars and invited guests.

The publicity campaign began several days previous to the opening when the "People Are Funny" network show came to San Francisco and broadcast from the studios of KGO. The movie stars were guests and appeared on the program after having been previously interviewed by local press and wire service representatives.

The Hollywood stars made appearances before 90,000 shipyard workers during a noonday lunch period, at the local Stage Door Canteen and as special guests on the Ivan Paul broadcast from KJBS.

Numerous other promotions involving the appearance of the stars were covered by the press including the christening of a cable car which was named "Blood Donor Special" by Miss Reynolds.

The publicity campaign was handled by Lew Lewellen, director of special events and Ralph Ravenscroft, district advertising representative for Paramount.



This effective street ballyhoo was part of the campaign devised by Knox Strachan, Warner theatre ad head in Cleveland, for "Janie" engagement at the Hippodrome theatre. Girls walked downtown section with letters scrambled, then formed to spell out title.

MUSIC IN MANHATTAN

A comprehensive advertising campaign heralded the world premiere of "Music in Manhattan" at the RKO Capitol theatre in Trenton, N. J. Manager Henry Josephic of the Capitol, publicist William Kane and Arthur Pierce, manager of the Palace theatre collaborated on the campaign.

General manager James M. Brennan of the circuit, who is well known locally, gave added support to the film by way of personal endorsement carried in display advertising.

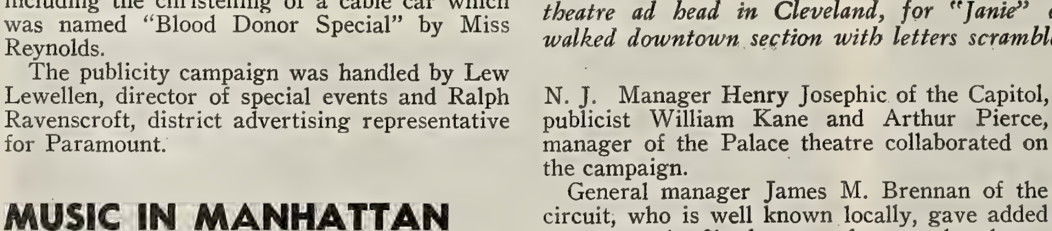
All seven of the circuit theatres in the section showed trailers on the premiere as well as 40 by 60 announcement cards which were displayed in the lobbies well in advance. Cashiers at each of these houses plugged the picture additionally when answering phone calls.

A record number of press stories and art breaks were obtained and radio spot announcements were used over WTTM for a week in advance and current with the picture's engagement.

The Trenton Chamber of Commerce sent out letters to all its members urging them to cooperate in making the premiere a civic event. As a result, numerous window displays were arranged with merchants who ordinarily would not be tempted.

The local news delivery fleet of trucks were bannered on both sides with copy calling attention to the premiere; 200 miniature with 200 jumbo window cards were distributed about town and 2,000 autographed photos of Phillip Terry, star of the film, were handed out to women at the opening matinee.

A penny guessing contest was arranged in the window of the United Drug store which attracted a good deal of attention from passersby. For a street ballyhoo, a three-sheet was mounted and cut up as a jig-saw puzzle which two ushers assembled at busy street intersections.



This novel display panel was created for the premiere of "I Love a Soldier" at the Fox theatre, San Francisco. The blow-ups show a cable car depicted in the film and star cutouts.

Gates Sidewalk A-Board Proves Attractor

Scooping the Axis, as he puts it, Arnold Gates at Loew's Stillian theatre in Cleveland used a very effective A-Board on his hold-over which attracted considerable attention. The board which was planted on the sidewalk in front of the house read: "We surrender unconditionally to the demands of Cleveland. 'The Hours Before Dawn' Held Over," etc.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view f the distributors' exploiteers about the selling points and special merit of these pictures.]

GREENWICH VILLAGE (Twentieth Century-ox): Carmen Miranda is your "open sesame" or promotions and tie-ups with women's shoe hops, jewelry stores and department stores, nd the editor of your women's page may elcome the novel touch Miss Miranda can dd to his articles on styles and personalities.

You might arrange an impersonation con-est of Carmen on your stage for opening ight, with local contestants, and prizes.

The locale of the film in New York's famous Village" suggests an outdoor exhibit near he theatre or some other prominent down-own location of the works of local artists. Offer prizes for winners or possibly tie in with n artists' supply house to make awards. chools also offer opportunity for contests ith art classes.

Miranda's recordings can be featured on adio programs; get after the juke box plugs, nd set those music tie-ups in windows, co-op ds, etc.

The distributor is supplying free post cards om Jack Dempsey's Great Northern Hotel ith message imprint on the picture to those howmen who submit dates to Press Book ditor, Twentieth Century-Fox, 444 West 56th treet, New York 20, N. Y. These cards can be addressed at the theatre, stamps affixed, and returned to New York where they will be mailed to your patrons.

THE GREAT MOMENT (Paramount): You have a good cast and Preston Sturges, the director, to advertise here. Title is highly exploitable. Try for a contest in the local newspaper along quiz lines, "What was the Greatest Moment in history?" Or perhaps a guessing contest on when the war will end, "Can you name the Great Moment when peace will come?"

Place a women in the lobby, seated on a rocking chair, either knitting or reading, with a teaser card nearby, "I'm waiting for 'The Big Moment', here starting, etc."

A neat promotion would be a revival of the old "Queen for a Day" device, with an elimination contest, to select a war worker to have "her Great Moment". Merchant co-ops will provide clothes, visit to night clubs, etc. A serviceman can also be selected as her escort.

The title also lends itself to full-page co-op ads and window promotions. Street ballyhoo suggests the "inquiring photographer" stunt built around the question, "What was the Greatest Moment in your romantic life?"

Eerie Copy Sells Film For Adams

Elmer Adams, Jr., at the Yucca theatre, Midand, Tex., in advance of "The Return of the Vampire" used several teasers in the lobby of his theatre in advance. These were all placed n spots that were sure to be seen. The copy read: "You'll shudder . . . Scream, but you'll ove it. Don't miss," etc. A pair of false teeth were placed on a table with card alongside arrying copy "These teeth are still unclaimed. They were lost during the engagement of a horror show. See," etc. Spot announcements were landed, all of which were backed by spook music. For lobby attention, Adams used a arge display composed of stills with large cutouts of Lugosi.

On "Higher and Higher" Elmer ran one of his ads upside down with copy: "Ladies, this d is upside down, but when you hear and see 'Higher and Higher' this is how you will see objects for days later." At no cost, special plugs were garnered on two musical quiz programs and local juke boxes were appropriately sniped. The Record Shop came through with a nice display of art with copy: "You will find the latest Sinatra hits in our complete record stock. See," etc., etc.

Salmans Promotes Co-op Ad From Local Florist

In advance of "Mr. Skeffington" at the Sixth Street theatre in Coshocton, Ohio, James Salmans promoted the Kiefer Florist Shop for a large ad. Copy at the top which featured a cut of a box of roses read: "A beautiful tribute to a wonderful picture. Beautiful red roses to be given away to the first 50 women entering the theatre Sunday afternoon."

The entire bottom of the ad was devoted to picture title, playdates and a good size cut of Bette Davis.

Bunchez Lands Newspaper Breaks On Stars' Personal Appearance

When Jennifer Jones and Anita Colby made a recent personal appearance in Baltimore, ahead of the opening of "Since You Went Away," Gertrude Bunchez at Loew's Century called the papers and arranged to have reporters meet the stars at the station where they were interviewed. A press party was arranged at which Paul Patterson, publisher of the *Baltimore Sun,* papers' critics, reporters and photographers were present, in addition to Mr. Vaughn, AP representative, radio station executives and women radio commenators.

The luncheon and interviews resulted in plugs for the picture, theatre and playdates and also featured a photo of Mr. Patterson with Miss Jones and Miss Colby.

Samartano Invites Ace To See "White Cliffs"

Joe Samartano at Loew's State, Providence, for his date on "White Cliffs of Dover," invited local boy, Capt. John Godfrey, ace flier with Capt. Gentile, to attend the opening. Photos were taken of Capt. Godfrey with his family purchasing a Bond at the booth in the lobby.

Strong Publicity For "Sensations"

Sensations of 1945
Eleanor Powell
Dennis O'Keefe
W. C. Fields
Woody Herman
Cab Calloway
And Their Orchestras

One of the numerous window displays promoted by Ted Teschner in advance of his engagement of "Sensations of 1945" at Loew's Esquire theatre, Toledo, Ohio.

Ted Teschner secured a raft of newspaper breaks in advance of his date on "Sensations of 1945" at Loew's Esquire, Toledo, among which was an outstanding story with art on Woody Herman and also art on the Sobel feature "Did You Know That," which were featured one week prior in the Toledo *Union Journal.* A story and two-column still of Eleanor Powell and Dennis O'Keefe were had in the Toledo *Times;* story break giving good coverage to the cast and production appeared two days ahead in the *Blade* and announcements of the production were prominently mentioned in the *Times* day before opening.

Radio coverage included 21 paid spot announcements over WSPD, 37 paid announcements on WTOL and three special broadcasts gratis of 15 minutes each playing Woody Herman and Cab Calloway recordings with picture and playdate plugs. Ted also promoted gratis six radio musical programs with LaSalle and Koch, department store with the store distributing the "hepster's" dictionary gratis in their music department.

Numerous window displays were promoted with stills and 40 by 60 posters prominently displayed; 8,000 heralds using the jitterbug dance mat were distributed in war plants, 1,000 heralds in parked cars in circus grounds, 150 one-sheet posters one week ahead were placed at all war plants and the fleet of Buckeye *News* trucks carried banners on the opening of the picture.

Saunders Holds Swing Contest As a Annual Event

For the fourth consecutive year, Matt Saunders at Loew's Poli theatre, Bridgeport, Conn., recently completed his annual swing band contest. The competition between local bands is very keen and means much at the box office. Saunders landed two newspaper breaks consisting of five columns of art together with story.

Every once in a while Saunders likes to run a special story in the newspaper glamorizing one of his employees. Recently Matt landed a whole column from Edward Shugrue of the Bridgeport *Sunday Post* which was devoted entirely to Edward Lavery, one of the theatre's projectionists.

SHOWMEN PERSONALS

In New Posts: John McDaniel, Tennessee, Johnson City, Tenn. Richard A. Moore, Casino and Chieftain, Sac City, Ia. Al Perrez, Rhodes, Chicago, Ill. R. E. Pettis, State Lake, Chicago. Andy Anderson, RKO Los Angeles city manager. Carl Koberness, Riviera, Tonowanda, N. Y. Arthur Boldt, Century, Buffalo, N. Y.

Junior Showmen: Charles B. Jr., to Mr. & Mrs. Charles B. Moss. The proud father is managing director of the New York Criterion theatre.

Happy Birthday: Robert J. Rydeen, Budd Guttmann, J. Alan Peters, Perry Reaves, Ben V. Blackmon, Clifford H. Reid, Frank Boucher, Leonard C. Herbert, William C. Miller, Harold Turner, Robert Duberstein, J. Sidney Grill, Clifford Mowry, Herbert Graefe, Mike Guttman, Wesley R. Griffith, Vincent O'Leary, Paul J. Montavon, Charles Brown, W. H. Hall, L. O. Daniel.

Irvin A. Moffitt, Harry Sayer, George E. Livingston, Samuel Stephanian, Thomas R. King, Robert Menches, Harry Beencken, Al Bartolot, R. H. Hightower, Jimmie L. Redmond, John L. Link, Jerome Greenbaum, Maurice Crew, Ralph L. Trathen, William Truesdell, Leo Haify, H. B. McFarling, Reid L. Crow, Joseph Feldman, John Mier.

James Nicholson, Paul Schoonmaker, Ramos Defontaine, Thomas Shannon, J. H. Berlinger, William Bowers, G. O. Romine, Edmund B. Noonan, Leonard Goldberg, Leroy Boudreau, Irving Levine, Martin Simpson, Harold Goldman, Jarrell Rhea, Gordon Bason, Robert O. Robison, Albert Cormier, Jack Huwig, Whit Thornton, A. C. Buchanon, Harry Sanders, George Aurelius, W. A. Gallemore, Norman Cohen, Dozier E. Roberts.

Ties "Hargrove" With Local USO

Ira Crain, of the Capitol, Sioux City, Ia., offers the promotion he carried out for "Pvt. Hargrove."

Crain worked out a plan with John McEwen, director of the Sioux City USO canteen that called for the USO selecting 25 hostesses who had shown the best attendance record during the past month. These girls got 25 blind dates from the army air base at Sioux City, with the dates arranged by the air base service officer and the names submitted in advance by USO.

Hostesses and G.I.'s met at USO at 7 p.m. two days before the picture opened. The group then went in body to the theatre as guests. Radio Station KTRI conducted brief interviews from in front of the theatre. A special section was roped off in the theatre for the party.

Air Base and USO Cooperate

Ten days previous one-sheets on the party were displayed at the USO and the air base and the USO director arranged for newspaper publicity.

In addition, the American Legion post staged an "Honor-the-Draftee" supper party at clubrooms, followed by a theatre party as guests of the theatre to see "Private Hargrove." The guest list was supplied from the list of Sioux City inductees for the month. The Legion sent out the invitations, arranged for the publicity.

Stickles Has Novel Street Ballyhoo on "Up in Arms"

Mollie Stickles, manager of the Palace, Meriden, Conn., focused attention to her theatre during the engagement of "Up in Arms" through use of a unique street ballyhoo.

An usher costumed as an Indian paraded the streets with a banner carrying appropriate tie-in copy. Mollie also mounted a cutout of the Goldwyn girls and Danny Kaye and cut out the star's face. Patrons were invited to pose behind the display and have their pictures taken. Several of these were later displayed in the lobby and those who were pictured were given free admission tickets.

Several attractive window displays were arranged featuring full length cutouts of the stars and stills from the pictures and theatre credits.

Peffley Capitalizes on Local Interest

Learning that Renny McEvoy, featured player in "The Story of Dr. Wassell" was a former resident of Fremont, Ohio, manager Dick Peffley of the Paramount theatre there, built has campaign on the picture around this fact.

Former teachers, friends and employers of the star were invited to a prevue of the attraction in addition to officers of the Navy Mothers Club from Fremont and surrounding towns. Officers of the county medical association and the local Red Cross chapter also attended and the press devoted write-ups to the occasion.

Personnel of the Navy Mothers Club manned the War Bond Booth and distributed literature titled "Salute to the Doctors." Additional newspaper space was taken to advertise the film and a local baker sponsored a co-op ad with prominent picture and theatre mention. Window cards and special lobby displays rounded out the campaign.

Colantuono's Bond Booth

For his Free Movie Day, in conjunction with the OWI feature "Attack," Lou Colantuano at the Stanton theatre, Philadelphia, moved his Bond Booth outside on the sidewalk. The booth itself in the form of a giant base drum carried War Loan copy and was manned at all times by Navy Nurses and a Coast Guard man.

Cohen Promotes Sinatra Contest

Manager Lou Cohen, Loew's Poli, with full co-operation of radio station WTHT, Ha ford, Conn., organized a "Frank Sinatra Sir ing Contest" on his stage to plug "S Lively."

In advance of the contest date, the *Hartf Times* carried a series of photos depicting technique used so successfully by "the Voic for the benefit of the local contestants. All a plicants were tested in preliminaries held Thursday and Friday in advance of the cc test at radio station WTHT.

The winner received a $25 War Bond fr Loew's Poli theatre and an opportunity to si on the radio.

Plants Window and Counter Displa

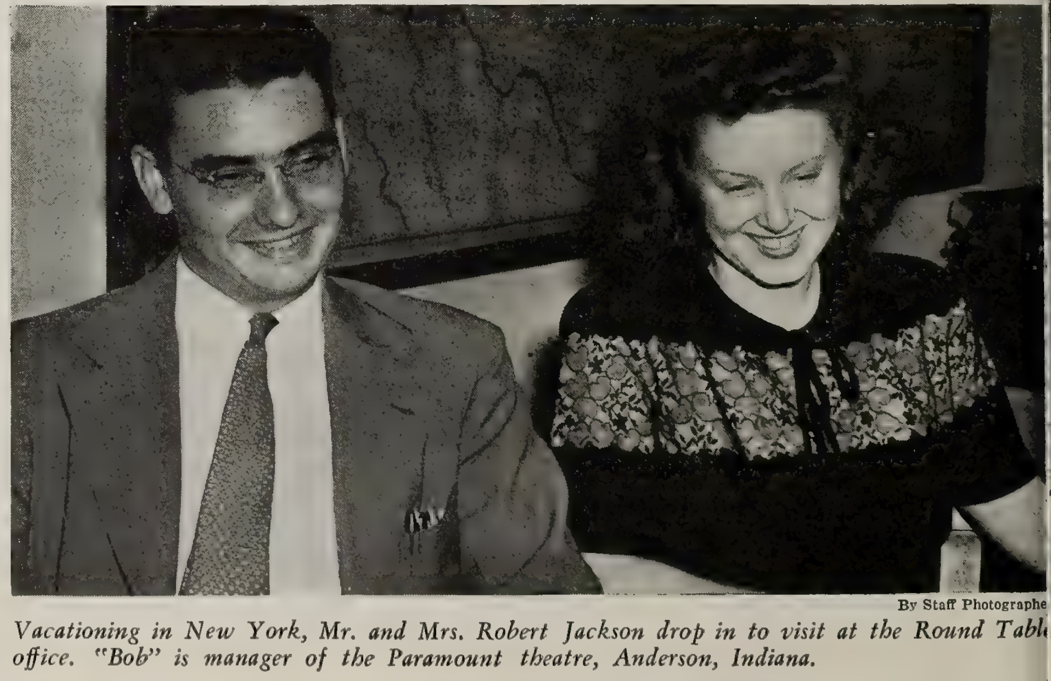
As additional plugs for this film, manag Cohen planted window and counter displays a city-wide coverage of leading music pu lishers and record dealers, with full Loev Poli theatre credits. Also, he promoted beau salon co-op ads featuring Gloria DeHaven the local newspapers.

As a special stunt to publicize "Wing and Prayer," Cohen arranged with the proprieto of three leading shooting galleries in the ci to award guest tickets for the film's showi at his theatre to patrons making the highe scores on the shooting machines. Extensi posters, with appropriate theatre copy, and st displays, were landed at these amusement ce ters and the stunt hit the bull's eye with bo office returns.

King Contacts Friends Of Dr. Wassell

C. B. King, manager of the Ritz theatre McGehee, Ark., travelled five miles to the tow of Tiller interviewing former acquaintanc of Dr. Wassell and examining original pr scriptions of the famous country doctor i advance of his showing of the film, "Story c Dr. Wassell."

King arranged for window displays in th town and obtained good newspaper coverag which reflected in excellent business when th picture was shown.



By Staff Photographe

Vacationing in New York, Mr. and Mrs. Robert Jackson drop in to visit at the Round Tabl office. "Bob" is manager of the Paramount theatre, Anderson, Indiana.

ees Television s Adjunct to heatre Program

Members of the National Association of Broadsters, assembled at the Palmer House in Chigo for a four-day Executive War Conference st week, were told by T. A. M. Craven, veteran oadcaster of Station WOL, Washington, that e initial expense of carrying television shows to e public would be carried by exhibitors who will esent television as an added attraction along ith film fare.

Also, last week, from London, came the forecast the British Institute of Radio Engineers that ortly after the war television would be extended ross the Atlantic to the American coast, with ograms in color for American theatres.

Mr. Craven, in Chicago, said that until telesion networks were developed and their services ailable to sponsors, the theatre seemed to be the gical outlet for an expensive television broadst. He warned the NAB to be prepared to face ch a condition, otherwise "others will," meaning e exhibitor already in business.

Another of the several speakers at the conferce was Thomas F. Joyce, executive of the Radio orporation of America, who viewed television as possibility for 50 million people throughout the untry within 18 months to two years after the ar, rather than the three to four years originally timated by RCA. He said that the license applitions now on file had increased from seven to 63 the past 10 months.

Charles Francis Coe, general counsel for the otion Picture Producers and Distributors of merica, represented the film industry at the conrence, and in a talk on public relations, welmed television "as a new feature in the vast dustry of entertainment and education. I think," said, "that I am safe in saying that if television to bring about a wedding between certain moon picture and radio functions, each can be a oud and happy spouse."

lan Canadian Studios for roduction of Features

Dual companies have been organized in New ork and Toronto for the purpose of building udios for the production of features in Canada. ollywood Pictures Corporation, headed by Jack oldberg, with Ira Simmons as coast representave, will handle releases in U. S., while the Canaan company, organized as Trans-Canada Picres, Ltd., will be the directive force over producon and distribution in Canada. James Cowan, irector of Editorial Services, Ltd., is in charge Trans-Canada. A deal is pending for J. Arthur ank to handle the product in England.

The companies announce that their first producon, to be started next month, will be "Sick River eart."

The plan for the studios involves taking over everal of the large buildings at the Toronto Exosition grounds that have been closed for the uration.

ndependent Loop Theatres rofit from Long Runs

Independently-owned first run theatres in the hicago Loop are benefitting from the extended uns of new product in the affiliated Balaban and atz and RKO theatres, it is reported, with disributors, forced to find outlets for unsold product, urning to independents for playing time. United rtists, Columbia and Republic are among those oking for dates at such independent first runs as e Oriental, Woods and the Downtown.

8th Street Cinema Opens

The 48th Street Cinema, New York, reopened eptember 2 for the autumn season. It will feaure foreign and domestic films, new and old. eptember 9 the American premiere of "The oman Takes Command" was to be held.

NSS to Outline "Streamlined" Sales Policy at Meetings

The agenda of the three regional sales meetings scheduled this month by National Screen Service is headed by a disclosure of a new "streamlined" sales policy, while plans for 1944-45 and post-war promotion also will be outlined. The meetings are designed as a highlight of the "George Dembow Tribute" honoring the company's vice-president in charge of sales.

The new sales policy, Mr. Dembow explained, would give the exhibitor greater flexibility in the use of accessories, permitting concentration on a specific campaign on whichever days of the week an exhibitor wished to stress.

First of the sessions, attended by personnel from the east and southeast, was scheduled to be held at the Waldorf-Astoria Hotel, New York, September 8-10. Employees from the central, midwestern and southwestern exchanges will meet at the Blackstone Hotel, Chicago, September 15-17, with Herman Robbins, National Screen Service president, expected to be present at both meetings. The third and last meeting will take place at the Ambassador Hotel, Los Angeles, September 22-24.

Mailing "Janie" Brochure To Educational Groups

A 16-page discussion guide on "Janie" was mailed by Warners this week to public service, educational and institutional groups throughout the country coincident with the general release of the film. The brochure, prepared by the Warner educational bureau, contains articles by educators as well as stills from the picture and suggestions for promotional activity.

"Wilson" Alters House Policy

The policy at the RKO Palace theatre, Cleveland, will be altered for the first time when "Wilson" opens a three-week engagement September 15. Because the Palace is a vaudeville-film house, it has always maintained a weekly change policy.

Open "Wilson" in Washington and San Francisco

The Twentieth Century-Fox picture, "Wilson" opened Tuesday night at the Warfield theatre in San Francisco before an audience of social and political leaders, top ranking officers of the armed services, and film executives and stars. Thursday, with much the same background, the picture opened at Washington, D. C., at Loew's Capitol.

In Washington many Government officials were included among those viewing Darryl F. Zanuck's production.

The Washington guest list of more than 1,500 persons included 19 foreign ambassadors, 14 ministers, 35 Senators and 300 Representatives, well over a quorum in both houses of Congress. Mrs. Cordell Hull headed a group representing the Woodrow Wilson Birthplace Memorial Foundation of Staunton, Va. Also present were several Justices of the Supreme Court and most of the President's Cabinet.

Several prominent exhibitors of Maryland, Virginia and the District of Columbia were present, including Frank Boucher, Frank LaFalce, Sidney Lust, Harry Brown, Ben Caplan, Ed Fontaine, Sam Galanty, George Gill, Arthur Jackobson, Fred Klein, Gus Lynch, Hardy Meakin, John O'Leary, John Payette, Wade Pearson, Louis Rebnitzki, Roland Robbins, Nathan C. Rosen, Ivan Rosenbaum, Daniel Weinberg, Benjamin F. Young, Fred Kogod and Joseph Bernheimer.

The San Francisco opening was preceded by an extensive advertising and exploitation campaign, and the opening was photographed by Movietone News and newspaper photographers. The front of the theatre was entirely rebuilt to feature six-foot tall block letters outlined in neon and spelling "Wilson."

facts for planning small theatres

■ How should one go about planning a theatre of, say, 400 seats—to cost, say, $25,000? What would be the best seating arrangement? What would be the most efficient projection scheme? What kind of construction would be most economical? The budget limits resources for planning as well as constructing such a theatre, so the answers to these and other questions confronting the exhibitor contemplating erection of a small theatre after the war, will be presented, with basic floor plans and similar specifications, in a group of articles beginning in the next Better Theatres — with your next Herald. Additionally, this issue will provide —

an easy way to find picture size

■ Is the size of your screen image best? Charlie Shultz has cooked up a little gadget to give you the answer painlessly and pronto.

in the next

Better Theatres

Issue of September 16

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

MANAGER-OPERATOR 12 YEARS IN THEATRE business. Age 30. Married. Draft exempt. Will go anywhere. Prefer town over 10,000 population. BOX 1768, MOTION PICTURE HERALD.

THEATRE MANAGER, AGE 40, NOW EMPLOYED wants position managing independent group or circuit. Fifteen years experience buying, booking, advertising. Good references. Preferably Northwest or West. BOX 1767, MOTION PICTURE HERALD.

PROJECTIONIST HAD TRAINING OR WILL RENT, buy small town theatre. Give description. BOX 3664, Highland Park, Detroit, Mich.

PROJECTIONIST, EXPERIENCED, WANTS RElief work. Available at any time. Nassau and Suffolk county preferred. Phone, New York, exchange Republic 9-0679, or write BOX 1770, MOTION PICTURE HERALD.

EXHIBITOR'S OPPORTUNITY! YOUNG THEATRE manager, available to manage 3 or more theatres. Seasoned executive, resourceful with imagination, ability to plan and execute. Salary no object. In present capacity 7 years. BOX H232, MOTION PICTURE HERALD.

THEATRES

FOR SALE: THEATRE FULLY EQUIPPED. INformation: 145 No. 33rd, Omaha.

WANT TO BUY THEATRE IN INDIANA. SEND complete information. BOX 1769, MOTION PICTURE HERALD.

FOR SALE ONLY THEATRE IN COUNTY. GROWing town, oil fields. Write to: ROXY THEATRE, Stratford, Tex.

WANTED TO BUY

WANTED: USED OR NEW EQUIPMENT. Complete for 750 seat house. Contact H. GILBERT, P. O. Box 2324, Jacksonville, Fla.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables and graphs, $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

HELP WANTED

TWO MANAGERS, TWO OPERATORS. SMALL town situations. Permanent positions for capable, energetic men. State age, draft status, experience, references, salary expected. Send snapshot if convenient. Boozers, drifters, chasers lay off. CHEROKEE AMUSEMENTS, INC.; Erwin, Tennessee.

OPERATOR THIRTY-FIVE MILLIMETER. CAREtaker educational institution, apartment, liberal salary. BOX 1763, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

CONTINUOUS 35MM. BENCH MODEL SOUND printer, $395; Eastman microfilm double frame camera, $795; single frame, $650; Askania-Debris type 35 mm. camera, 3 lenses; 6 magazines; motors; gyro tripod; all features; worth $3,000, now $975. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trades. CAMERA MART, 70 West 45th St., New York City.

USED EQUIPMENT

TWO MOTIOGRAPH PROJECTORS, BRENKERT lamps, Western Electric 500A sound (no speakers), Superlite 7" lenses. Extra tubes. Good condition. Dismantled and stored. Make cash offer. E. CLEMENT JARVIS, Dimondale, Mich.

SEVEN COMPLETE BOOTH OUTFITS SOLD LAST month. Come to New York—make your selection here—enough yet to equip 18 theatres. As little as $975 buys complete sound projection including lenses, lamphouses and sound screen. Advance French fry popcorn machine, overhauled, needs painting, $89.50; army surplus 40/80 ampere generators, $95. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE: LOW-INTENSITY PEERLESS ARC lamps, completely rebuilt, for rebuilt Simplex double-bearing mechanisms. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

STRANGELY ENOUGH, SOME STILL AVAILABLE —150 massive red velour fully upholstered back, soft spring cushion chairs, good useable condition, $4.50; 150 all veneer chairs, reconditioned, $4.10; 200 fully upholstered back, spring cushion chairs, leatherette recoated, refinished, $5.50; 166 reupholstered padded back spring cushion chairs, rebuilt, $7.50; 102 veneer back, reupholstered padded cushion chairs, rebuilt, $4.50; 386 heavy inserted panel back, spring cushion chairs, $6.50, rebuilt, reupholstered; 700 red twill slip covers for backs; 49c each, brown Spanish leatherette (rolls approximately 60 yds.) 50" wide, $1.41 (10% more for smaller lengths). Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

SAND URNS, CHROME TRIMMED, $8.95; EXCITER lamp transformers, $12.50; heavy 12" PM loud speakers, $29.50; line voltage regulators with voltmeter, $37.50; Johnson lightning coin changers, $110; Ideal rechargeable flashlight batteries, $2.20; usher's flashlights, $1.39; fifteen ampere rectifier bulbs, $6.95; jewelled aisle lights, $2.97. Bargain bulletin mailed. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headaches out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2 now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

OBITUARIE

Yascha Bunchuk, Screen Music Director, Dies

Yascha Bunchuk, 48, former orchestra conduc at the Capitol theatre, New York, and more cently a musical director for motion pictures, d in Hollywood September 1 following a brief ness. An accomplished cellist, Mr. Bunchuk ca to the United States in 1922 after a concert car in Europe. He played with the New York Sy phony Orchestra before going to the Capitol, wh he remained for more than six years.

David Goldenberg

David Goldenberg, former manager of the Me theatre in Bombay, India, died there August of pneumonia, which he contracted following minor operation, it was disclosed by the Loe MGM home office last week. Mr. Goldenberg w at one time with Loew's State, New York, a the New Empire theatre in London.

Lee Powell

Sergeant Lee Powell, 35, of the U. S. Mari Corps. was killed in action, according to wo received by his wife. He was the Lone Ranger the motion picture serial. Sgt. Powell fought Tarawa and Saipan but place of his death was n disclosed.

Douglas F. Harris

Douglas F. Harris, son of Maurice Harris RKO Radio's field exploitation staff, was kill in action in France, according to word receiv by his parents from the War Department. He e listed at 17 and was a tank driver with the 2 Armored Division.

Marie Starz

Mrs. Marie Starz, 85, mother of F. O. Starz, a vertising director of the Interstate Circuit, In died August 31 at the home of her son in Dalla Mrs. Starz had numerous friends in show busine in New York and Hollywood.

Ludwig Satz

Ludwig Satz, 53, a prominent actor of the Yiddis stage, died August 31, at the Beth Israel Hospita New York. Surviving are his wife, Mrs. Lill Satz, and three daughters.

Decency Legion Reviews 12 New Pictures

Twelve new pictures were classified by th Legion of Decency this week as follows: Clas A-1, unobjectionable for general patronage: "Crim by Night," "Land of the Outlaws," "Pearl c Death," "Secret Mission," "Sonora Stagecoach, "Swing Hostess," "That's My Baby," "Trail b Gunsight." Class A-2, unobjectionable for adults "Casanova Brown," "Code of the Prairie," "Ti We Meet Again," "Very Thought of You. "Mademoiselle Fifi," "Music in Manhattan" hav been reclassified A-2. They had been classed ob jectionable in part.

Loew and RKO New York Circuits Set on Product

The product lineup for 1944-45 of the 68 Loew houses and 41 RKO theatres in the Metropolita New York area will be unchanged. Deals ar understood to have been set for Loew's to tak MGM, Columbia, Paramount and United Artist product, while RKO will play 20th Century-Fox RKO and Warner films. Each circuit will pla one-half of Universal product, as in previous years

Chevalier Reported Safe

Denying a report of a week ago that Mauric Chevalier had died at the hands of the Frenc Maquis on charges of collaborating with the en emy, friends of the film and stage star said tha he was safe in his home near Cannes on the Riviera a press dispatch from Paris said last weekend.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

ADVANCE SYNOPSES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

an Diego, I Love You

***niversal*—Wartime Fun**

For the audience that will relax and enjoy "San ego, I Love You" without bothering to reduce it sense, this attraction is fun. In a way it reminds "You Can't Take It With You," which is some- ing to be reminded of, with its carefree, anti- nventional family and the blitheness with which uise Allbritton, zaniest of all, tries to refit time, le and events into her own calculations.

There are four youngsters—reasonably rowdy, rsting with life, and very American. There is lward Everett Horton, father and high school acher, who wants to break out of his humdrum nds and tries the invention of a non-sinkable, e-man raft as his route. Events take the whole ood to San Diego, "where there's more confu- on per square inch than in Washington."

The raft is a flop. Meanwhile, Miss Allbritton ts to know Jon Hall, the fabulous Midas of ichael Fessier's and Ernest Pagano's story. Of urse, they fall for each other even if Hall refuses fall for the raft. While it is N.G., the powder ed in the accompanying signal gun turns out to one of the world's deadliest explosives. Through ft-handed invention, Horton, sire of all the Mc- ooleys, finds his way out of the humdrum and to the world of his unshackled dreams.

The undercurrent in "San Diego, I Love You," als with that escapism from the dull, the plod- ng and the routine for which most humans ache t about which most of them do nothing because ey can't. This note runs throughout the attrac- on, but reaches its peak in a bus sequence. Miss llbritton can't understand why the bus has to llow its ordained route. Buster Keaton, who is cellent, explains as bus driver. But she keeps talking and he keeps on weakening until finally decides to drive along the beach. The reactions the regular passengers, all of them old stand- s, and their temporary revolt against the ties at bind them are handled expertly and with a mbination of charm and understanding that con- erts this stretch of the footage into the best se- ence of the film, by far.

Consciously or otherwise, audiences will catch e drift quickly. It will please and amuse as will ose other comedy explosions with which the pic- re is dotted. Nevertheless, there are occasional ow and sagging stretches. Performances are ood, but Eric Blore's characterization as the weep- g butler reaches considerably beyond require- ents.

Reginald Le Borg rates a kudo or more for pable direction. Fessier and Pagano also pro- uced, basing their script on a story by Ruth Mc- enney ("My Sister Eileen") and Richard Bran- en.

Previewed at the Pantages, Hollywood, to pro- ounced audience approval. Reviewer's Rating: ood.—Red Kann.

Release date, September 29, 1944. Running time, 83 in. PCA No. 10276. General audience classification.

ohn Caldwell	Jon Hall
irginia McCooley	Louise Allbritton
hilip McCooley	Edward Everett Horton
elson	Eric Blore
us Driver	Buster Keaton

ene Ryan, Florence Lake, Rudy Wissler, Gerald Per- eau, Charles Bates, Don Davis, Chester Clute.

Soul of a Monster

***Columbia, 1943-44*—A Time to Die**

Good direction by Will Jason and effective camera work by Burnett Guffey make this an unusually interesting melodrama, superior to its class.

Based on the Biblical theme that there is "a time to be born and a time to die," Edward Dein's screenplay proceeds to demonstrate that those who try to evade the latter half of the dictum do so at their peril. A devoted wife, knowing that her husband is lying at death's door, prays to any power, good or evil, to save his life. Her prayers are answered when a strange woman enters the sickroom, takes over the care of the dying man and nurses him back to health. Subsequent to his recovery, however, his entire personality is changed. From a kindly, gentle, friendly physician, eager to serve humanity, he becomes cruel, bitter, unloving and ambitious for personal gain.

His infatuation with the strange woman, who exercises over him an almost hypnotic power, leads him to attempt to kill one of his friends, and cause, by his neglect, the death of another. The situation is resolved by a final flashback to the deathbed scene. In this final version, the doctor awakens to hear his wife's prayer and persuades her not to call upon the powers of evil. Thereupon the scene switches to the street outside, the woman is once more seen approaching the house, but is killed by a speeding automobile.

The cast is an able one, George Macready, as the doctor; Jeanne Bates, as his wife, and Erik Rolf, as a priest who is their friend, give particularly telling performances.

Seen at Hollywood's Vogue theatre, where a matinee audience approved the offering. Reviewer's Rating: Good.—Thalia Bell.

Release date, August 17, 1944. Running time, 61 min. PCA No. 10232. General audience classification.

Lilyan Gregg	Rose Hobart
Dr. George Winson	George Macready
Dr. Roger Vance	Jim Bannon
Ann Winson	Jeanne Bates
Fred Stevens	Erik Rolf
Wayne	Ernest Hilliard

Silver City Kid

***Republic*—Western**

John English's well-paced direction and story incidents which allow for fist-fights, broken furniture and battered heads, combine to make this an attraction which should satisfy action fans. Allan Lane is sympathetic as the hero, and Wally Vernon's comedy is superior to the routine slapstick usually offered as an accompaniment to productions of this type.

There is little originality in Taylor Caven's screenplay, based on a story by Bennett Cohen, but it follows the accepted formula and is worked out with care. An unscrupulous mine-operator tunnels beyond the limits of his own property to discover valuable deposits of molybdenum under the adjoining ranch. How he tries to obtain the ranch and how he is thwarted in his efforts by the cowboy constitute the body of the story.

Harry Woods and Lana Chandler are convincing as the villains. Peggy Stewart, unfortunately, is not too comfortable in her role of the innocent girl accused of murder.

Seen at Hollywood's Hitching Post theatre, where an audience composed chiefly of children seemed satisfied. Reviewer's Rating: Average.—T. B.

Release date, July 20, 1944. Running time, 54 min. PCA No. 9896. General audience classification.

Jack Adams	Allan Lane
Higgens	Wally Vernon
Ruth	Peggy Stewart

Twinkle Watts, Harry Woods, Lane Chandler.

National Barn Dance

***Paramount* —Radio, Rural Style**

The popularity of the radio show from which this film takes its title presents exhibitors with a pre-sold audience of considerable size in the area served by WLS, Chicago. And the presence of Lulu Belle and Scotty will add the many followers of that pair on the screen. For the rest, there's Bob Benchley, playing a straight role, and a slight story which rarely intrudes on the songs and square dances.

Paramount has provided good production values, some attractive glimpses of the rural scene and a few comedy touches as background, but the show's the thing, with its homely good humor and catchy music. The Dinning Sisters are featured in several numbers of which the best is "Angels Never Leave Heaven." The Hoosier Hot Shots have their own brand of comic song, reviving several old favorites. Lulu Belle and Scotty supervise the troupe and toss in a solo here and there.

The story concerns their mythical debut on the air through the efforts of a bright young promoter and in spite of the resistance of Garvey of Garvey Soups. Their chance comes when they serve an old-fashioned meal of fat-back and potatoes to the prospective sponsor and his wife, who once had a farm themselves.

Jean Heather, a new and pretty face, and Charles Quigley provide the necessary but perfunctory romantic interest, while Mabel Paige and Charles Dingle save the day with Garvey Soup.

Hugh Bennett directed.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, Block 1. Running time, 76 min. PCA No. 9836. General audience classification.

Betty	Jean Heather
Johnny	Charles Quigley
Mr. Mitcham	Robert Benchley
Mrs. Gates	Mabel Paige
Mr. Gates	Charles Dingle

Pat Buttram, Joe Kelly, Lulu Belle and Scotty, the Dinning Sisters, the Hoosier Hot Shots, Luther W. Ossenbrink.

(*Review reprinted from last week's* Herald)

Dark Mountain

***Paramount* —Mountain Melodrama**

Pine-Thomas productions have earned a reputation for pace and action which their latest release does not quite sustain. "Dark Mountain" opens with a forest fire and closes after a mad automobile chase but sags rather badly in the middle.

This is not the fault of the performances which are all more than adequate, but rather of the story which depends for interest upon suspense only occasionally achieved. Robert Lowery plays a forest ranger who goes home on furlough to find his girl married and returns to his isolated post only to hear she's been involved with her husband in murder. He hides her in a mountain cabin, even when he is quite sure her husband has found her. In the end, the husband escapes in a car full of dynamite, but drives into a tree.

Ellen Drew makes a believable and sympathetic character of the girl, and Eddie Quillan adds some comedy as the ranger knitting sweaters for a wife in the Wac's.

Paul Franklin and Charles Royal wrote the original story and Maxwell Shane the screenplay. William Berke, who directed, has done little to enliven the long wait between the early excitement and the chase at the end.

Seen in the home office projection room. Reviewer's Rating: Average.—E. A. C.

Release date, Block 1. Running time, 56 min. PCA No. 10,206. General audience classification.

Don Bradley	Robert Lowery
Kay Downey	Ellen Drew
Steve Downey	Regis Toomey
Willie	Eddie Quillan

Elisha Cook, Jr., Ralph Dunn, Walter Baldwin, Rose Plumber, Virginia Sale, Byron Foulger, Johnny Fisher, Alex Callam, Eddie Kane, Angelos Desfis.

(*Review reprinted from last week's* HERALD)

Champagne Charlie

***Ealing*—Gusto from the 'Sixties**

As though deliberately intent on guying the more than often solemn attitudinisers who claim to have established the so-called British school of documentaries (thereby making themselves occasionally ridiculous), director Cavalcanti—arch apostle of the documentaries—chose to recreate on the screen a social chapter of London in the eighteen-sixties.

His finished film is likely to evoke immense ire among students of that naphtha-flare-lit, bibulous, bawdy, raucous yet stout-hearted epoch. Blithely and with the gayest disregard of authenticity, the director has telescoped known incident with unknown; brought into urgent propinquity persons whose well-recorded lives are known to have been separated by a score of years. There should be a pretty shindy when the earnest documentaries get around to this exhibit.

Nonetheless, Cavalcanti has made a picture of gusto on his first entry into the full-scale feature market. London's music-halls of the 'sixties were just a sort of annex to the taverns of the period. Their naive ditties—extolling either the magic of liquor in astonishingly ecstatic accents, or some lost, abandoned, filial devotion in befuddled lachrymous, tones—are a witness to the circumstance.

Which is, maybe, what producer Michael Balcon and Cavalcanti had in mind when they planned the piece. They put loud emphasis on heroes whom only the historians remember: "The Great Vance," George Leybourne, Bessie Bellwood. Those great but now forgotten emerge as a series of tin-types themselves.

What matters to the exhibitor is the gusto of the whole thing; composed partly of the cunningly-made sets of Michael Relph (they have a truly nostalgic air), mainly of the verve of the actors who represent their long-dead predecessors.

The piece was designed, so it is understood, as a vehicle to bring Tommy Trinder—one of England's best-known vaudeville performers—to the wider ambit of the screen. Trinder will presently achieve his aim; but not this time.

He is supported by two artists—Stanley Holloway and Betty Warren—of sure merit. They are magnificent.

"Champagne Charlie" will have wide success this side; merits careful attention across the Atlantic when it has been edited into a more convenient length.

Reviewed at the London Pavilion trade show prior to the world premiere at the Cinema Moderne, Bayeux, Normandy. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 105 min. Adult audience classification (British).

George Leybourne (Champagne Charlie)	Tommy Trinder
The Great Vance	Stanley Holloway
Bessie Bellwood	Betty Warren
Dolly (Bessie's Daughter)	Jean Kent

Robert Wyndham, Harry Fowler, Drusilla Wills, Joan Carol, Billy Shine, Guy Middleton, Frederick Piper, Andrea Malandrinos, Paul Bonifas, Austin Trevor, Peter De Greeff, Norman Fierce, Eddie Phillips, Leslie Clarke, Eric Boon.

They Came to a City

***Ealing*—Good Talkie-Talkie**

Always experimenting, seeking ever some new, venturesome trial of strength, Michael Balcon here gives J. B. Priestley his head. Priestley is this land's self-appointed mentor in the sociological-politico-economic field. Whether he'll ever rate a success on the motion picture screen is another matter.

The present exhibit is a straightforward adaptation by Priestley of Priestley's stage play of the same name. Priestley, in person, also appears in it, reading the audience a pretty, nevertheless vague, little sermon.

Our author takes half a dozen ill-assorted people, each of whom has some chip of frustration on his or her shoulder—as who hasn't after five years of war? There's a young man who had spent his life rousting about this globe disgruntled; a young, friendless, nonetheless pert, damsel, who doesn't like the way men look her over; a bank teller and his grimly possessive wife; baronet, elderly female daily-help, business promoter. As odd a collection as might be found, but then Priestley's arguments depend for their validity on oddities.

They all, in a magical, hey-presto, sort of a fashion, find themselves transported to the City Where Men—and Women—Behave as They Should. We don't see that city on the screen. What we do see are the respective reactions of the various puppets of Priestley's creation, and here the picture comes to life.

John Clements (the roustabout no-good), Googie Withers (the resentful waitress), Raymond Huntley (the bank teller), contribute some of the choicest samples of acting we've lately seen. It's not their fault that they are called upon not so much to act as to mouth Mr. Priestley's very wordy sentiments.

That's the defect of the film. It's so very talkie-talkie; action is at its ultimate minimum. But the exhibit challenges you. It's disconcerting, disturbing.

The discriminating exhibitor will know how to put it over with his audience. He will discover that suitable exploitation of the many facets of debate available will pay rich dividends.

Balcon, once again, sets the orthodox picture maker by the ears in turning his screen into a forum of violent debate. He is to be congratulated; as is also Basil Dearden for his immensely tactful direction of what must have been a subject chockful of studio pitfalls.

Seen at the Studio One, London, trade show. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 78 min. General audience classification.

Young Man	John Clements
Young Woman	Googie Withers
Bank-teller	Raymond Huntley

Ada Reeve, Renee Gadd, Norman Shelley, Mabel Terry-Lewis, A. E. Matthews, Douglas Stewart.

2,000 Women

***Gainsborough - G. F. D.*—Melodrama Among the Women**

Definitely this season's best offering in the line of melodrama, the film is a feather in the cap of Frank Launder, script-writer turned director. It's a tale from the inside of a vast internment camp for British women in occupied France; claimed by its maker to be a completely documented recounting of incidents at the actual establishment in Vittel.

But documentation or verisimilitude don't matter in the urge and swing of the lighthearted story. Locked up in the labyrinthine chambers of an erstwhile luxury hotel are the 2,000 women of 2,000 different sorts; from authentic ladies to ladies of the town. All the rancours, the little cattinesses, the quarrels, bitternesses, resentments, inevitable in such a seraglio are deftly brushed in, making for gusty laughter in the audience.

Only when three RAF flyers bailing out from their burning aircraft find their way into certain of the ladies' bedrooms does a flavor of earnestness come to the proceedings and then it's a sort of Rabelaisian earnestness which saves the story from collapsing (as it so easily might) into unseemly bathos. The whole corps of incarcerated ladies enter into a joint conspiracy to fox the Gestapo. The flyers duly escape. The film concludes with the unangelic assembly pulling faces at the disconcerted German soldiery, bursting i a spirited rendering of "There'll Always Be England." Not even that moment could ta away from the film's merit.

Launder cast his picture with considerable cu ning; assembled actors of known achievement f his first directorial effort. Outstanding we Phyllis Calvert, Patricia Roc, Renee Housto with a gem of a performance turned in by Flo Robson. That woman, a body of connoisseu this side declare, is Britain's finest contribution the screen. But credit in even larger measu goes to art-director John Bryan and camerama Jack Cox.

This is a picture to be commended to all a sundry.

Seen at the Leicester Square theatre, Londo trade show. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 97 min. Adu audience classification (British).

Freda Thompson	Phyllis Calve
Miss Manningford	Flora Robso
Rosemary Brown	Patricia R
Maud Wright	Renee Housto

Reginald Purdell, Anne Crawford, Jean Kent, James M Kechnie, Bob Arden, Carl Jaffe, Betty Jardine, Muri Aked, Kathleen Boutall, Hilda Campbell-Russell, Christi Forbes, Thora Hird, Dulcie Gray, Joan Ingram, Christia de Maurin, Guy Le Feuvre, Paul Sheridan.

SHORT SUBJECTS

THE WAR SPEEDS UP (WAC)

War Information Film

This is morale building, timely and forcefu It is also war as it is being fought in Europe o the advancing fronts. With it the Governmen and the OWI hope to combat the home front tendency to count the war won. It speaks first of th great need for at least four items of materiel whic the war strategists plan to use instead of men i the final march into the country of the "superio race." They are big guns, big trucks, big bomb and big tires. Each of them depends on increase production and continued sacrifices at home. Ters narration stresses the thought that the war is ove only for those who have died on the battlefields but begins again each day for those who must figh on. There are many new and breath-taking scene of battle in France and many shots of fields strew with human and mechanical wreckage. They tell story which every exhibitor will recognize as important and vital if victory is to be gained in Europe in the shortest time and greater forces readie for the Pacific battle.

Columbia exchanges are handling distribution.

Release date, September 7, 1944 18 *minute*

BRAZIL TODAY (RKO-Pathe)

This Is America

With her new importance in the current wa Brazil has gained stature as a nation and promises a new way of life in the post war world. Grea strides have been made in industry in a brief time, and the huge plantations have brought moder methods in agriculture. The old ways of tilling the soil, known to the Indians and their conqueror are still in evidence, but they are losing their hold The approach of the film is sober and analytical, with few excursions into the gay life of the cities, and more emphasis on libraries and education. I should prove interesting and instructive.

Release date, August 25, 1944 17½ *minutes*

COMMUNITY SING NO. 12 (COL.)

5662

The last of the 1943-44 series of audience song fests in which the amateur vocalists in the audience get their chance to follow the bouncing ball, features one of the most popular lyrics of the year, "They're Either Too Young or Too Old." Lew White is at the organ.

Release date, June 30, 1944 10½ *minutes*

IDLE ROOMERS (COL.)

Three Stooges (5408)

The most popular comedy team in Columbia's All Star Comedy series gets into another succession of hare-brained escapades, with some relation to the current housing situation. As usual, the appeal is slapstick, with momentary incident and expression counting more than plot.

Release date, July 16, 1944 16½ *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2096. Complete listing of 1943-44 Features, by company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	*Title*	*Release Date*
....	Cowboy from Lonesome River	Sep. 21,'44
....	Unwritten Code	Sep. 28,'44
....	Strange Affair	Oct. 5,'44
....	Meet Miss Bobby Socks	Oct. 12,'44
....	Shadows in the Night	Oct. 19,'44
....	Mark of the Whistler	Nov. 2,'44
....	Cyclone Prairie Rangers	Not Set
....	Saddle Leather Law	Not Set
....	A Song to Remember	Not Set
....	Sagebrush Heroes	Not Set
....	Rough Ridin' Justice	Not Set
....	Tonight and Every Night	Not Set
....	Return of the Durango Kid	Not Set
....	Sergeant Mike	Not Set
....	Eve Knew Her Apples	Not Set
....	Missing Juror	Not Set
....	Renegade Roundup	Not Set
....	Dormant Account	Not Set
....	Phantom Outlaws	Not Set
....	Both Barrels Blazing	Not Set
....	Together Again	Not Set
....	Hello, Mom	Not Set
....	Tonight We Dance	Not Set
....	Raiders of Quanto Basin	Not Set
....	Song of Tahiti	Not Set

MGM

Block 9

501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
509	Lost in a Harem	Dec.,'44

SPECIAL

500	Dragon Seed	Aug.,'44
510	An American Romance	Oct.,'44
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Secrets in the Dark	Not Set
....	Thirty Seconds Over Tokyo	Not Set
....	The Picture of Dorian Gray	Not Set
....	Thin Man Goes Home	Not Set
....	Ziegfeld Follies	Not Set
....	Son of Lassie	Not Set
....	Music for Millions	Not Set
....	Anchors Aweigh	Not Set
....	Nothing But Trouble	Not Set
....	Airship Squadron 4	Not Set
....	Gentle Annie	Not Set
....	Autumn Fever	Not Set
....	The Clock	Not Set
....	Dr. Red Adams	Not Set
....	Thrill of a Romance	Not Set
....	Telltale Hands	Not Set
....	Women's Army	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
....	Shadows of Suspicion	Sep. 23,'44
....	When Strangers Marry	Oct. 7,'44
....	A Wave, A WAC and a Marine	Oct. 7,'44
....	Alaska	Oct. 14,'44
....	Enemy of Women	Oct. 21,'44
....	Army Wives	Nov. 4,'44
....	Cisco Kid Returns	Dec. 2,'44
....	Bowery Champs	Dec. 9,'44
....	Adventures of Kitty O'Day	Dec. 16,'44
....	Ghost of Indian Springs	Dec. 23,'44
....	Little Devils	Dec. 23,'44
....	Murder in the Family	Jan. 13,'45
....	They Shall Have Faith	Jan. 27,'45

PARAMOUNT

Block I

4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	

Block 2

....	Practically Yours	
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	The Man in Half-Moon Street	Not Set
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	And Now Tomorrow	Not Set
....	One Body Too Many	Not Set
....	Bring on the Girls	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	Her Heart in Her Throat	Not Set
....	Here Comes the Waves	Not Set
....	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Double Exposure	Not Set
....	Dangerous Passage	Not Set
....	Salty O'Rourke	Not Set

PRC PICTURES

505	Dixie Jamboree	Aug. 15,'44
513	Castle of Crimes	Aug. 25,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	I Accuse My Parents	Oct. 7,'44
....	Bluebeard	Oct. 14,'44
....	Great Mike	Nov. 30,'44
....	Texas Wildcats	Not Set
....	I'm from Arkansas	Not Set
....	The Town Went Wild	Not Set
....	Here We Go Again	Not Set
....	Phantom of Wild Valley	Not Set
....	Hollywood and Vine	Not Set
....	Song of Six Guns	Not Set

RKO

Block I

Prod. No.	*Title*	*Release Date*
....	My Paul, Wolf	
....	None But the Lonely Heart	
....	Goin' to Town	
....	Tall in the Saddle	
....	The Master Race	
....	Casanova Brown	Not Set
....	Belle of the Yukon	Not Set
....	The Woman in the Window	Not Set
....	The Princess and the Pirate	Not Set
....	Farewell, My Lovely	Not Set
....	Having Wonderful Crime	Not Set
....	The Girl Rush	Not Set
....	The Brighton Strangler	Not Set
....	Nevada	Not Set
....	Experiment Perilous	Not Set
....	Betrayal From the East	Not Set
....	Falcon in Hollywood	Not Set
....	Wonder Man	Not Set
....	Isle of the Dead	Not Set
....	It's a Pleasure	Not Set
....	Pan Americana	Not Set
....	Two O'Clock Courage	Not Set
....	China Sky	Not Set
....	Three Caballeros	Not Set
....	Hotel Reserve	Not Set

REPUBLIC

461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
....	Brazil	Not Set
....	Cheyenne Wildcat	Not Set
....	Sheriff of Sundown	Not Set
....	My Buddy	Not Set
....	Code of the Prairie	Not Set
....	Flame of Barbary Coast	Not Set
....	Firebrands of Arizona	Not Set
....	Lake Placid Serenade	Not Set
....	Vigilantes of Dodge City	Not Set
....	End of the Road	Not Set
....	Sheriff of Las Vegas	Not Set
....	Faces in the Fog	Not Set
....	Next Comes Love	Not Set
....	Thoroughbreds	Not Set
....	Big Bonanza	Not Set
....	Grizzly's Millions	Not Set

20TH-FOX

501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44

SPECIAL

....	Wilson	Not Set
....	Irish Eyes Are Smiling	Oct.,'44
....	Laura	Oct.,'44
....	Something for the Boys	Nov.,'44
....	In the Meantime, Darling	Dec.,'44
....	Thunderhead	Jan.,'45
....	Sunday Dinner for a Soldier	Jan.,'45
....	Billy Rose's Diamond Horseshoe	Feb.,'45
....	Hangover Square	Apr.,'45
....	Keys of the Kingdom	Not Set
....	The Big Noise	Not Set
....	A Tree Grows in Brooklyn	Not Set
....	Winged Victory	Not Set
....	Nob Hill	Not Set

UNITED ARTISTS

Prod. No.	*Title*	*Release Date*
....	Since You Went Away	Not Set
....	Double Furlough	Not Set
....	Dark Waters	Not Set
....	Story of G.I. Joe	Not Set
....	Guest in the House	Not Set
....	3 Is a Family	Not Set
....	Tomorrow the World	Not Set
....	The Great John L.	Not Set
....	House of Dr. Edwardes	Not Set
....	Brewster's Millions	Not Set
....	High Among the Stars	Not Set

UNIVERSAL

....	Gypsy Wildcat	Sep. 1,'44
....	Moonlight and Cactus	Sep. 9,'44
....	The Merry Monahans	Sep. 15,'44
....	Pearl of Death	Sep. 22,'44
....	San Diego, I Love You	Sep. 29,'44
....	The Singing Sheriff	Oct. 6,'44
....	See My Lawyer	Oct. 13,'44
....	The Climax	Oct. 20,'44
....	Babes on Swing Street	Oct. 27,'44
....	Bowery to Broadway	Nov. 3,'44
....	Dead Man's Eyes	Nov. 10,'44
....	Reckless Age	Nov. 17,'44
....	The Suspect	Nov. 24,'44
....	Patrick the Great	Not Set
....	Murder in the Blue Room	Not Set
....	House of Frankenstein	Not Set
....	House of Fear	Not Set
....	Queen of the Nile	Not Set
....	Riders of Santa Fe	Not Set
....	Can't Help Singing	Not Set
....	My Gal Loves Music	Not Set
....	The Frozen Ghost	Not Set
....	The Old Texas Trail	Not Set
....	Hi, Beautiful	Not Set
....	Night Club Girl	Not Set
....	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	I'll Remember April	Not Set
....	Mummy's Curse	Not Set
....	Stars Over Manhattan	Not Set
....	Enter Arsene Lupin	Not Set
....	Jungle Captive	Not Set
....	Musical Roundup	Not Set
....	Penthouse Serenade	Not Set
....	Accent on Rhythm	Not Set

WARNER BROTHERS

401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	The Doughgirls	Not Set
....	To Have and Have Not	Not Set
....	The Very Thought of You	Not Set
....	Roughly Speaking	Not Set
....	Objective Burma	Not Set
....	The Conspirators	Not Set
....	The Corn Is Green	Not Set
....	Strangers In Our Midst	Not Set
....	Christmas In Connecticut	Not Set
....	Hollywood Canteen	Not Set
....	Of Human Bondage	Not Set
....	God Is My Co-pilot	Not Set
....	Pillar to Post	Not Set
....	Nobody Lives Forever	Not Set

ADVANCE SYNOPSES *and information*

BILLY ROSE'S DIAMOND HORSESHOE
(20th Century-Fox)

PRODUCER: William Perlberg. DIRECTOR: George Seaton. PLAYERS: Betty Grable, Dick Haymes, Beatrice Kay, William Gaxton, Phil Silvers, Carmen Cavallero, Dorothy Day, Roy Benson, George Medford.

ROMANTIC DRAMA. A song-and-dance man is anxious to discourage his son's theatrical ambitions and to persuade him to become a doctor. The father also tries to break up a romance between the son and a girl singer. The young couple is married in spite of parental objections, finds the going tough at first, but eventually all problems are solved. The son abandons the medical profession to enter show business.

THAT'S MY BABY
(Walter Colmes-Republic)

PRODUCER: Walter Colmes. DIRECTOR: William Berke. PLAYERS: Richard Arlen, Ellen Drew, Charles Butterworth, Richard Bailey, Leonid Kinskey, Marjorie Manners, Minor Watson, Madeline Grey.

COMEDY. The daughter of a cartoon magazine publisher falls in love with a staff artist, but is afraid to leave her father and marry the young man due to her father's melancholy. A nerve specialist advises her a sure cure is a good laugh, but all efforts to arouse him to mirth fail. Finally the pair finds the elder man's estranged wife who helps them locate a lost drawing of a cartoon character over which the pair had quarrelled. The reunion with his wife and recovery of his cartoon have the desired effect.

THEY SHALL HAVE FAITH
(Monogram)

PRODUCER: Jeffrey Bernerd. DIRECTOR: William Nigh. PLAYERS: Gale Storm, Sir Aubrey Smith, Mary Boland, Conrad Nagel, Johnny Mack Brown, Frank Craven, Johnny Downs.

ROMANTIC DRAMA. A young girl of wealthy parents is stricken with infantile paralysis and threatens to "will herself to die" as a consequence. One of her father's friends, a young medical officer who has been experimenting with paralyzed nerves, is convinced that he can cure the girl, in whom he is romantically interested. When the operation is a success, the girl's childhood sweetheart steps aside in favor of the young doctor.

BLUEBEARD
(PRC)

ASSOCIATE PRODUCER: Martin Mooney. DIRECTOR: Edgar Ulmer. PLAYERS: John Carradine, Jean Parker, Nils Asther, Ludwig Stossel, Patti McCarthy, Teala Loring, Emmett Lynn, Iris Adrian.

PERIOD DRAMA. The scene of this picture is Paris in the year 1885. A painter murders several of his models and throws their bodies in the Seine. In a flashback it is revealed that in his youth he fell in love with one of his models, only to discover that she was a loose woman. Thereupon he killed her and embarked on his maniacal career. The police finally learn his secret, pursue him over the Paris rooftops and kill him in the chase.

THUNDERHEAD
(20th Century-Fox)

PRODUCER: Robert Bassler. DIRECTOR: Louis King. PLAYERS: Roddy McDowall, Preston Foster, Rita Johnson, Diana Hale, James Bell.

DRAMA. Named after scudding white storm clouds, Thunderhead, son of Flicka, is trained for the track by the son of a horse breeder. Through loss of his father's mares, who followed a wild stallion away from the corrals, the family faces destitution. Thunderhead bolts the track and later slips his halter and runs away. The boy follows him by a hidden passage to a secret valley where Thunderhead bests the wild stallion in battle and leads the mares home.

ADVENTURES OF KITTY O'DAY
(Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR: William Beaudine. PLAYERS: Jean Parker, Peter Cookson, Tim Ryan, Jan Wiley, William Forrest, Lorna Gray, Ralph Sanford, William Ruhl, Hugh Prosser, Dick Elliott.

MYSTERY MELODRAMA. Jean Parker is cast as a switchboard operator at a swank hotel. Three murders and a number of robberies are committed, and the young woman, with the help of her fiancé, solves the crimes.

SUNDAY DINNER FOR A SOLDIER
(20th Century-Fox)

PRODUCER: Walter Morosco. DIRECTOR: Lloyd Bacon. PLAYERS: Anne Baxter, John Hodiak, Charles Winninger, Bobby Driscoll, Anne Revere, Chill Wills, Robert Bailey.

COMEDY. A poverty stricken family, unable to aid the war effort in any other way, decide to invite a soldier to dinner as its patriotic contribution. It encounters many difficulties in trying to get enough to eat for the dinner, but the various problems are solved by the granddaughter of the family. A romance develops between the girl and the soldier, and is successfully concluded.

I ACCUSE MY PARENTS
(PRC)

PRODUCER: Alexander-Stern. DIRECTOR: Sam Newfield. PLAYERS: Mary Beth Hughes, John Miljan, George Meeker, Vivian Osborne, Florence Johnson.

JUVENILE DELINQUENCY DRAMA. Because his father and mother are drifting apart, a teen-age boy has no normal home life. He quits school, falls in with evil companions, and gets into a jam with the law after holding up an elderly couple. In court, he accuses his parents of being responsible for his misdoings.

3'S A FAMILY
(UA-Lesser)

PRODUCER: Sol Lesser. DIRECTOR: Edward Ludwig. PLAYERS: Marjorie Reynolds, Charles Ruggles, Helen Broderick, Fay Bainter, Hattie McDaniel, Arthur Lake, Jeff Donnell, Fred Brady.

DOMESTIC COMEDY. The daughter of the family comes home to the folks with a baby. Relatives come to stay, the servants quit, the landlord tries to evict the family. But in the end the grandfather solves all the problems.

AIRSHIP SQUADRON 4
(M-G-M)

PRODUCER: Samuel Marx. DIRECTOR: William A. Wellman. PLAYERS: Wallace Beery, James Gleason, Jan Clayton, Selena Royle, William Johnson, Tom Drake, Noah Beery, Jack Reilly, Henry O'Neill, Frank Fenton, Paul Langron, Reginald Owen, Arthur Walsh.

WAR DRAMA. This is a story of the Navy's lighter-than-air service, with Wallace Beery pla ing the part of a chief aviation pilot. Althou childless, he is continually bragging to his frier about the exploits of his son. Eventually he pas off a young farm boy as his son and encourag the lad to join the service. The two are sent on submarine patrol, with the boy, now an offic commanding the blimp. Acting on orders whi have been falsified by his pseudo-father, the b faces a court-martial for disobeying instructio The two quarrel, and the misunderstanding is r cleared up until Beery saves the boy's life on t Burma front.

THE BIG NOISE
(20th Century-Fox)

PRODUCER: Sol M. Wurtzel. DIRECTO Mal St. Clair. PLAYERS: Stan Laurel, Oliv Hardy, Doris Merrick, Arthur Space, Veda Ai Borg, Bobby Blake, Frank Fenton.

COMEDY. The boys are detectives guardi a secret explosive in a home run by push button Desperadoes live next door. The inventor sen Laurel and Hardy to Washington as decoys wi what he thinks is a dummy bomb. On the w they realize the mistake and try to complete t journey by plane. The bomb goes off, but rig in the middle of a Jap submarine.

GANGSTERS OF THE FRONTIER
(PRC)

PRODUCER: Alfred Stern. DIRECTOR: E mer Clifton. PLAYERS: Tex Ritter, Da O'Brien, Guy Wilkerson, Patti McCarty, Ha ry Harvey, Betty Miles, I. Stanford Jolle Marshall Reed, Clark Stevens, Charles Kin Jr.

WESTERN. A band of outlaws attacks Te Ritter and his friends, and robs them of twin si shooters which were given them as a pact of peac Then the outlaws proceed to terrorize the tow of Red Rock until driven out by the cowboy who also regain possession of the symbolic gun

THE CISCO KID RETURNS
(Monogram)

PRODUCER: Philip N. Krasne. DIRECTOR Phil Rosen. PLAYERS: Duncan Renald Martin Garralaga, Gwen Kenyon, Norma Willis, Donna Dax.

WESTERN DRAMA. The Cisco Kid and hi friend Pancho hold up a stagecoach and kidna a girl who is wanted on a murder charge. The take her to an old mission for protection an proceed to do some investigating which results i proof that the girl is really innocent.

TRIGGER LAW
(Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR Vernon Keyes. PLAYERS: Bob Steele, Hoo Gibson, Beatrice Grey, Ralph Lewis, Ed Cassidy, George Morell.

WESTERN. Bob Steele, arriving in a smal Western town to investigate the mysterious deat of his father, finds that a band of lawless men i trying to acquire all the land thereabouts and gai control of the town. With the help of his friends he outwits the villains and drives them out o town.

TONIGHT AND EVERY NIGHT
(Columbia)

PRODUCER-DIRECTOR: Victor Saville PLAYERS: Rita Hayworth, Janet Blair, Le Bowman, Stephen Crane, Marc Platt, Lesli Brooks, Mildred Law.

MUSICAL. In Technicolor. Romance, sur

ınded by the happenings affecting two girls and ›ir male dancing partner, in blitzed London ırks this musical. The male dancer thinks he ves Rita Hayworth, but finds he's always really red for the other, Janet Blair. Rita falls in love th a flier, who sends his proposal in a Bible cause the war calls upon him for a secret mission. ita is about to leave London to join him now at he's been assigned as training instructor when bomb kills her two former partners. She carries as lead of the show.

URDER IN THE FAMILY
lonogram)

RODUCERS: Katzman-Dietz. DIRECTOR: Villiam Beaudine. PLAYERS: Billy Gilbert, hemp Howard, Maxie Rosenbloom, Jayne lazard.

MYSTERY MELODRAMA. Billy Gilbert and hemp Howard run an animal act with a carnival ıow. They meet a girl and her uncle and join ıem on an expedition to the home of the girl's dead ıother. There all kinds of mysterious things take lace. Eventually, it is revealed that the uncle plotting to murder the girl to obtain her fortune. he is saved by the two boys.

HE UNWRITTEN CODE
Columbia)

RODUCER: Sam White. DIRECTOR: Robert Wilmot. PLAYERS: Tom Neal, Ann avage, Howard Freeman, Roland Varno.

MELODRAMA. An American prison-ship is orpedoed, and two German officers survive. They lamber onto a raft to which clings an English fficer. They kill him, and one of the Germans ssumes his identity. The two Germans are picked p and taken to a hospital in the United States. here a nurse, believing the German to be the ead British officer, invites him to her home. Her oy friend becomes suspicious, obtains a photoraph of the dead British officer and unmasks ıe German impostor, who is shot and killed while ying to escape.

ON OF LASSIE
M-G-M)

RODUCER: Samuel Marx. DIRECTOR: S. ylvan Simon. PLAYERS: Peter Lawford, Elsa Lanchester, Nigel Bruce, Donald Crisp, assie.

DRAMA. This is a Technicolor sequel to "Lassie Come Home." In it Lassie's son manages to tow away with the boy who was Lassie's pal, now rown to manhood and in the RAF. They are orced down over Norway, but escape the Gestapo fter many narrow squeaks and are smuggled back o England where the dog is reunited with Lassie nd the pilot with his girl, daughter of the duke.

HANGOVER SQUARE
20th Century-Fox)

RODUCER: Robert Bassler. DIRECTOR: ohn Brahm. PLAYERS: George Sanders, Linda Darnell, Fay Marlow, Laird Cregar.

PSYCHOLOGICAL MELODRAMA. This is he story of a man with a split personality. Usualy mild and inoffensive, he becomes so obsessed by his love for a hard-boiled woman, that he develops schizophrenia. While in the grip of his lelusion, he murders her and her suitor.

WINGED VICTORY
20th Century-Fox)

PRODUCER: Darryl F. Zanuck. DIRECTOR: George Cukor. PLAYERS: Edmond O'Brien, Jeanne Crain, Joe-Carroll Dennison, Jane Ball, Judy Holliday, Lon McCallister, Mack Daniels, Don Taylor, Barry Nelson.

MILITARY MUSICAL. This is a story of the training undergone by young men aspiring to enter the Army Air Corps, and is told in terms of three of their number, one of whom fails to make the grade. It is adapted from Moss Hart's Broadway play.

CAN'T HELP SINGING
(Universal)

PRODUCER: Felix Jackson. ASSOCIATE PRODUCER: Frank Shaw. DIRECTOR: Frank Ryan. PLAYERS: Deanna Durbin, Robert Paige, Akim Tamiroff, June Vincent, David Bruce, Ray Collins, Clara Blandick.

ROMANCE WITH MUSIC. Laid in the days of the California gold rush, this Technicolor production relates the adventures of a headstrong girl who sets out for the West in a covered wagon, determined to marry a man of whom her father disapproves. On the journey she meets another man, romance develops between them, and she marries him instead.

HER HEART IN HER THROAT
(Paramount)

ASSOCIATE PRODUCER: John Houseman. DIRECTOR: Lewis Allen. PLAYERS: Joel McCrea, Gail Russell, Herbert Marshall. Phyllis Brooks, Isabel Elsom, Mikhail Rasumny, Richard Lyon, Arthur Shields, Norman Lloyd, Nona Griffith.

MYSTERY DRAMA. Gail Russell plays a young girl who takes the job of governess to children of a widowed shipbuilder. She becomes involved, through the children, in a double murder which entangles the shipbuilder's household with doings in a supposedly untenanted house next door. One child innocently helps the murderer but, with solution of the crimes, romance comes to the governess and her employer.

STRANGERS IN OUR MIDST
(Warners)

PRODUCER: Alex Gottlieb. DIRECTOR: Edward Blatt. PLAYERS: Jean Sullivan, Zachary Scott, Irene Manning, Alan Hale, Helmut Dantine, Samuel S. Hinds.

DRAMA. Picture is based on the play, "Petrified Forest," with action taking place in Arizona where escaped Nazi war prisoners take over a gasoline station and tourist cabins in a remote section. They hold a young couple, an elderly man and his grandchild as hostages, capture a tourist couple, and plan to wreck a troop train. They are finally captured by state police and a posse of citizens.

WONDER MAN
(RKO Radio)

PRODUCER: Samuel Goldwyn. DIRECTOR: H. Bruce Humberstone. PLAYERS: Danny Kaye, Virginia Mayo, Vera-Allen, Arleen Whelan.

COMEDY DRAMA. Danny Kaye enacts a dual role in this Technicolor production. He is cast as twins of utterly dissimilar character. One is serious, the other gay. Complications arise from their identical appearance. The locale is New York and Brooklyn; time, the present.

A MEDAL FOR BENNY
(Paramount)

ASSOCIATE PRODUCER: Paul Jones. DIRECTOR: Irving Pichel. PLAYERS: Dorothy Lamour, Arturo de Cordova, J. Carrol Naish, Mikhail Rasumny, Frank McHugh. Fernando Alvarado, Marguerite D'Alvarez, Charles Dingle, Mona Maris, Minor Watson, Pepito.

ROMANTIC DRAMA. The Congressional Medal of Honor is awarded posthumously to a *paisano*. This is the story of how that award affects the lives of the townspeople, and in particular the lives of Lolita, the hero's betrothed, and Joe, his best friend. The scene is a small mid-California town.

HERE COME THE WAVES
(Paramount)

PRODUCER-DIRECTOR: Mark Sandrich. PLAYERS: Bing Crosby, Betty Hutton, Sonny Tufts, Mae Clarke, Ann Doran, Carol Hughes.

COMEDY WITH MUSIC. This is being made in Technicolor with Betty Hutton playing the dual roles of twin sisters while Bing Crosby is a croon-swooner. The sisters join the Waves and Crosby and Sonny Tufts enlist in the Navy. They stage a show at the Waves' training center where the giddy, jitterbug twin falls for Crosby. But both Bing and Tufts like the sensible, more dignified girl of the twins. It finally works out, with plenty of comical situations, with each sister getting the right sailor.

THE HOUSE OF DR. EDWARDES
(UA-Vanguard)

PRODUCER: David O. Selznick. DIRECTOR: Alfred Hitchcock. PLAYERS: Ingrid Bergman, Gregory Peck, Rhonda Fleming, Michael Chekov.

PSYCHIATRIC MELODRAMA. Two psychiatrists, played by Miss Bergman and Peck, compete in attempts to solve, by means including applications of psychoanalysis, a mystery surrounding an unexplained death. Most of the action takes place in a sanitarium. Romance links the two psychiatrists. The time is now, the place the U. S.

KITTY
(Paramount)

PRODUCER: Karl Hunberg. DIRECTOR: Mitchell Leisen. PLAYERS: Paulette Goddard, Ray Milland, Cecil Kellaway, Constance Collier, Hillary Brooke.

HISTORICAL DRAMA. In this story, laid in London in the 1870's, Paulette Goddard plays the part of a street waif who chances to meet the famous painter, Sir Thomas Gainsborough. Struck by her beauty, the painter introduces her to a young man-about-town who, together with his aunt, undertakes to transform the girl into a young lady of fashion. After a disastrous first marriage, she finds romance with the young man who befriended her.

OF HUMAN BONDAGE
(Warners)

PRODUCER: Henry Blanke. DIRECTOR: Edmund Goulding. PLAYERS: Paul Henreid, Eleanor Parker, Patric Knowles, Henry Stephenson, Joan Winfield, Richard Nugent, Marten Lamont, Jean Ransome.

PSYCHOLOGICAL DRAMA. This is an adaptation of the Somerset Maugham novel, and concerns a young medical student, handicapped by a club foot, who becomes infatuated with a waitress. He does not succeed in breaking the spell of her attraction until she has done her utmost to ruin his career and wreck his life. However, eventually he recovers from his infatuation, and marries another girl.

OUT OF THIS WORLD
(Paramount)

ASSOCIATE PRODUCER: Sam Coslow. DIRECTOR: Hal Walker. PLAYERS: Eddie Bracken, Diana Lynn, Veronica Lake, Cass Daley, Robert Benchley, Mimi Chandler, Mabel Paige, Phyllis Brooks, Miriam Franklin, Olga San Juan, Gloria Saunders, Nancy Porter.

MUSICAL REVUE. A group of people have a financial interest in the career of a crooner. One of them is the leader of the all-girl orchestra for whom he sings. Another is a society girl, who tries to come between the crooner and the girl band-leader, but is unsuccessful in her efforts. There are production numbers throughout the picture.

THE GREAT JOHN L.
(UA-Crosby Prod.)

PRODUCER: Bing Crosby Prod. DIRECTOR: Frank Tuttle. PLAYERS: Greg McClure, Linda Darnell, Barbara Britton, Lee Sullivan, Otto Kruger, Wallace Ford, Robert Barrat.

PRIZEFIGHT DRAMA. This is the story of the life and times of John L. Sullivan, for years undefeated heavyweight champion of the world. It tells of his struggle to overcome his weakness for alcohol and relates also the tale of his two marriages, the first unhappy, the second successful.

TABLOID REVIEWS

Reviews appearing on pages 2094 and 2095 are condensed versions of reviews of 1944-45 product appearing in Product Digest prior to the issue of September 2, 1944. They are carried for their reference value.

Wilson

***20th-Fox*—Romanticized Political History**

Here is epic endeavour with all the skills of Hollywood, mingling entertainment, interest and significance—principally the story of Woodrow Wilson and the First World War.

This two hours and thirty-four minutes is adult entertainment—and considerably male adult.

In essence it is a recounting and graphic recital of Professor Wilson's idealism concerning democracy voiced at Princeton, leading to his career in politics and finding ultimate crystallization and climax of world importance in his advocacy of League of Nations.

Subordinate but intensely present is the emotional life of the man and the devotions of the wives who gave him sympathy, affection and understanding at home while he faced a difficult world. There are heart throbs, tears and smiles.

Most important is the timeliness of the offering. It is a telling of that war which was to end all wars, before us now in this August of 1944 when the nation is again embattled.

There are many incidental elements of keen appeal, with nostalgic reference, football, bits of a show at the Palace, and the song hits of yesterday.

It will be inevitable that this picture shall receive vigorous press attention. A detached examination of the product on the screen will, however, find at the most an ardent urging of a League of Nations and an American hand in some manner of coalition for enduring peace. With decided adroitness many issues which might have arisen have been avoided and numerous opportunities to burden the tale with irrelevant "message" have been ignored.

Completely in Technicolor, save for newsreel interpolations, it is a tapestry of continuing pictoral splendor.

Reviewer's Rating: Excellent.

Woodrow Wilson	Alexander Knox
Professor Henry Holmes	Charles Coburn
Edith Wilson	Geraldine Fitzgerald
Joseph Tumulty	Thomas Mitchell
Ellen Wilson	Ruth Nelson
Senator Henry Cabot Lodge	Sir Cedric Hardwicke
William G. McAdoo	Vincent Price

William Eythe, Mary Anderson, Ruth Ford, Sidney Blackmer, Madeleine Forbes, Stanley Ridges, Eddie Foy.

Complete review published August 5, 1944, page 2029.

A Wac, a Wave and a Marine

***Monogram*—Novelty Comedy**

Biltmore Production, backed by Lou Costello, makes its bow with a comedy that breaks new ground, much of it pay dirt. Handling is fast and usually successful in getting laughs, and some departures from norm—as when off-screen voices address the characters—give the picture novelty.

Hal Fimberg's screenplay concerns two Hollywood agents who, by error, bring two pairs of Broadway actresses to Hollywood instead of one, rivalry and competition combining with coincidence to precipitate complications which keep laughter flowing.

Henry Youngman, radio comic, is front and center throughout, turning in a promising first performance.

The title has virtually nothing to do with the story.

Reviewer's Rating: Good.

Henny Brown	Henny Youngman
Marian	Elyse Knox
Margaret Ames	Sally Eilers

Alan Dinehart, Charles Marshall, Billy Mack, Anne Gillis, Richard Lane, Ramsay Ames, Marjorie Woodworth.

Complete review published July 29, 1944, page 2018

Casanova Brown

***International-RKO* — Cooper, Babies, Comedy**

With "Casanova Brown," International Pictures bows initially from the waist as a producing company. The bow is decidedly in order, for the William Goetz-Leo Spitz alliance has a first-rate attraction that will do handsomely at the box office.

It has nothing to do with the war, and the only war in it is the romantic conflict between Gary Cooper and Teresa Wright.

Cooper plays a small town college professor who gets himself emotionally embroiled with Miss Wright while on a New York visit. It's all on the square, however, for they meet, fall for each other and forthwith marry. Parental obstacles immediately beset their path. When Miss Wright sides with her parents, he stands on his male rights, departs the scene and returns home.

Subsequently, he is engaged to marry Anita Louise, when a letter from a Chicago baby home sets him wondering. He learns there is a baby, that there has been an annulment of his marriage, that Miss Wright contemplates a second wedding. He steals the infant, closets himself in a small hotel and proceeds to wrestle with formulas, scales, diapers, etc. The mixup is highly amusing and loaded with laughs until the inevitable get-together with Miss Wright rings down the curtain.

Nunnally Johnson's story—he produced as well—is warm and human. His incident is clever, extremely well timed and hilarious in the fire and hospital sequences. Cooper, as the bumbling father and mother in one, does one of his best jobs. Miss Wright, always good, is good again. Miss Collinge, as the starry-eyed parent is excellent.

Reviewer's Rating: Excellent.

Casanova Q. Brown	Gary Cooper
Isabel Drury	Teresa Wright
Mr. Ferris	Frank Morgan
Mrs. Drury	Patricia Collinge

Isabel Elsom, Edmond Breon, Anita Louise, Mary Treen, Emory Parnell, Jill Esmond, Halliwell Hobbes.

Complete review published August 5, 1944, page 2029.

Dixie Jamboree

***PRC*—Comedy with Songs**

It's the names to bill with and the things their bearers do individually that give the comedy-with-songs a usefulness beyond common. The film sags in spots and meanders some, but uniqueness of setting—it happens aboard a Mississippi River showboat in the present time—is an offset.

Frances Langford as the star of the showboat troupe handles her songs, particularly "If It's a Dream," with the competency to which her followers are accustomed, and Eddie Quillan gets away with a portrayal of a balmy trumpeter in satisfactory fashion. Guy Kibbee and Charles Butterworth shoulder the burden of the comedy, which requires a crowded auditorium to click.

Jack Schwarz produced the picture, his best.

Reviewer's Rating: Fair.

Susan Jackson	Frances Langford
Captain Jackson	Guy Kibbee

Eddie Quillan, Charles Butterwortth, Fifi D'Orsay, Lyle Talbot, Frank Jenks, Elmira Sessions, Louise Beavers.

Complete review published July 15, 1944, page 1993

Take It or Leave It

***20th-Fox*—Experiment in Secondaries**

Producer Bryan Foy, who used to go to the newspaper headlines for his subjects, went to the storage vaults for this one and came back with a dozen or more sequences from old pictures that still look and sound pretty good. Then he wrapped those up in a camera-recording of Phil Baker doing one of his broadcasts for Eversharp. After braiding in a small story about a sailor whose wife is having labor pains in the audience while he tries for not one but several 64-dollar questions, he stuck the name of the Baker air-show on the compilation for a title.

The enterprise is a triumph in economy of budget, and quite an experiment in secondaries—and the vote on the usefulness as such is not in, although it did all right in front of a preview audience that saw it without paying.

Some of the interest that makes the Baker show a radio attraction accrues likewise to the screening of the old sequences, in which Alice Faye, Betty Grable and other stars appear. Mr. Foy chose musicals principally in his delvings. But it would a stretch of ethics to bill these names.

Reviewer's Rating: Maybe.

Phil Baker	Himself

Phil Silvers, Edward Ryan, Marjorie Massow, Stanley Prager, Roy Gordon, Nana Bryant, Carleton Young.

Complete review published July 15, 1944, page 1993

Sweet and Lowdown

***20th-Fox*—Benny Goodman and Company**

The good news for followers of Benny Goodman and his band is that "Sweet and Lowdown" gives the boys plenty of room for "solid sending" and still weaves a plot around them which is in partnership rather than competition with the music.

The cast has name value in addition—Jack Oakie, Lynn Bari and Linda Darnell—and the production, under the supervision of William Le Baron with Archie Mayo directing, is attractive and competent without overstepping the pretensions of the story.

It's all about a band—Benny Goodman's specifically—and a kid from the wrong side of Chicago who plays a sweet trombone.

Comedy is spread throughout as Jack Oakie plays nursemaid to the orchestra prima donnas and hopes for a turn at the slide trombone.

Miss Bari and Miss Darnell share feminine honors attractively, and James Cardwell, who was last seen in "The Sullivans," plays the young musician.

Reviwer's Rating: Good.

Benny Goodman and Band	Themselves
Trudy Wilson	Linda Darnell
Pat Sterling	Lynn Bari
Popsy	Jack Oakie
Johnny Birch	James Cardwell

Allyn Joslyn, John Campbell, Roy Benson, Dickie Moore, Buddy Swan, Beverly Hudson.

Complete review published August 5, 1944, page 2030

Dragon Seed

***M-G-M* — China Under Aggression**

Here is told in terms of one man's family Pearl S. Buck's story of China under aggression. The telling compares directly to no other save the same studio's telling of the same writer's story of China under famine, "The Good Earth."

The spread of interest in and sympathy for China since 1837 suggests that this production is destined to surpass "The Good Earth" in point of public appreciation and patronage.

In common with its predecessor, "Dragon Seed" is a picture of vast proportions. Likewise, the picture proceeds slowly about the business of establishing its setting in space and time. The keynote—that peace is man's right and all men are brothers—is sounded gently but repeatedly, at first.

The falling of the first enemy bomb upon the uncomprehending farmers is a moment of sheer drama. The arrival of the invader, to sack the farms and outrage the women, is harsher but powerful stuff. The gradual breaking up of the family continues on a level of sustained suspense. There is no letdown until one member of the family, played by Katharine Hepburn, has poisoned the general staff of the invading force, caused the death of the Quisling and been forgiven.

Perhaps because the subject matter is of an immensity to overshadow individual performances, the players do not stand out, one above the other. Walter Huston's is the key role, Miss Hepburn's is of next importance and Turhan Bey's next, the others being evenly balanced. Akim Tamiroff's portrayal of the Quisling, a type of character far out of his vein, is an achievement.

The picture was produced by Pandro Berman, working with one of MGM's biggest budgets.

Reviewer's Rating: Good.

Jade	Katharine Hepburn
Ling Tan	Walter Huston
Ling's wife	Aline MacMahon
Wu Lien	Akim Tamiroff

Hurd Hatfield, J. Carrol Naish, Agnes Moorehead, Henry Travers, Robert Rice, Robert Lewis, Frances Rafferty.

Complete review published July 22, 1944, page 2005

Janie

***Warner*—'Teen-agers Without Delinquency**

In contrast with all those juvenile delinquency pictures the studios have been thrusting at trade and public, this presentation of America's 'teen-age girls and boys gives the youngsters a clean bill of health.

Alex Gottlieb, producer, and Michael Curtiz, director, strike and maintain a pace of activity which might tax even the most strenuous of the young folk now living the same time and situations, but the speed of presentation does away with opportunities for speeches and preachments.

Set forth in the script are some events in the lives of one Janie Conway, daughter of a small own newspaper publisher, the other members of er family, their friends, and a host of other young eople, including soldiers, a sailor and, finally, the Marines. The events are not overwhelming, but the resentation of them is, and the viewpoints, attitudes nd reactions of the juveniles are portrayed with validity that gives the picture impact beyond the mere gaiety and amusement in the foreground.

For marquee strength, the picture offers Edward Arnold, Ann Harding, Robert Benchley, Alan Hale nd Hattie McDaniel, playing the adult roles. The uvenile phalanx is topped by Joyce Reynolds, a ewcomer with promise, and Robert Hutton.

Reviewer's Rating: Excellent.

anie	Joyce Reynolds
Dick	Robert Hutton

Edward Arnold, Ann Harding, Robert Benchley, Alan Hale, Clare Foley, Barbara Brown, Hattie McDaniel.

Complete review published July 29, 1944, page 2017

An American Romance

M-G-M **— Land of Opportunity**

Much of merit is presented in "An American Romance." The canvas, naturally, is broad, like the nation itself. The time capsule covers forty years and more. The mighty strength of industrial America is told here in equations of iron ore, then steel, then automobiles, then war planes. All of this is impressive through sheer weight.

Vidor's painstakingly-made production unquestionably is of extreme length—150 minutes from go to finish. But there can be no question about the meticulous care which "An American Romance" reflects.

America, the land of opportunity, is brought to focus biographically through Brian Donlevy, a Polish immigrant who trudges the 1,000 miles from New York to Minnesota.

He becomes an open hearth foreman, builds an automobile out of the exasperation of one that refuses to work properly and, finally creates the first steel-topped car. Success is immediate. Donlevy becomes an automotive tycoon, resists unionization, ultimately is moved out of the way by the march of industrial progress and retires until the war breaks out. Then his plant converted into plane manufacture, he returns to his old associates. The parallel story line deals with six children. Donlevy does a very effecetive job. This goes for Abel. All performances, in fact, are, representatively good.

Reviewer's Rating: Good.

Steve Dangos	Brian Donlevy
Anna	Ann Richards
Howard Clinton	Walter Abel
Anton Dubechek	John Qualen
Teddy Dangos	Horace McNally

Complete review published July 1, 1944, *page* 1969

Barbary Coast Gent

M-G-M **— A Robber's Reformation**

Here is western bravura, garnished with appealing MGM players, spiced with a suspensive story, and mounted with customary MGM expertness. It is also a Wallace Beery picture. Its basic theme, the foibles and adventures of a former robber turned bunco man, would seem to direct it mainly toward adults.

The story has Beery as a San Francisco sharper in love with local gambling queen, Binnie Barnes. She, however, wishes he would offer her the spectacle of a really honest man. So he sets off to Denver where Donald Meek assigns him to make a proxy speech at whistle stop Gold Town, and also to deliver to the local newspaper an advertisement which will assure Meek's errant son that he is to marry into Eastern society.

Instead, Beery, liking the youngster, forgets the advertisement. He also finds his old stagecoach-robbing pal, and proceeds to build his own standing in town, as an Eastern financier.

The last scene shows him entering the town jail in great ceremony, for a term of one year; for he is the town's leading citizen, having made a big strike, and having sold everyone a piece of it.

It is a farce which will cause chuckles throughout, and perhaps some laughter.

Reviewer's Rating: Good.

Honest Plush Brannon	Wallace Beery
Lil Damish	Binnie Barnes
Duke Cleat	John Carradine
Bradford Bellamy III	Bruce Kellogg
Portia Adair	Frances Rafferty

Chill Wills, Noah Beery, Sr., Henry O'Neill, Ray Collins, Morris Ankrum, Donald Meek, Addison Richards.

Complete review published August 5, 1944, *page* 2029

Since You Went Away

UA-Vanguard **— An Epic of the Home Front**

Compelling address to the screen audiences of America is made by David O. Selznick in this strangely contrived examination of the 'United States at war. Its drama is in the emotions of a wife whose husband has gone in the service overseas, with incidental episodic reactions in the home he left behind him.

The strongest element of the offering is in the excellence of the performances.

The story is simple and plotless, although there are sub-plots aplenty. Tim Hilton, advertising man, has volunteered, won a commission, and gone off to war. His wife, played by Claudette Colbert, with two daughters, played by Jennifer Jones and Shirley Temple, is left to maintain and manage the home, and not quite enough money to do it. In time, the husband is reported officially "missing in action." A pal of her husband and one time his rival, appears upon the scene and occupies it, with wellbred complications, creating the main suspense.

Jane, the adolescent elder daughter, falls into an army boy love affair—Jennifer Jones and Robert Walker—portrayed with a high nervous tension.

There are by-paths of the tale which show glimpses of army training camp life, hospitals, rehabilitation processes, a psychiatrist at work, shipyards, ordeals of wartime travel—the home front.

The dramatic climax is reached, at long, long last with Mrs. Hilton at the telephone receiving the official cable message which says her husband is alive and safe. Miss Colbert plays it alone and with striking competency.

Little Miss Temple, who has not been seen for a spell, plays her sub-adolescent part with pleasant grace. Monty Woolley, in the role of Colonel Smollett does a merry job of the testy old softy.

With this picture Mr. Selznick emerges among the credits as author of the screenplay, but the producer in him dominated the author.

Reviewer's Rating: Excellent.

Claudette Colbert, Jennifer Jones, Joseph Cotten, Shirley Temple, Monty Woolley, Lionel Barrymore, Robert Walker, Hattie McDaniel, Nazimova, Keenan Wynn, Gordon Oliver, Lloyd Corrigan, Jane Devlin, Agnes Moorehead.

Complete review published July 22, 1944, *page* 2005

Crime by Night

Warner **— Crime Detection with Comedy**

There are two axe-murders and a hanging before this drama has run its course, but the light tone never wavers. Horror is not allowed to intrude upon the operations of Jerome Cowan, philandering detective, and all investigations are handled for sizeable fees.

The problem is that of a man who had motive to spare for killing his father-in-law, but didn't. Someone else did—the daughter, the secretary, the fiance or the agent. It's Cowan's job to find out which one, before the local politicians close in.

For comedy and comeliness, there's his not-so-dumb secretary, Jane Wyman, and for intrigue there's Faye Emerson, a spy and saboteur posing as an artists' agent.

The screenplay has few moments of gripping suspense, but flows smoothly under the direction of William Clemens.

Reviewer's Rating: Fair.

Sam Campbell	Jerome Cowan
Robbie Vance	Jane Wyman

Faye Emerson, Charles Lang, Eleanor Parker, Stuart Crawford, Larry Borden, Cy Kendall, Charles Wilson.

Complete review published July 29, 1944, *page* 2018

Wing and a Prayer

20th-Fox **— Story of Carrier X**

This is one explanation of the Battle of Midway, the battle which turned the Japs from invasion of Hawaii and America. It is also the story of a carrier, the story of "Torpedo Squadron Five" on that carrier, and the story of a former motion picture star in naval service. It is, too, a story of men without women.

The basic motif, while ingenious, is nevertheless a weakness. That is, the reluctance of officers to impart to their men the necessity for a course apparently dishonorable, in this instance, avoidance of action with the enemy; and the corollary inability of the men to perceive not merely the motive for the tactic, but even that it is a tactic.

To balance what might appear here to be a tale of maneuver, dry and without romance, the picture has given in forms graphic and comic many and varied aspects of life aboard a carrier; and especially it tells of the emotions, spurting and simmering, of the taut men of Squadron Five.

All of the men are splendid in their performances and never mawkish, although the roles are in several instances cliches.

Reviewer's Rating: Good.

Bingo Harper	Don Ameche
Moulton	Dana Andrews
Oscar Scott	William Eythe
Captain Waddell	Charles Bickford
Admiral	Sir Cedric Hardwicke

Kevin O'Shea, Richard Jaeckel, Henry Morgan, Richard Crane, Glenn Langan, Renny McEvoy, Robert Bailey.

Complete review published July 22, 1944, *page* 2006

The Seventh Cross

M-G-M **— Germany's Underground**

This is not a war picture, nor is it the kind of anti-Nazi film which audiences have become accustomed to viewing. It is a picture about men who were hunted in the Germany of 1936, before the war. There are no windy speeches, no sensationalized scene of brutality.

The story is simple. Seven men escape from the Westhophen cencentration camp. Six are caught. The camp commandant orders six trees in the courtyard to be cut down and made into crosses, one for each man. The seventh cross remains empty. The Nazis can't capture George Heisler.

There is a three-cornered man-hunt, the Nazis trying to find George, played by Spencer Tracy, George's desperate attempts to find his friends in the underground and the frustrating attempts of his friends to find George.

George emerges from the concentration camp without hope, without faith in his fellow man. Through each link in the chain which eventually leads him to his underground friends his faith in man returns. And it all adds up to good motion picture, with suspense and drama.

Tracy is exceptionally fine as George. Signe Hasso plays the simple role of a hotel chambermaid, who befriends George in his hour of greatest need, with haunting beauty and depth. Others in the cast lend reality and substance to the film.

Reviewer's Rating: Excellent.

George Heisler	Spencer Tracy
Toni	Signe Hasso
Paul Roeder	Hume Cronyn
Liesel Roedor	Jessica Tandy

Agnes Moorehead, Herbert Rudley, Felix Bressart, Ray Collins, Alexander Granach, Katherine Locke.

Complete review published July 22, 1944, *page* 2006

Kismet

M-G-M **— Fantasy in Flower**

With personalities like Ronald Colman, Marlene Dietrich, Edward Arnold, James Craig and Hugh Herbert to attract and fascinate the customers, Metro-Goldwyn-Mayer herewith picks up the torch of Technicolor fantasy lighted by Alexander Korda in his "Jungle Book" era and carried aloft since then by Universal in its sequence of Maria Montez-Jon Hall Technicolorations.

The things the players do in this fantasy are as out-of-this-world as the settings and trappings of the Baghdad which MGM's resourceful and unrestrained artisans dreamed up and photographed in a use of Technicolor that shames Nature's own spectrum. Yet the king of the beggars, the caliph of the realm, the former's daughter and the latter's chief executive, together with their associates and intermediaries, engage in a small romance such as transpires—without the application of magic depicted in the picture—across the street.

Colman as the king of beggars has fine moments and some others. Miss Dietrich dazzles the eye. Craig is wasted as the caliph, and Arnold does well by a villainous role.

The script by John Meehan respects the language and the audience in a measure not generally considered necessary in this type of undertaking.

It's a film for those who've liked the Korda and Universal enterprises and it's escapism designed to accommodate those who want to escape to the very extremity of possible escapements from the world of realism, plausibility and logic.

Reviewer's Rating: Good.

Hafiz	Ronald Colman
Jamilla	Marlene Dietrich

James Craig, Edward Arnold, Hugh Herbert, Joy Ann Page, Florence Bates, Harry Davenport.

Complete review published August 26, 1944, *page* 2065

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2068-2069.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2091.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Bokhara (Rus.)	Artkino	....	Russian feature	Aug. 19,'44	84m	Sept. 2,'44	2082	....	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Dec. 16,'44	....	....	....	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Airship Squadron 4	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Oct. 14,'44	....	....	....	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richard	Oct.,'44	151m	July 1,'44	2095	1457	2072
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
•And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	2072
•Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2072
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Nov. 4,'44	....	....	....	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	....
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	....
•Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street	Univ.	....	Peggy Ryan-Ann Blyth	Oct. 27,'44	....	....	....	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2072
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
•Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
•Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	2072
Big Noise, The	20th-Fox	....	Laurel and Hardy	Not Set	....	....	....	2092	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Oct. 14,'44	....	....	....	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 9,'44	....	....	....	2032	....
Bowery to Broadway	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	....	....	....	1971	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2072
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Not Set	....	....	....	2093	....
•Carolina Blues (formerly Battleship Blues)	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	....	....	....	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Sept. 1,'44	92m	Aug. 5,'44	2094	1806	....
Castle of Crimes	PRC	513	Keneth Kent-Diana Churchill	Aug. 25,'44	....	....	....	....	....
Champagne Charlie (British)	Ealing	....	Tommy Trinder-Sterling Holloway	Not Set	105m	Sept. 9,'44	2090	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Charlie Chan in the Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2072
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Dec. 2,'44	....	....	....	2092	....
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	....	....	....	1786	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
•Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Comin' Round the Mountain (R.)	Rep.	3305	Humphrey Bogart-Alexis Smith	Not Set	55m	....	....	....	....
Conflict	WB	....	Hedy Lamarr-Paul Henreid	Not Set	....	....	....	1456	....
Conspirators, The	WB	....	Buster Crabbe-Arline Judge	May 10,'44	....	....	....	1850	....
•Contender, The	PRC	418	Gene Autry	July 15,'44	66m	May 13,'44	1886	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River	Col.	....	Charles Starrett-Vi Athens	Sept. 21,'44	....	....	....	2007	....
•Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
DANGEROUS Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2041	....	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
•Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	....	....	....	1983	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	72m	July 8,'44	1981	1913	....
•Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
•Dormant Account	Col.	....	Richard Dix-Janis Carter	Sept. 21,'44	....	....	....	2071	....
•Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Not Set	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2072
EMPIRE of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Oct. 21,'44	86m	Aug. 26,'44	2066	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	....	....	2007	....
•Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2072
•Ever Since Venus	Col.	....	Ross Hunter-Ann Savage	Sept. 14,'44	....	....	....	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....
•FALCON in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
•Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
•Follow the Boys	Univ.	8061	Stage and Screen Entertainers	May 5,'44	109m	Apr. 1,'44	1825	1635	1995
•Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British) (formerly Went the Day Well?)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
•Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
•For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
•GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Jim Newill	Sept. 21,'44	....	....	....	2092	....
•Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	2072
•Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost of Indian Springs	Mono.	....	Johnny Mack Brown	Dec. 23,'44	....	....	....	2071	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush, The	RKO	....	Frances Langford-Wally Brown	Not Set	....	....	....	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Give Us the Moon (Br.)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
•Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	2072
Goin' to Town	RKO	....	Lum and Abner	Block 1	....	....	....	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
•Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
•Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 30,'44	73m	Sept. 2,'44	2082	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2041	1676	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	....
Gypsy Wildcat (color)	Univ.	....	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2041	1675	....
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2072
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	....
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
•Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	64m	Apr. 22,'44	1858	1431	....
Her Heart in Her Throat	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Here Come the Waves (color)	Para.	....	Bing Crosby-Betty Hutton	Not Set	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2072
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2072
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
•Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....

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House of Dr. Edwardes	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
House of Frankenstein (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-John Miljan	Oct. 7,'44	....	....	....	2092	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	....
I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	....
In the Meantime, Darling	20th-Fox	....	Jeanne Crain-Frank Latimore	Dec.,'44	....	....	....	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	....	Monty Woolley-Dick Haymes	Oct.,'44	....	....	....	1835	....
It Happened One Sunday (British)	Assoc. Br.-Pathe	....	Robert Beatty-Barbara White	Not Set	97m	Aug. 26,'44	2067	....	....
•JAMBOREE	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
•Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	63m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy MacDowall	Not Set	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	103m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
•Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	....	....	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	Oct.,'44	....	....	....	1899	....
•Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	55m	July 1,'44	1970	1817	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	....	....	....	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	....	....	....	1923	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
•Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1994	....
Little Devils	Mono.	....	Harry Grey-Paul Kelly	Dec. 23,'44	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 18,'44	....	....	....	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2041	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
•Manpower (reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2072
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12, 44	2042	1971	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	118m	Aug. 19,'44	2053	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	....	Carl Esmond-Osa Massen	Block 1	....	....	....	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet Miss Bobby Socks	Col.	....	Bob Crosby-Lynn Merrick	Oct. 12,'44	....	....	....	2071	....
•Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	2072
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	....	....	....	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2053	1786	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Sept. 9,'44	60m	Aug. 26,'44	2067	1746	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2072
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	....	....	....	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	Not Set	....	....	....	1971	....
Murder in the Family	Mono.	....	B. Gilbert-S. Howard-M. Rosenbloom	Jan. 13,'45	....	....	....	2093	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	....
My Pal, Wolf	RKO	....	Jill Esmond-Una O'Connor	Block 1	....	....	....	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
•Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	2030	....	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1995

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Nevada	RKO	....	Bob Mitchum-Nancy Gates	Not Set	....	....	....	2007	....
●Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Block 1	....	....	....	1826	....
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	Not Set	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
●Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	2072
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Not Set	....	....	....	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
●One Mysterious Night	Col.	....	Chester Morris-Janis Carter	Sept. 21,'44	62m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
●PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	2072
●Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
●Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Block 2	....	....	....	1806	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	....
●Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	....	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
●Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	....	....	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	....	....	....	....	....
●Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	58m	....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
●Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
●Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	....	....	1971	....
●SAN ANTONIO Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
●San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
●Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
●Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
●Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Oct. 13,'44	....	....	....	1899	....
●Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	2072
●Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	...
●Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	64m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2095	1715	....
Shadows in the Night	Col.	....	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Suspicion	Mono.	....	Marjorie Weaver-Tim Ryan	Sept. 23,'44	....	....	....	2032	....
●She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,'44	2066	1890	....
●Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	2072
Sign of the Cross, The (Reissue)	Para.	....	Fredric March-Claudette Colbert	Not Set	118m	Aug. 19,'44	2053	....	....
●Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2072
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2042	2032	....
Singing Sheriff, The	Univ.	....	Bob Crosby-Fay McKenzie	Oct. 6,'44	....	....	....	1983	....
●Slightly Terrific	Univ.	8036	Leon Errol-Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys	20th-Fox	....	Carmen Miranda-Michael O'Shea	Nov.,'44	....	....	....	2071	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
●Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
●Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
●Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
●Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
●South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
●Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	....	....	2032	....
●Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	July 29,'44	2018	1890	....
●Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2072
●Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	....
●Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	2072
Strange Affair	Col.	....	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	....	....	....	2071	....
Strangers in Our Midst	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
●Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	....	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	....
Sunday Dinner for a Soldier	20th-Fox	....	Anne Baxter-John Hodiak	Jan.,'45	....	....	....	2092	....

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Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	....
Swing Hostess	PRC	509	Martha Tilton-Charles Collins	Sept. 8,'44	....	....	....	2032	....
•Swing in the Saddle	Col	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	2032	....
•TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Block 1	....	....	....	1899	....
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	...	....
•That's My Baby	Rep.	....	Richard Arlen-Ellen Drew	Not Set	....	....	....	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	...
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933		....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 27,'45	....	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	....	....	....	1989	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	2092	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Not Set	....	....	....	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2092	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Not Set	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	....	....	....	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	..
•Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2072
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
•Underground Guerillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	....	....	1890	2072
Unwritten Code, The	Col.	....	Tom Neal-Ann Savage	Sept. 28,'44	....	....	....	2093	....
•Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	1947
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
•VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	July 15,'44	1993	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	Not Set	....	....	....	1850	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henry Youngman	Oct. 7,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	2030	....	....
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Oct. 7,'44	67m	Aug. 19,'44	2053	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Sept. 15,'44	....	....	....	2032	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy MacDowall	June,'44	126m	Mar. 11,'44	1793	1586	2072
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2072
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2072
Winged Victory	20th-Fox	....	Edmond O'Brien-Jeanne Crain	Not Set	....	....	....	2093	....
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	Not Set	....	....	....	1923	....
Wonder Man (color)	RKO-Goldwyn	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Canary (Brit.)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
•Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
•You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	1947
•Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	1944-45	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2091.

1944

HEAVENLY DAYS

(Another Hit for RKO)

•

and

AS USUAL

NBC—TUESDAY EVENINGS

•

and

Good luck to Motion Picture Herald

•

FIBBER McGEE and MOLLY

IT'S Columbia's GAYEST, GIDDIEST, GOOFIEST GET-TOGETHER...

EVER SINCE

REVEILLE WITH BEVERLY

Jam Session

HEY, ROOKIE

EVER SINCE VENUS

with

INA RAY HUTTON and Her ORCHESTRA

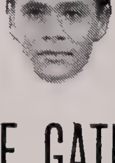
HUGH HERBERT

ANN SAVAGE

BILLY GILBERT

GLENDA FARREL

ROSS HUNTER



ALAN MOWBRAY

MARJORIE GATESON

Original Screen Play by
McElbert Moore and Arthur Dreifuss
Directed by ARTHUR DREIFUSS

COLUMBIA PICTURES

KEEP SELLING WAR BONDS! FIGHT
SIDE OF THE TROOPS WHO NEVER

LE COPY
NOT REMOV

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Mrs. Parkington
Bass of Rawhide
That's My Baby
The Last Ride
When the Lights Go On Again
Leave It to the Irish
Dead Man's Eyes
The Singing Sheriff

PRODUCT

Studios stiffen war pictures with added values; concentrate on stories of universal appeal

POST-WAR

Potential world market for U.S. films includes 60,985 theatres, Department of Commerce says

DECREE

Wright in the East, Berge in the West answer exhibitor queries, deny forcing of single sales

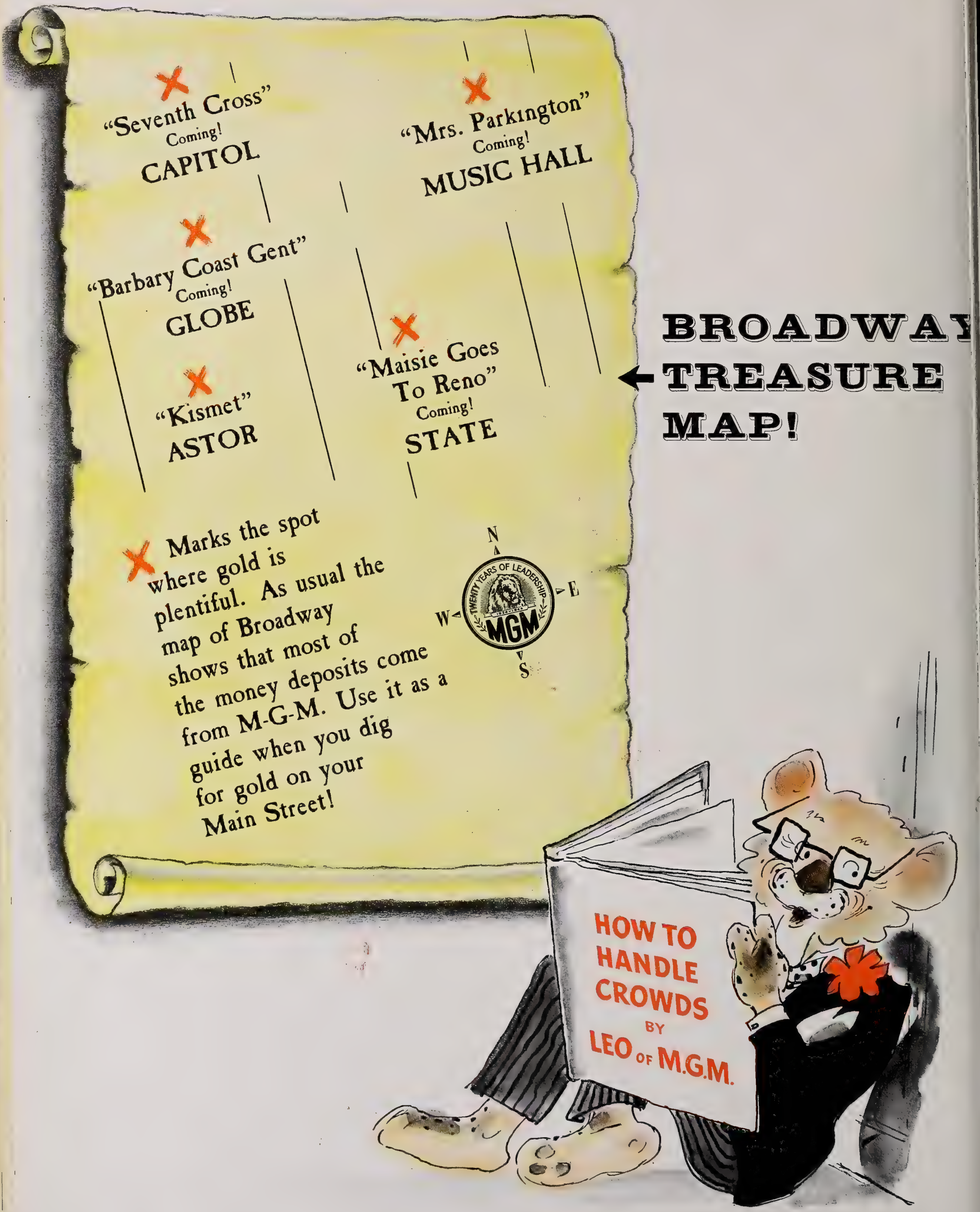
—in

Better Theatres

Planning the Small Community Theatre

VOL. 156, NO. 12
SEPTEMBER 16, 1944

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1944 by Quigley Publishing Company.*


N
W
E
S
TWENTY YEARS OF LEADERSHIP
1924-1944
MGM
HOW TO HANDLE CROWDS BY LEO OF M.G.M.

"Seventh Cross"
Coming!
CAPITOL

"Mrs. Parkington"
Coming!
MUSIC HALL

"Barbary Coast Gent"
Coming!
GLOBE

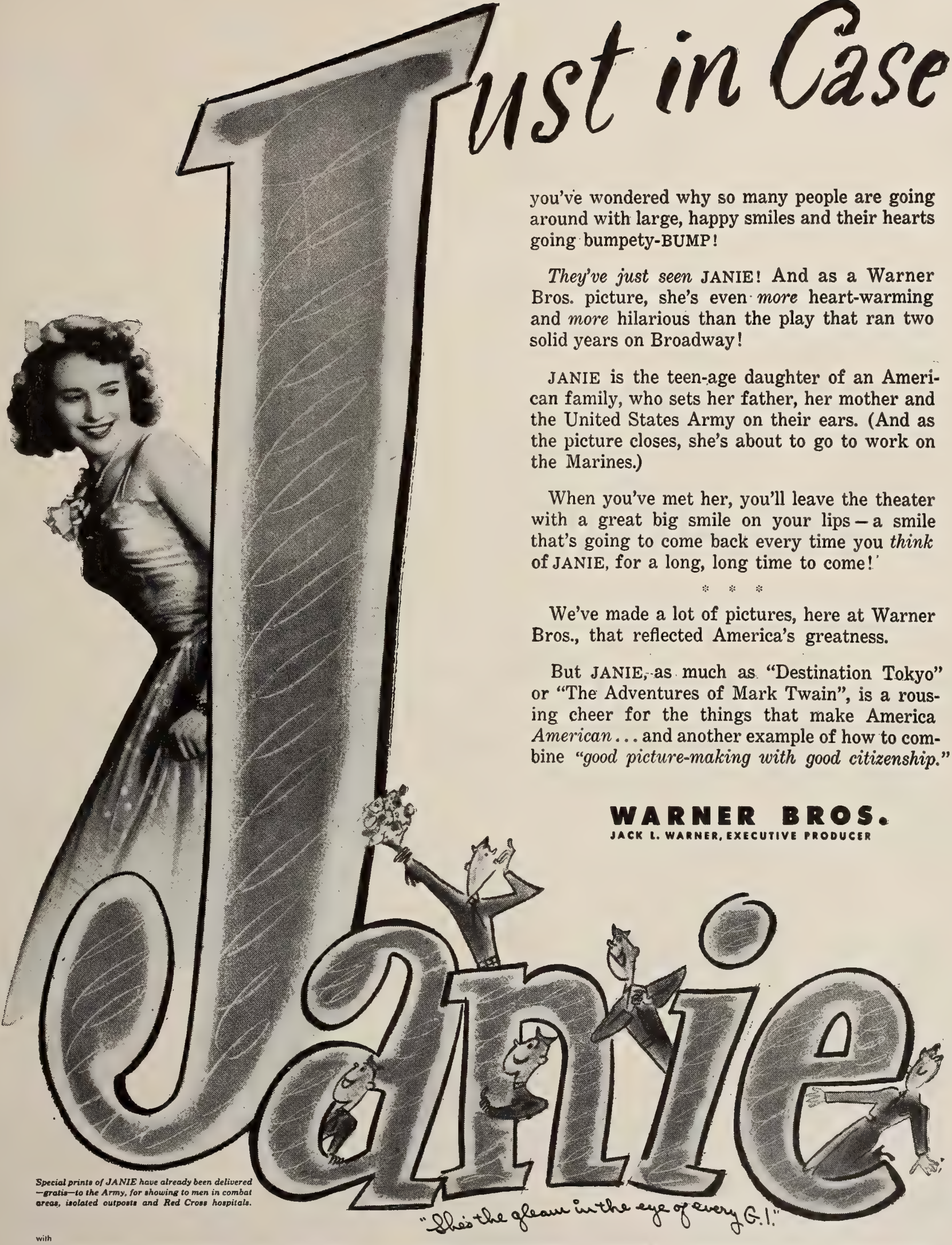
"Kismet"
ASTOR

"Maisie Goes To Reno"
Coming!
STATE

BROADWAY TREASURE MAP!

✗ Marks the spot where gold is plentiful. As usual the map of Broadway shows that most of the money deposits come from M-G-M. Use it as a guide when you dig for gold on your Main Street!

Keep Selling Bonds!


Janie
"She's the gleam in the eye of every G.I."

Just in Case

you've wondered why so many people are going around with large, happy smiles and their hearts going bumpety-BUMP!

They've just seen JANIE! And as a Warner Bros. picture, she's even *more* heart-warming and *more* hilarious than the play that ran two solid years on Broadway!

JANIE is the teen-age daughter of an American family, who sets her father, her mother and the United States Army on their ears. (And as the picture closes, she's about to go to work on the Marines.)

When you've met her, you'll leave the theater with a great big smile on your lips – a smile that's going to come back every time you *think* of JANIE, for a long, long time to come!

* * *

We've made a lot of pictures, here at Warner Bros., that reflected America's greatness.

But JANIE, as much as "Destination Tokyo" or "The Adventures of Mark Twain", is a rousing cheer for the things that make America *American*... and another example of how to combine *"good picture-making with good citizenship."*

WARNER BROS.
JACK L. WARNER, EXECUTIVE PRODUCER

Special prints of JANIE have already been delivered —gratis—to the Army, for showing to men in combat areas, isolated outposts and Red Cross hospitals.

with
JOYCE REYNOLDS • ROBERT HUTTON • EDWARD ARNOLD • ANN HARDING • ROBERT BENCHLEY • ALAN HALE • ALEX GOTTLEB, *Producer* • Directed by MICHAEL CURTIZ
Screen Play by Agnes Christine Johnston & Charles Hoffman • From the Play Produced by Brock Pemberton

Other Current Warner Bros. Productions

THE ADVENTURES OF MARK TWAIN · MR. SKEFFINGTON · MASK OF DIMITRIOS · CASABLANCA · BETWEEN TWO WORLDS · PASSAGE TO MARSEILLE · DESTINATION TOKYO · WATCH ON THE RHINE

Still another magazine advertisement, 15th of a national series, in which Warner Bros. call attention to a current attraction and a permanent policy.

KEEP SELLING BONDS!

You gotta hand it to WARNERS

FOR

CARY GRANT

IN FRANK CAPRA'S

ARSENIC and OLD LACE

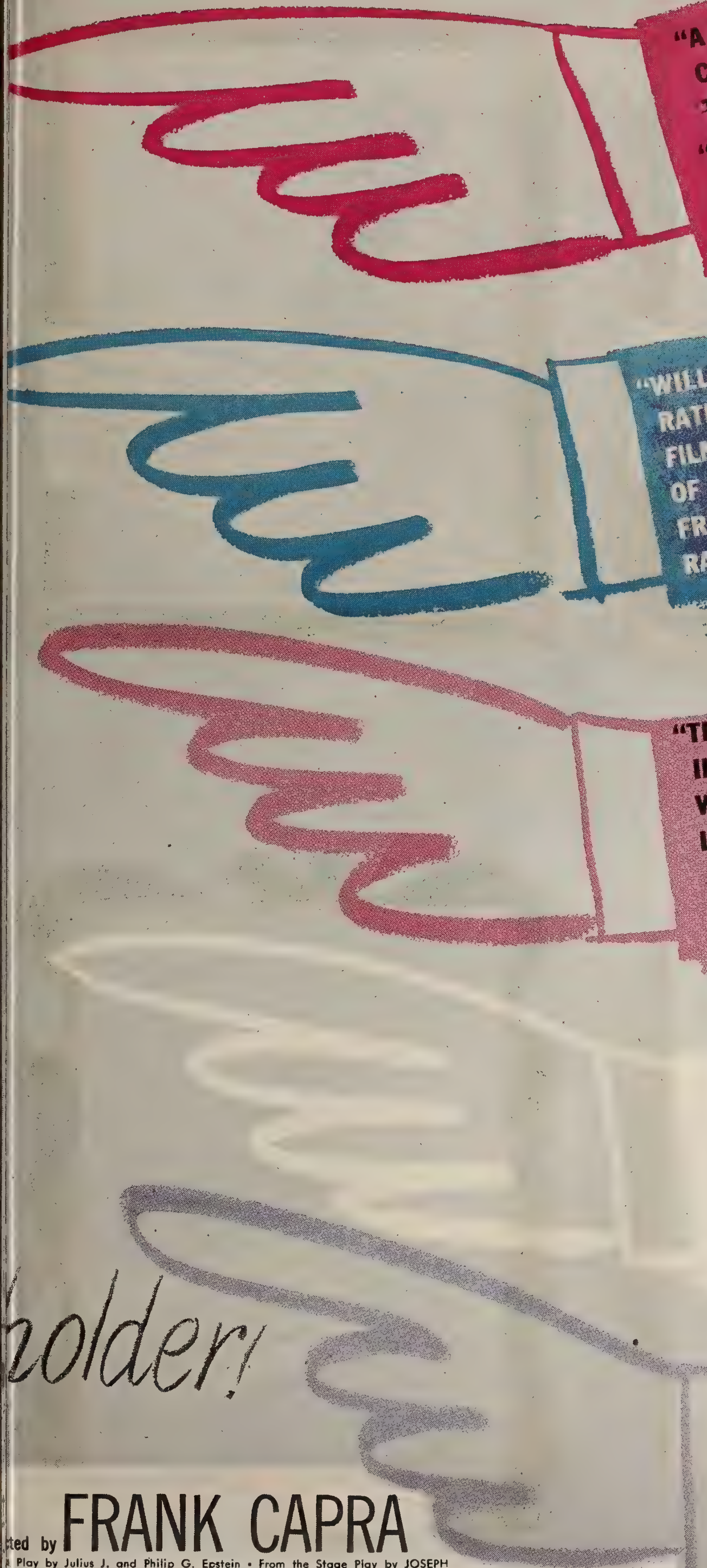
the new N.Y. Strand record

with

RAYMOND MASSEY · JACK CARSON · PETER LORRE

PRISCILLA LANE · EDW. EVERETT HORTON · JAMES GLEASON · JOSEPHINE HULL · JEAN ADAIR · JOHN ALEXANDER

Jack L. Warner, *Executive Producer*



"A WOW! ONE OF THE GREAT COMEDY SMASH HITS OF ALL TIME!" HOLLYWOOD REPORTER

"HILARIOUS ENTERTAINMENT. WILL BE MUCH TALKED ABOUT AND EXCEEDINGLY HEAVILY PATRONIZED!" DAILY VARIETY

"WILL HAVE NO TROUBLE WINNING A RATING AS ONE OF THE MOST POPULAR FILMS OF THE YEAR! RAISES A STORM OF LAUGHTER IN A BREATHLESS PACE FROM FIRST MOMENT TO LAST! NATURAL FOR BULGING GROSSES!" FILM DAILY

"TERRIFIC MASS ENTERTAINMENT IN THE CAPRA MANNER. CRAMMED WITH EXCITEMENT, THRILLS, LAUGHS! TOP BRACKET!" SHOWMEN'S TRADE REVIEW

"A THRILLER-DILLER DEFINITELY IN THE HIGHER BRACKETS!" VARIETY

"HAS THE STUFF FOR RESOUNDING BOXOFFICE SUCCESS! NO END OF LAUGHS!" THE INDEPENDENT

"IT WILL REGALE WHO KNOWS HOW MANY TIMES ITS LEGIT THEATRE AUDIENCES!" M.P. DAILY

holder!

"OFFERS SHOWMEN A FIELD-DAY! EXCELLENT!" MOTION PICTURE HERALD

"HEADED FOR THE BIGGER GROSSES. ONE OF THE HIGHLIGHTS OF THE SEASON!" THE EXHIBITOR

cted by **FRANK CAPRA**

Play by Julius J. and Philip G. Epstein • From the Stage Play by JOSEPH
LRING • Produced by Howard Lindsay and Russel Crouse • Music by Max Steiner

VIVIAN BLAINE

Sensational new Cherry Blonde is sensational news in "Greenwich Village," in Technicolor!

JEANNE CRAIN

The Sweetheart of "Home in Indiana"—now a star in "In the Meantime, Darling"!

20th CENTURY-FOX

GALLERY OF NEW STARS!

WATCH THIS SPACE NEXT WEEK

Reserved for another new 20th Century-Fox Star

KEEP SELLING WAR BONDS FOR VICTORY

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher* | MARTIN QUIGLEY *President and Editor-in-Chief* | TERRY RAMSAYE, *Editor*

Vol. 156, No. 12 | September 16, 1944

FREE PRESS, FREE SCREEN

THE motion picture is entitled to a large share of interest in the resolution of declaration for a free press and radio around the world which was put before the Congress this week. All of the media of expression and communication have a common cause and purpose.

This was made emphatic only the other day in Los Angeles when Mr. Palmer Hoyt, speaking to a Town Hall audience, remarked: "It should be pointed out . . . that the freedom enjoyed by the radio and motion pictures at the present time is definitely dependent on the freedom of the press. Once freedom of the press goes by the board in this country, radio will be subject to even more rigorous controls, and motion pictures will be made at the will and whim of the government in power.

"The American press, the American radio, the American motion picture—all have a tremendous job to do during this war. They also have a job to do at the peace table in seeing that treaty guarantees are made of free flow of news, entertainment and that equal rights are obtained for all in the use of communications. . . ."

"The American motion picture is already the minister plenipotentiary of the American way of life—which the world could well afford to know more about."

The resolution offered to Congress is from Representative Fulbright of Arkansas. Chairman Bloom of the House Foreign Affairs Committee, while approving the principle, has uttered a caution that legislative action might create frictions with some governments but that "we could sit down with them and work out agreements".

It may be generally observed that the free peoples have long had a free press and a free screen. It was the dictators who took them away.

The press and the motion picture will ever be as free as the peoples they serve. The motion picture, however, faces the complication that, while it is an art of entertainment, it is also merchandise and functions as a merchandiser, too. That puts it on the treaty table under an assortment of lights and angles of view.

* * *

STARS TOO BRIGHT

AT long last Hollywood approaches admission that stars can become so famed that they get in the way of the story. Reports on the progress of Mr. Frank Ross on "The Robe" project indicate that he would like to avoid well known personalities in the principal parts lest they dominate the roles at the expense of the drama. Currently in the case of "Wilson", the casting of Mr. Alexander Knox, so little known to the audience, in the title role, is a demonstration in point.

The fact that Mr. Knox's resemblance to President Wilson is slight indeed is of little moment because only a minority of the audience knows how Mr. Wilson did look. Meanwhile, the actor's identity does not get in the way of dramatic illusion, because he does not remind the spectators of himself. From now on, however, Mr. Knox is a known man.

The decision is primarily to be made as to whether the story or the player is the dominant asset, and always there are compromises. For instance, in "Gone With the Wind" the greatest burden of the piece was on the role of "Scarlett O'Hara", assigned to Miss Vivien Leigh, substantially unknown in America, but star insurance was had in the person of Mr. Clark Gable. Again, here is "Since You Went Away", with star names galore and with substantially all of the selling based on "Who's in it?".

THE inevitable cycle is: the play makes the player and then thereafter the play must be made around the player. Mr. Charles Chaplin is the only stellar figure of the screen who from the beginning and always utterly dominated his pictures. He was ever the story as well as the star.

All this is not to say that there is the least intimation that the star is on the wane. The alleged "star system" is not a system but entirely a product of popular choice. People are interested in people.

To the industry the value of the star, just like the value in hit plays and best selling novels, is in the pre-selling contained in the property, whether personality or pages of paper.

Incidentally, while the academicians of the drama have never discussed it, there is a large narrative value in the type casting of stars. A lot of screen time is saved when the characterization is already established in the patron's mind when the player makes entry. Everybody knows what kind of a fellow the hero is if he is played by Mr. Gary Cooper, for instance. When he comes on, the story is well started.

Fame is always the great show property. The famous name is swiftly recognized and is the readiest "selling handle" in the trade. It requires no descriptions. Every title does.

* * *

COLUMNISTS' PLACE

WHAT may be the beginning of a new placement of the columnist in American journalism has appeared in the New York *World Telegram* concurrently with the departure of Mr. Westbrook Pegler.

Monday he made his first appearance under the banner of King Features Syndicate in the New York *Journal American*, and Mr. William Philip Simms appeared in the lead position of the *World Telegram's* newly aligned columnist department. Mr. Pegler was not due to move until November 23, but he got irked. New clients took to the radio to announce the early arrival.

It is to be recalled that Mr. Roy Howard in first announcement of the break with Mr. Pegler observed that readers were ever confusing the policies of Mr. Pegler with those of the papers. In the new arrangement the *World Telegram's* own unsigned editorials have been moved into the left hand columns of the first page, second section, displacing the columnists who now appear on the right of the page under the dominant heading, "Comment", to which is added: "Articles appearing in the column below are personal interpretations of the news by Scripps-Howard special writers."

Mr. Pegler's column in the Hearst papers is decorated with a new and somewhat more handsome picture. His first piece there was a mildly voiced discussion of how crusaders can outlive their causes.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

U. S. will press divorcement, sue buying pools, says Berge Page 13
POTENTIAL world market of 60,985 houses cited by U. S. Page 14
HOLLYWOOD launches "angel" attack on Broadway legitimate Page 21
GENERAL Byron asks more entertainment for morale purposes Page 22
INVASION of France stirs new interest in French pictures Page 24
STUDIOS hypo war themes with stronger selling values Page 28
WAY is open for Consent Decree changes, Wright tells Allied Page 29
BRITISH debaters still fighting monopoly battle in press Page 32
SOCIETY for Americas may continue on coast as industry unit Page 33
AUSTRALIA will review ceilings after war, says Norman Rydge Page 36

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

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The Release Chart Page 2104

Foresight

M. M. RUBENS, vice-president of the Publix Great States Theatres, Inc., in Chicago, anticipating a sharp drop in business after V-Day, has issued a communication to all of his theatre managers to step up their exploitation activities on all pictures and in all theatres regardless of first, second or third-run policies. Mr. Rubens points out that the shifting of great numbers of workers from one section of a city or country to another during the reconversion period will vitally affect theatre business.

"This is not a guess," Mr. Rubens emphasizes. "The transition period is slowly but quietly happening. In one theatre alone, there was an actual drop of $11,000 in net profit in a short period, mostly due to this."

The current shortage of help is not an acceptable excuse for discourteous or inefficient service, Mr. Rubens adds. "Here is a chance," he writes, "for every manager to build up his own personality in a community by being constantly out front to greet his patrons. Being there with a smile and pleasant 'good evening' means a lot to everyone."

Praise

DAVID LAWRENCE, Washington political columnist for the Bell Syndicate, whose sentiments are well to the right within the Republican Party's political action arena, and who is not given to reporting on motion pictures, saw Darryl Zanuck's "Wilson" and found it true to history's Woodrow Wilson.

Mr. Lawrence, in his column, looked back over the years and recalled his "news reporting of the events of the last thirteen years of Woodrow Wilson's life," and found "The movie is a faithful reproduction of history." His panegyrics, sounding something like a release from a film company's publicity department, continued:

"One can go even further . . . a milestone has been reached in the teaching of American history to the people of this country. . . . Woodrow Wilson did say the things which his counterpart in the movie quotes him as saying. He did live the life in which he now is pictured."

He also points out that the picture was three years in the making, "so if the events of this period do fit the picture by comparison it is purely a coincidence."

Schoolhouse Blues

THE POWER of music is being harnessed by the New York State Department of Education to help send the kids back to school. And the song is "Swinging on a Star," hit tune rendered by Bing Crosby in Paramount's "Going My Way," the film which Paramount estimates will gross $7,000,000.

Dr. Edwin R. Van Kleeck, Assistant Commissioner of Education of New York State, has adopted "Swinging on a Star" as the theme song for the "back to school" campaign. Dr. Van Kleeck thinks the words, "And by the way, if you hate to go to school, you may grow up to be a mule," are "most effective."

This is the first time the State Department of Education has publicized a song from a motion picture.

Decrease in high school enrollment in the state since the war has been alarming. "Maybe Bing Crosby's song is just the thing we needed," the educator said, wistfully.

Performance

DAVID O. SELZNICK'S "Since You Went Away" will gross $10,000,000 in the domestic market, Neil Agnew, vice-president in charge of Vanguard Films sales, predicted Wednesday, Basing his prophesy on the performance of the picture in the first five situations in which it has opened, Mr. Agnew declared the film would be the "second greatest in picture history," second only to the same producer's "Gone With the Wind."

Mr. Agnew reported the picture grossed more at the Capitol, New York, than "Gone With the Wind." "Since You Went Away," now in its eighth week at that 4,800-seat house, has exceeded $80,000 each week. It has been held over for a ninth week and will play to its millionth patron this week.

At the United Artists theatre, San Francisco, it broke the house record by more than $4,000. The first four days of its third week brought $14,100 compared with a full third week of $13,749 for the previous record. It is estimated the film will gross more than $73,000 for the three weeks in this 1,200-seat house.

End of Emergency

WITH the ending September 17 of England's nationwide blackout, the Kinematograph Renters' Society, September 7, called in all emergency "standby" prints deposited throughout the country since the beginning of the war to assure exhibitors of an immediate product supply in the event of a breakdown of transportation or any other emergency. The Society took action at the request of the Government.

Two on the Aisle

USO entertainers, headed by Ann Sheridan, found themselves very much at home recently when they gave a performance at a theatre in Chungking. Chinese film fans thronged the sidewalk in front of the theatre, eager for a glimpse of the "Oomph Girl." Across the footlights sat the appreciative audience, mostly U. S. servicemen. To add to the Broadway touch, down front, in aisle seats, were Richard Watts, Jr., dramatic critic of the New York *Herald Tribune*, who is on leave as special correspondent in Chungking, and Brooks Atkinson, dramatic critic of the New York *Times*, who is so accustomed to following Mr. Watts around theatre lobbies that he forsook Broadway last year to follow him to China.

Mr. Watts, reporting the show in last Sunday's *Tribune*, said the appearance of Miss Sheridan, Ben Blue, Jackie Miles and others in the USO troupe was the first visit of American actors since last winter, "and all of us were happy to discover that we had not altogether been forgotten in film and dramatic circles."

For the French

THE Overseas Branch of the OWI is planning a program of special entertainment beamed to liberated France. Seven studios and the Hollywood Victory Committee will cooperate in creating a series of half-hour radio programs in French, which will be transcribed and broadcast daily to the people of France from OWI facilities overseas. The program will include dramatizations of outstanding films, variety shows featuring French actors and tabloid versions of popular musicals. The companies participating in the project are Columbia, MGM, Paramount, RKO Radio, Twentieth Century-Fox, Universal and Warners. On a special advisory committee representing the Hollywood Victory Committee will be Charles Boyer, Victor Francen, Adolphe Menjou and Leonide Moguy.

Sports Department

SERVICE men hungry for sports are going to be fed two reels of the World Series opening in St. Louis October 4. Lew Fonesca, promotional director of the American League, said in Chicago Tuesday that a crew of 15 cameramen and technicians would shoot thousands of feet of film to record the series, and that immediately the series ends the two reels would be distributed to service men throughout the world.

The 1943 series, he said, had been seen on the screen by more than 3,500,000 men of the armed forces. Five hundred prints were sent to ships at sea, to Iceland, Australia, the European front, the Pacific front and South America. He placed the number of civilian fans seeing the recording at 2,000,000.

He estimated that the cameras would roll out a minimum of 18,000 feet of series film, and perhaps as much as 25,000 feet, for a 2,000-foot finished product. Servicemen will be the first to view the official American League pictures, with distribution to civilians following after the first of the year.

Protest

THE police of New Jersey, assembled at the Hotel Commodore in New York for the annual conference of the New Jersey Patrolmen's Benevolent Association, passed a resolution protesting against motion pictures that "heap ridicule on the police profession and represent its members as lacking in ordinary intelligence and common honesty." They also viewed juvenile delinquency with alarm and urged curfew laws designed to keep boys and girls under 16 years of age off the streets and out of public places after 10 P.M., unless accompanied by their elders, or on a "legitimate errand."

Oscars for Junior

THE ACADEMY of Motion Picture Arts and Sciences has received the suggestion that a special Oscar be awarded annually to the best youthful thespian. The suggestion was made by Fredric March to Walter Wanger, the Academy's president, and Mr. Wanger has promised the suggestion will be taken up at the next meeting of the board of directors. A few weeks ago producers of Western pictures petitioned the Academy for recognition of the galloping-hoof operas when the awards are passed around. Last week the Academy passed the matter of Western Oscars on to the Motion Picture Producers and Distributors of America for a decision.

Private Relations

A HIGH tension whipped the Frank Sinatra-Hollywood atmosphere last week. The crooner, known to some followers as "The Voice," was reported by the United Press to have said that "pictures stink" and "most of the people in them, too." Mr. Sinatra's Hollywood relations department had apparently dissolved.

On Monday, however, the column of Louella Parsons, International News Service motion picture editor, reported Mr. Sinatra "ready to commit murder" at the injustice of the quotation, and re-quoted him, thus:

"It's not only untrue that I ever made such a statement but I do not even know the young lady who wrote the article."

Mr. Sinatra might take the issue to court, Miss Parsons intimated.

The original article said that despite his alleged dislike of Hollywood's people, Mr. Sinatra would continue living there because "it's a good place to raise children: the sun and everything, you know."

Mr. Sinatra is under RKO contract, and will also appear in MGM's forthcoming "Anchors Aweigh."

Pulpit to Vine Street

NEW YORK'S famed Little Church Around the Corner, the Church of the Transfiguration, objective of thousands of starry-eyed, altar-bound couples these many years, is to be the subject of a motion picture.

The Rev. Dr. J. H. Randolph Ray, rector of the church, has written a book earnestly pointing out the seriousness of matrimony in war time. Screen writer Arthur Caesar has taken a 90-day option on the book.

"Goodness knows what Hollywood would do to it," Dr. Ray is reported to have said recently. In his long career as rector of the church, the clergyman has had many interesting experiences, but this is the first time he has ever met up with Hollywood.

Wilsoniana

TWENTIETH CENTURY-FOX last Thursday presented a leather-bound copy of Lamar Trotti's script of "Wilson," the Darryl F. Zanuck production, to the United States Archives for a permanent record. The gift was made by Mr. Zanuck to the National Archivist on behalf of the company.

FCC to FM

THE FEDERAL Communications Commission, which has had several differences of opinion with the radio industry on how to run the business, is planning to construct its own experimental FM (frequency modulation) station in Washington to obtain data on FM operation.

According to a report from Washington this week, the FCC station will have the call letters W3XFC and will have power of about 50 watts. The station will be authorized to operate on any frequency between 42,000 and 50,000 kilocycles with both wide and narrow band transmissions. It will transmit only records, transcriptions and tone modulations.

What? No commercials?

James L. Fly, chairman of the FCC, indicated in Washington Wednesday that the commission soon might limit the number of commercial broadcasting stations under single ownership, perhaps below the number now held by the largest owner.

Once Showmen . . .

ONCE showmen always showmen could be written down in the record books as profiling the theatre-trained, exploitation-wise William Pine and William Thomas, who became producers by a process of infiltration from the front line of entertainment merchandising to its source, and are in with a stake and an idea at the birth of television.

Sales-minded from scratch, these young producers are co-incorporators of Telecom, Inc., capitalized at $25,000, but that doesn't mean they intend to go out after the championship in the field of television entertainment. Somebody else, they feel, can attend to that. The field of Telecom, Inc., is to consist of filming the one-minute commercials, paralleling the commercials of present radio, without which no television program anybody's dreamed up so far can be expected to sell the sponsor's product.

The Pine-Thomas hunch is that sponsors may stand for a lot of most anything on their television programs, while the medium's getting shed of its rompers and finding its level, but not on that part which does the selling. So it's to that small and indispensable sector of the program, the sector where it pays off or doesn't, that the Messrs. Pine and Thomas, in corporate company with Maxwell Shane and Frank Forest, are addressing their experienced attention.

"Blood and Guts"

LIEUTENANT GENERAL George S. Patton has not only rampaged through the Germans in France; he has run his reputation sky-high with the American people. And in Hollywood producer Hunt Stromberg, keenly cognizant of a new national hero, announced last week that he would produce "Blood and Guts," the life story of the General—"Blood and Guts" being also the General's nickname. The commander of the American Third Army will be depicted from a script by Robert Considine, it is understood; and, in the picture, by actor Charles Bickford.

Instruction

COLUMBIA Pictures has founded an academy for the instruction of young players in the art of histrionics, which they will exhibit from time to time at the studio in drama, musicals, comedy and ballet. Producers will use the exhibition of talent as a showcase, with not only thespians on display, but script material as well which may later be incorporated in pictures.

Utopia

THE perfect film censor report came through last week from Chicago. The board of censors there viewed 106 pictures during the month of August. None was rejected. No deletions were ordered. No restrictions to adult classifications were made. State and local censor boards please copy.

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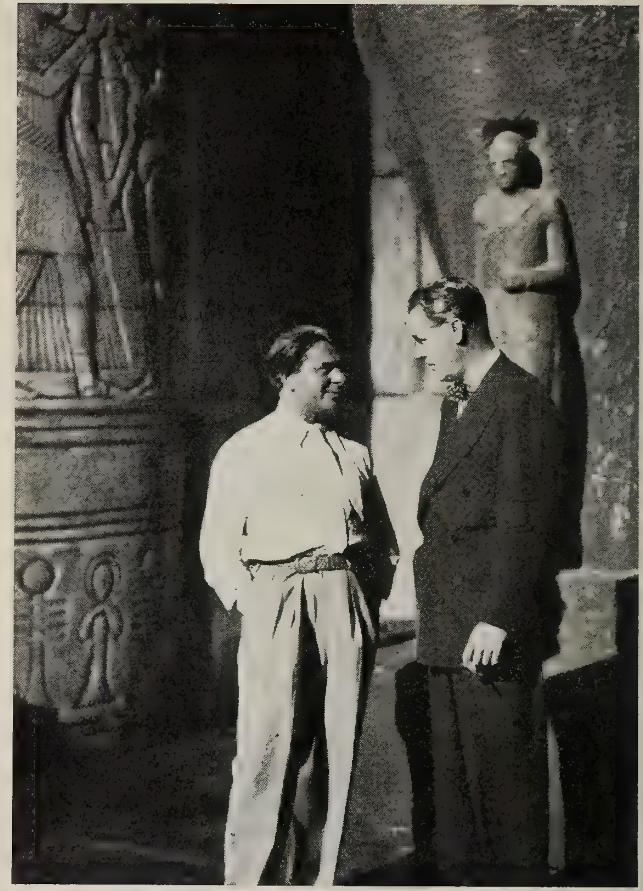
THIS WEEK the Camera reports:

A WELCOME, from RKO at a Hollywood reception, was accorded last week to Mexico's idolized comedian, Cantinflas, after he conferred with RKO officials on his forthcoming picture, first in Hollywood. Left to right, Charles Koerner, RKO production vice-president; Cantinflas; Santiago Reachi and Jacques Gelman, of Posa Films, Mexico.



IN THE SHADOWS of a bygone era, whose austere columns throng the set of "Caesar and Cleopatra," Gradwell Sears, right, converses with producer Gabriel Pascal. The UA vice-president visited while on a business trip in England.

IN WASHINGTON, an interlude. Carmen Miranda, Twentieth Century-Fox star, poses at festivities accompanying the premiere of "Wilson," with president Spyros Skouras, left, and producer Darryl F. Zanuck.

GEORGE MURPHY, who will succeed James Cagney as president of the Screen Actors Guild. The SAG elections, in which Mr. Murphy is unopposed, are Sunday, at the annual meeting in Hollywood.

SUPERVISION. Herbert J. Yates, left, confers with Steven Sekely, director, on the set of "Lake Placid Serenade," where Mr. Yates, an expert ice skater, watched experiments in photographing difficult skating sequences for the Republic film.

CLIFFORD B. ROSS, formerly executive vice-president of the Ross Federal Service and Research corporations, last week became a Marine second lieutenant. He reported at Quantico, Va.

A CHECK for $2,219,669.30, approximately half the theatre collections in the 1944 March of Dimes, was presented President Roosevelt last week by Nicholas Schenck, left, Loew president and chairman of the drive.
Basil O'Connor, right, director of the National Foundation for Infantile Paralysis, explained to the President the hard work represented by the check.

MOUNT WASHINGTON: THE INDEPENDENTS DISCUSS THE DECREE

At the Mount Washington Hotel, Bretton Woods, N. H., Sept. 7-8, the Conference of Independent Exhibitors and National Allied's directors considered the Government's decree amendments and other present and post-war problems. See page 29. At the right are Maxwell Alderman, Conn.; Ray Branch, Mich.; Hugh Bruen, Calif.; H. P. and Harry Greene, Minn., and Frank Perry, Mass.

Photos by Staff Photographer

Leo Jones, Ohio; Nathan Yamins, Mass.

Colonel H. A. Cole, Tex.; Irving Dollinger and Harry Lowenstein, N. J.

Jesse Stern and Jacob Leff, N. Y.; Ben Murphy, Mass.

SIXTH LOAN HEADS PLAN STRATEGY AT NEW YORK MEETING

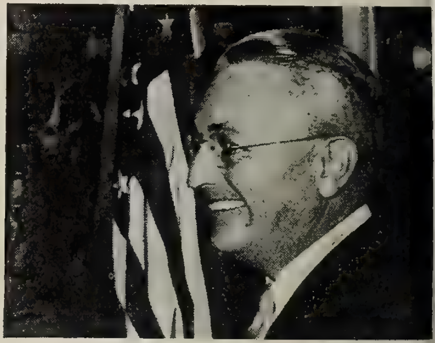
At the Hotel Astor, New York, Tuesday, the new drive's "high command" conferred lengthily and in closed session. It did, however, admit the photographer. See page 38.

Photos by Staff Photographer

NATIONAL DRIVE CHAIRMAN Harry Brandt poses with co-chairmen, left, Henr Reeves, Texas Theatre Owners president, and Hugh Bruen, Pacific Coast Conferenc of Independent Theatre Owners treasurer, and, right, William Crockett, Virgini MPTO president, and John Rugar, Intermountain Theatres Association president

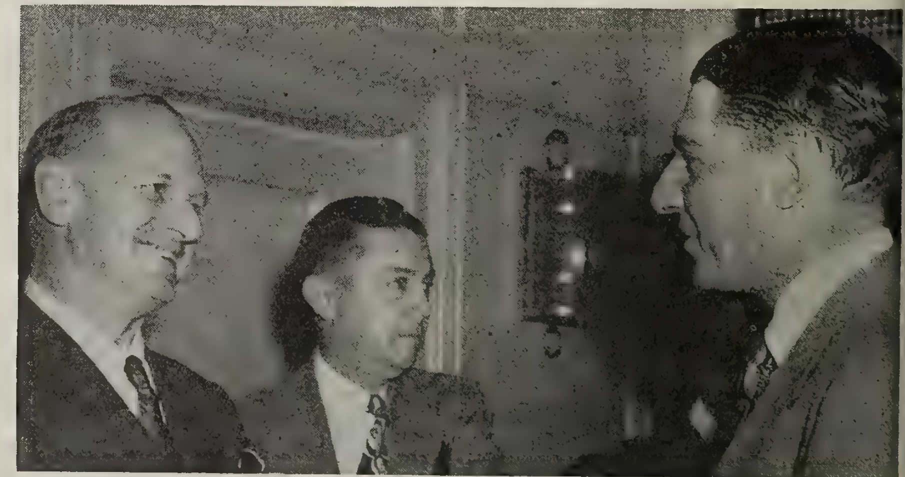
MAX COHEN, special events; Nathan Yamins, chairman of New England Independent Exhibitors executive committee, co-chairman.

JACK KIRSCH, president of Allied of Illinois, and co-chairman of the national Bond campaign.

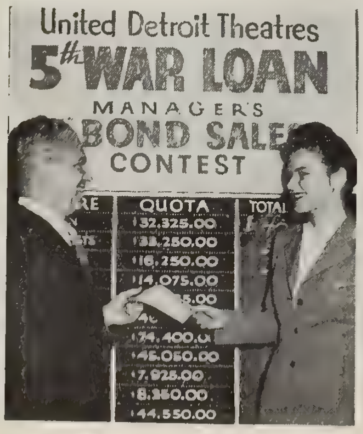


LEO WOLCOTT, president of Allied ITO of Iowa and Nebraska, and co-chairman.

JOSEPH KINSKY, Paramount, and John Friedl, representing Al Steffes, co-chairman.



HUGH BRUEN, left, co-chairman, and John Hertz, Jr., publicity director. In background, R. M. Kennedy, Fifth War Loan vice-chairman.



TOP PRIZE in the United Detroit Theatres' contest for Bond Sales during the Fifth War Loan was won by Mrs. Blanche Lesperance, shown at left receiving her award, a Bond, from circuit supervisor Joseph Busic. Mrs. Lesperance manages the Alger Theatre.

FIRST LIEUTENANT James O'Shea, right, son of E. K. O'Shea, MGM's eastern sales manager, has been cited for bravery in the air over Europe.

U.S. WILL PRESS DIVORCEMENT, SUE BUYING POOLS: BERGE

Anti-Trust Head Says, "No Retreat"; Reads Release to Los Angeles Newsmen

Hollywood Bureau

The United States Government wants to divorce theatres from production and distribution and has "absolutely no intention of receding from that position," Wendell Berge, assistant U. S. attorney general, said in Hollywood this week.

Further than that, the Department of Justice intends to prosecute as illegal monopolies all buying pools and booking arrangements between major theatre circuits and between majors and independents, and "monopolistic controls" by independent circuits.

Mr. Berge repeated his stand on divorcement three times in three days. The third time he wrote it out, adding the "absolutely."

The definitive statement by the head of the Justice Department's anti-trust division was given out Wednesday afternoon at a press conference called hastily by Mr. Berge to issue what he called "clarifying statements" on the Department's position on motion picture anti-trust litigation.

Clarification of Position Believed Needed

The clarification, it appeared, was needed because of some published reports indicating that behind the Department's petition for changes in the Consent Decree in New York federal court was a design to stimulate the five Decree signatories into offering concessions going further than any submitted during the year the Decree has been in negotiation.

"We intend to strike at illegal monopoly practices of the motion picture industry wherever we find them—in production, distribution or exhibition," Mr. Berge said in giving out the Wednesday statement.

Examples of such practices which the statement said were on the Department's program for prosecution include:

1. Buying pools, booking arrangements and combinations between major theatre circuits.

2. Similar arrangements between major and independently owned circuits.

3. "Illegal combinations and monopolistic territorial controls in the hands of independently operated circuits."

Mr. Berge's Hollywood statements began on Monday when he received the press in his suite at the Biltmore Hotel where he was making the first stop on a West Coast business tour. At that conference he stressed again the Department's frequently repeated "open door" policy, although he made it clear that any move for negotiation of the Government's proposals for a new Consent Decree would have to come from the film company signatories.

The Department's viewpoint, he said then, is that the Government has formally stated its objectives and that the next move is with the defendant companies who, if they want to negotiate, will be received by a listening Mr. Berge. He emphasized, however, that the Attorney General would not entertain any proposals likely to tie the Department's hands where divorcement is concerned.

"I feel that most of the other film problems engaging me will wash out if the producer-distributors are compelled to cease operating as exhibitors," he said. He added, however, "A few theatres under common ownership, I think, would be O.K." He was not specific.

THE TEXT ON DIVORCEMENT

The text of the statement on theatre divorcement issued in Los Angeles Wednesday by Wendell Berge, Assistant Attorney General, was:

"The intention of the United States Government to seek the divorcement of theatres from the five major motion picture producers and distributors is clearly defined in the court application recently filed in the pending suit in equity entitled 'The United States vs. Paramount et al' in Federal Court in New York.

"We have absolutely no intention of receding from that position.

"We do not intend, however, to stop there. In addition, our program will include:

"1. Buying pools, booking arrangements and combinations between major theatre circuits will be prosecuted.

"2. We will seek dissolution of similar combinations between major and independently owned circuits.

"3. We will institute anti-trust action against illegal combinations and monopolistic territorial controls in the hands of independently operated circuits."

The second time he mentioned divorcement was in an address, also on Monday, before the Town Hall Club of Los Angeles.

Speaking of the anti-trust action against the "monopoly on film distribution," he said:

"Producers will either have to give up their theatres or stop distributing films. They own only 15 per cent of all motion picture theatres, but they get some 65 per cent of all money spent on films." He added that under existing conditions it was impossible for independent theatres to rent pictures on equal terms with producer-owned houses.

Explained U. S. Position on Decree Rental Clause

At the Monday press conference Mr. Berge explained the Department's position on the much debated clause in the Government's Consent Decree proposals under which the conditioning of any one picture rental on the rental of any other would be prohibited. Some attorneys had argued that such a clause would force exhibitors sell every picture singly.

"The Justice Department's decree proposals will allow the selling of pictures in groups of any total whenever the distributor and exhibitor are voluntarily in agreement, and provided there is no forcing of such a deal by the distributors," Mr. Berge said.

"What the Department opposes," Mr. Berge continued, "is compulsion exercised by the distributor on the exhibitor. What it does not oppose is the intention on the exhibitor's part to buy more than one at a time."

He said, in answer to a question, that exhibitors could buy five pictures "or fifty" simultaneously as far as the Department was concerned, and provided a distributor could be found who would sell that number. "But," he added, "the distributor could not compel the exhibitor to buy more than one."

Mr. Berge gave an interpretation of Attorney General Francis Biddle's public statement when the petition for Decree changes was filed, that recent Supreme Court decisions "have made it clear forcing of feature licensing by the tying of one copyright to another is unlawful." Indirect and some direct stress was centered on the word "forcing" as clarifying what the Department has in mind.

Admitting that the Department's current position is "somewhat ludicrous" in view of the fact that the Decree died last November and no restraints on signatories now prevail, he said he believed the expired Decree was "experimental," adding that he also believed both sides were of a like opinion.

Admitted First Decree Was "Intermediate Affair"

He also admitted that the first Decree was an "intermediate affair" insofar as independent theatres were concerned, and had not worked well. He admitted, also, that it would probably take several years to bring the issue to a head before the Supreme Court. Meanwhile, it was learned elsewhere that the Department's over-all strategy was to concentrate on the New York petition so that other suits around the nation would be unnecessary.

Mr. Berge said that "some kind of clearance" was proper, describing the practice as "restraint" but called it "reasonable restraint." He said the Government was interested in many facets of the problem, such as the nature of clearance, the time period involved, how it fits into first run situations and may mitigate against other first runs and subsequent runs, and the elements that define a first run.

Mr. Berge, speaking on a broader base of activities, warned that the general anti-trust policy would be vigorous, and would intensify as wartime controls over industries relaxed and the swing towards peacetime economy gathered momentum.

Berge Charges Cartel Gave Germans Information

Speaking for the Department of Justice in the presentation of testimony to a Senate military subcommittee investigating the cartel situation, Assistant Attorney General Wendell Berge charged that a cartel between the Bausch and Lomb Optical Company and the German optical firm of Carl Zeiss had resulted in giving American military information to Germans, and had helped nullify disarmament provisions of the Versailles Treaty. In Rochester M. Herbert Eisenhart, president of Bausch and Lomb, replied that the agreement between the American and German companies had contributed "to Allied victories all over the world and will hasten the defeat of the Axis."

Arneel in Hospital

Sergeant Gene Arneel, former member of the *Motion Picture Daily* editorial staff, who was wounded in action in Italy, has been returned to the United States for treatment at Kennedy General Hospital, Memphis. Arneel underwent several months of treatment for severe shrapnel wounds at Army hospitals in Italy before being returned to the United States.

POTENTIAL WORLD MARKET 60,985 HOUSES, U. S. SAYS

Washington Bureau

Although more than one-third of the world's theatres were barred to American pictures, United States distributors at the beginning of this year had a potential world market of 60,985 houses with an estimated 38,064,104 seats, 43,066 of them, with 26,363,315 seats, in foreign countries, it is estimated by Nathan D. Golden, chief of the motion picture unit of the Department of Commerce.

In a detailed report tracing the impact of the war upon the film industry, Mr. Golden this week estimated that at the beginning of 1944 there were 86,082 theatres throughout the world, 6,953 more than on January 1, 1940.

Unavailable to American films were 25,097 houses in Germany, German occupied countries, Italy (included because it is not known how many of its 4,013 theatres became available to American distributors since the Allied occupation), Japan and Jap-controlled areas.

Axis Countries Dominated 12,682 Houses in 1940

Mr. Golden's research indicated that on January 1, 1940, the three Axis countries and the areas they then dominated controlled 12,685 theatres and that during the following four years Germany added another 9,790 and Japan 1,628 houses.

Of the theatres available for American films on January 1, 1944, he reported, 17,919 were in the United States, 30,065 in Europe, 6,850 in Latin America, 3,640 in the Far East, 1,270 in Canada, 991 in Africa, 179 in the Near East and 70 in the islands of the Atlantic.

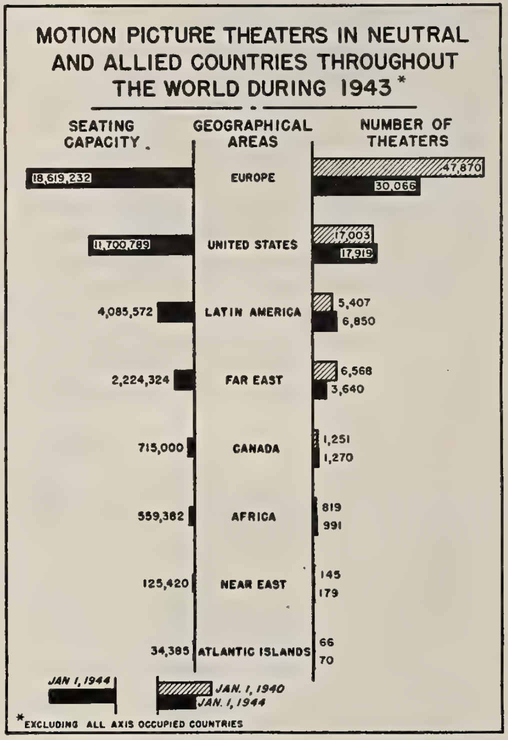
Of the European theatres, 18,000 were in Russia, 5,300 in the United Kingdom, 3,086 in Spain, 2,178 in Sweden, 338 in Switzerland, 285 in Portugal, 260 in Eire and 200 in Turkey.

Despite the war, there were 3,796 more theatres in Europe at the beginning of this year than at the outbreak of the war in September, 1939.

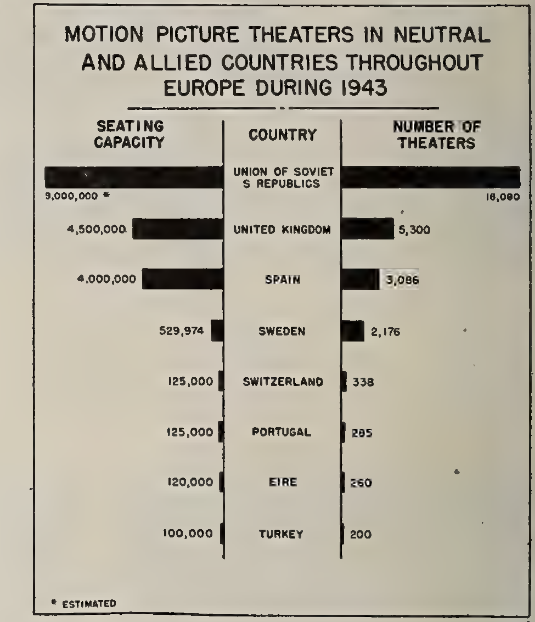
Latin American Theatres Increased by 1,443

In Latin America, Mr. Golden noted an increase of 1,443 theatres during the four war years, approximately half of them in Brazil, which headed the 1944 list with 2,150 houses, followed by Argentina with 1,495, Mexico with 967, Cuba with 396, Colombia with 340; Chile, 287; Peru, 269; Venezuela, 229, and Uruguay, 164.

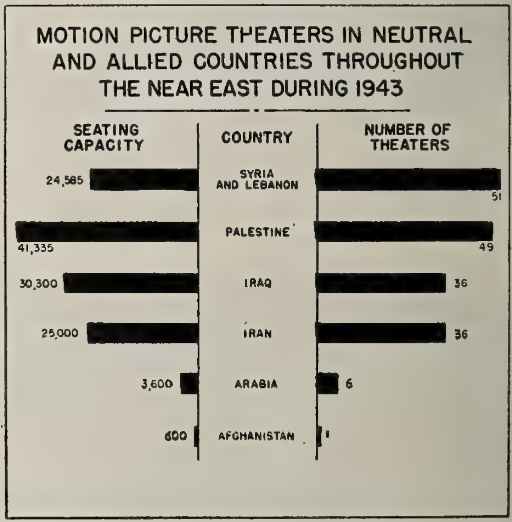
The Far East showed an increase of 575 theatres, although the number available for American films was nearly cut in half from the 6,568 of January 1, 1940. At the beginning of this year, the 3,640 houses available included 1,525 in India, 1,492 in Australia and 548 in New Zealand, with 30 in Free China, 26 in Ceylon, 10 in the Fiji Islands, 6 in the Society Islands, 3 in New Caledonia.

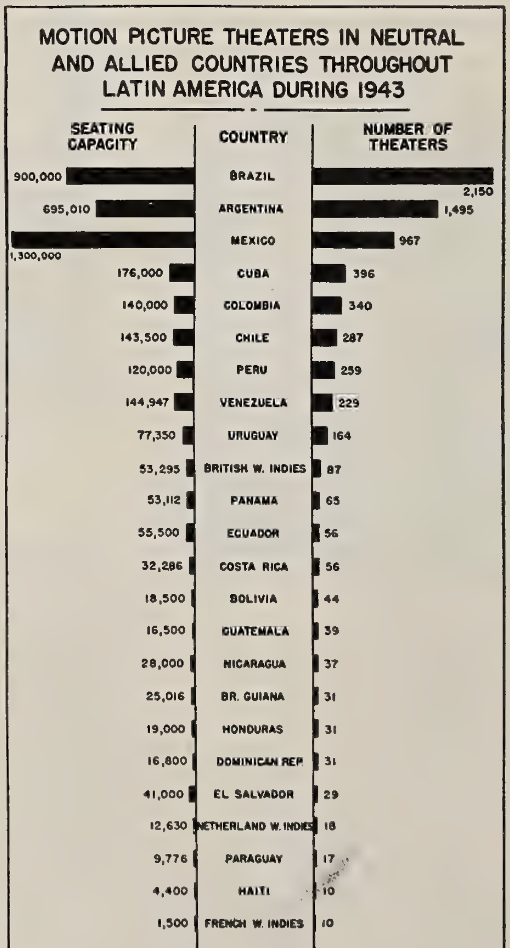

MOTION PICTURE THEATERS IN NEUTRAL AND ALLIED COUNTRIES THROUGHOUT THE WORLD DURING 1943*

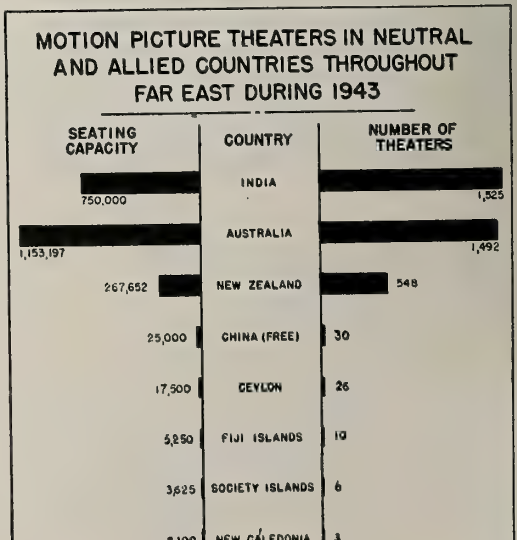
*EXCLUDING ALL AXIS OCCUPIED COUNTRIES


MOTION PICTURE THEATERS IN NEUTRAL AND ALLIED COUNTRIES THROUGHOUT EUROPE DURING 1943

* ESTIMATED


MOTION PICTURE THEATERS IN NEUTRAL AND ALLIED COUNTRIES THROUGHOUT THE NEAR EAST DURING 1943


MOTION PICTURE THEATERS IN NEUTRAL AND ALLIED COUNTRIES THROUGHOUT LATIN AMERICA DURING 1943


MOTION PICTURE THEATERS IN NEUTRAL AND ALLIED COUNTRIES THROUGHOUT FAR EAST DURING 1943

WHITE CLIFFS of DOVER
BATHING BEAUTY
DRAGON SEED
KISMET
CANTERVILLE GHOST
2 GIRLS AND A SAILOR

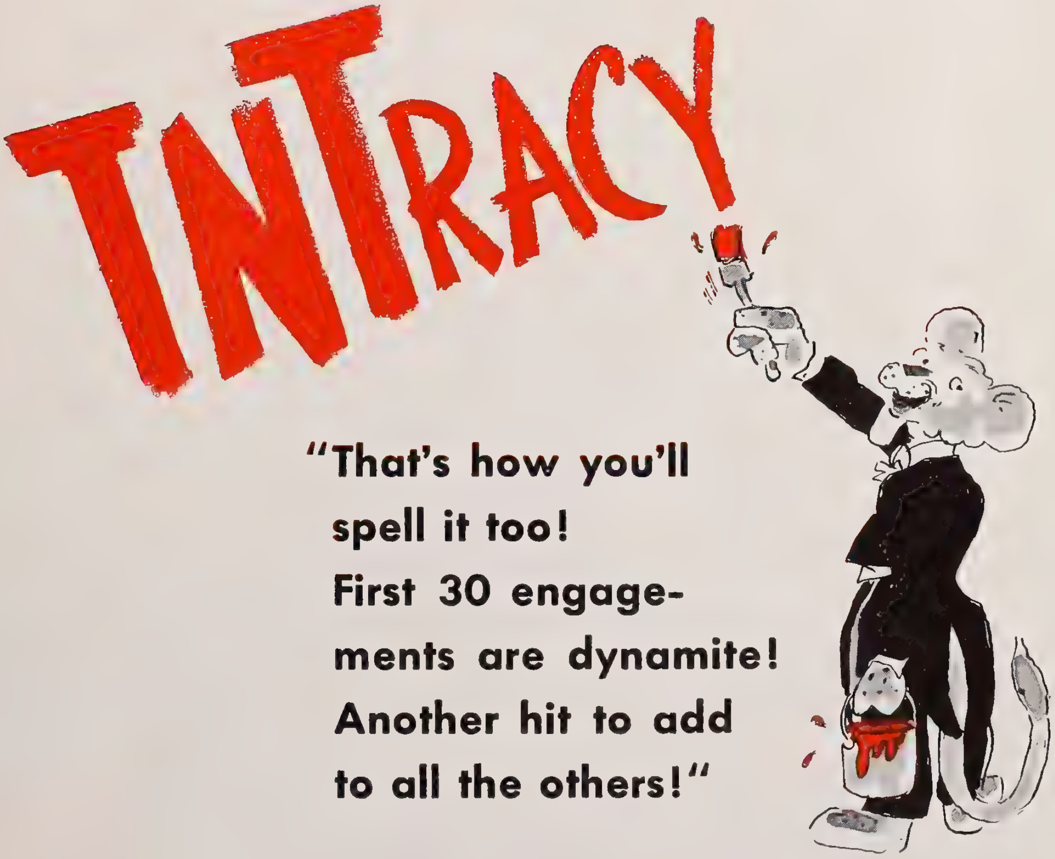
M-G-MATCHLESS!

And Now Look!

His Greatest Role!

Spencer Tracy

Spencer Tracy in "The Seventh Cross" with Signe Hasso • Hume Cronyn Jessica Tandy • Agnes Moorehead • Herbert Rudley • Felix Bressart • Screen play by Helen Deutsch • Based Upon the Novel by Anna Seghers • An M-G-M Picture • Directed by Fred Zinnemann • Produced by Pandro S. Berman



"That's how you'll spell it too! First 30 engagements are dynamite! Another hit to add to all the others!"

His Greatest Role!

Spencer Tracy

the SEVENTH CROSS

Spencer Tracy in "The Seventh Cross" with Signe Hasso • Hume Cronyn
Jessica Tandy • Agnes Moorehead • Herbert Rudley • Felix Bressart • Screenplay by Helen Deutsch • Based Upon the Novel by Anna Seghers • An M-G-M Picture • Directed by Fred Zinnemann • Produced by Pandro S. Berman

Another BIG M-G-M Anniversary Hit that's bringing theatres more dough than "A Guy Named Joe."

LET'S
GET
DOWN
TO
BRASS
TACKS

M-G-M's GOT THE STARS!
M-G-M's GOT THE HITS!
M-G-M's GOT FRIENDLINESS

It's been going on a long time!

TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

PRINTED IN U.S.A.

HOLLYWOOD LAUNCHES ANGEL ATTACK ON BROADWAY

Adopts New Procedure of Closing Deals Before Plays Are Produced

Hollywood is becoming Broadway's biggest angel.

Film companies in the market for screen rights to stage plays are adopting the comparatively new practice of closing deals for the rights before the play goes into production. As a result, the record high sale figures registered the last two years in the open market, are likely to be all-time highs. The bidding will be done before the box office results of the new plays are matters of public record and of private information.

The purchase of film rights to play properties in script form precludes the open market bidding that sends sale prices soaring. And as the benefits are mutual,, there is every reason to believe that the practice will gain momentum.

Acquisition Is Possible Under Two Methods

Acquisition of plays prior to production can be gained either by backing the play and purchasing the screen rights, or by purchasing the rights without a financial interest in the production. Rights to the property without backing the production are acquired by making a payment of $150,000 against three per cent of the picture's receipts, or a payment of $25,000 against 10 per cent of the film's grosses to the stage producers.

When backing of the play accompanies the purchase of the screen rights, the film company makes a payment of $50,000 down, plus 15 per cent of the receipts of the New York run, and another 10 per cent of the box office gross of the road run, with a minimum ceiling investment of $200,000.

Already in this current season now but weeks old, several succh transactions have taken place. Metro-Goldwyn-Mayer has an investment in the forthcoming stage production, "Violet," a dramatization of Whitfield Cook's short stories, and in "A Soldier's Wife," a play scheduled to open on Broadway in October or November, and written by Rose Franken and William Brown Meloney.

To Make Base Payment Plus Weekly Fees

In both cases MGM will make a payment augmented by weekly fees based on the receipts of the stage production until the $200,000 ceiling has been reached.

RKO has made arrangements for the acquisition of the rights to "Mama's Bank Account," the John van Druten dramatization of the Kathryn Forbes novel, to be produced by Richard Rodgers and Oscar Hammerstein 2d. It is scheduled to open at the Music Box theatre in New York October 18. The deal calls for the delivery of $150,000, to be made in weekly payments of $2,500 during the life of the play, plus three per cent of the film receipts following adaptation.

Warner Brothers has control of the screen rights to the yet unproduced play, "The Visitor," which Herman Shumlin is producing and plans to open in October. The arrangements do not include financial participation in the production, which means that Warners are either to pay $150,000 plus three per cent of screen receipts, or $25,000 plus 10 per cent.

SCENARISTS TURN OUT PLAYS FOR BROADWAY

A large number of Hollywood screenplay writers have followed film money to Broadway, and are turning out plays for the footlights. It is estimated that at least a score of plays have rolled off the typewriters of coast scenarists for production this season. Since the first of June eight have gone on the boards. The others are either tentatively or definitely footlight-bound. If this is a new trend it is the reversal of a long standing practice whereby playwrights of Broadway have fed the studios of Hollywood.

Twentieth Century-Fox acknowledges an interest in the trend towards controlling screen rights before production, and apparently has some properties under consideration. They have not yet closed any deals.

MGM Has Half-Interest In "Bloomer Girl"

MGM has been reported as having an investment of $75,000 for a half-interest in "Bloomer Girl," which opened in Philadelphia last Monday, but it is not known if this arrangement includes screen rights to the play, and the home office, for reasons cloaked in mystery, does not care to discuss "Bloomer Girl." The home office is also silent regarding "Be Good, Sweet Maid," another play property reportedly under MGM financial sponsorship. However, the play's script is as yet unfinished and no production date, has been set. It is a post-war comedy by Lieutenant Robert Mann, U.S.N.R., and once full born, there are indications that MGM will be at least the play's godfather.

Paramount's interests in these early stages of the curent season are investments without screen rights. The plays involved are "Sadie Thompson," "Sing Out, Sweet Land," "The Perfect Marriage" and "Sleep, My Pretty One." Paramount will be obliged to go out into the open market to acquire the screen rights on these plays.

There appears also to be an inclination on the part of the film companies to let stage producers adapt unpublished and published books, and then buy the screen rights from the stage producers prior to production.

Nineteen Books Under Option for Production

Nineteen books have been dramatized or placed under option for production this autumn. Of that number six are definitely set for screen productions. One, "A Bell for Adamo," was purchased by Twentieth Century-Fox from the book publishers, and Samuel Bronston purchased another, "Ten Little Indians," soon after its Broadway opening, for a United Artists release.

It is entirely likely that the practice of purchasing stage properties before they go into production will become the rule. While it represents something of a gamble for film companies—"The Naked Genius" being a case in point—it also represents a considerable saving in expenditures. On the other hand, Broadway benefits. It means a new and great source for financial backing has been tapped; probably the largest mass attack of angels on Broadway in all its history. This means more stage productions, and Broadway, from stage hands to actors to producers, like that.

Some Will Hold Out for Open Market Bidding

There will continue to be theatrical producers who will turn their backs upon film money and will hold out for open market bidding on their properties in the hope of laying claim to astronomical sale-figures, and here and there one will be successful. Like the film companies buying properties prior to production, they, conversely, will be making the gamble.

The practice might portend another trend along Broadway: a trend towards plays tailored to fit the needs of the Hollywood studios.

Capstaff Awarded SMPE 1944 Progress Medal

John George Capstaff of the Eastman Kodak Research Laboratories, Rochester, N. Y., has been awarded the Progress Medal for 1944 by the Society of Motion Picture Engineers, it was announced Tuesday by E. A. Williford, secretary of the Society. The citation and medal will be presented October 17 at the banquet of the 56th semi-annual technical conference to be held at the Hotel Pennsylvania, New York, October 16-18.

The Award was based on Mr. Capstaff's pioneer work in the fields of amateur, professional, and color cinematography. His contributions in the field of amateur motion pictures have resulted in the establishment of a complete new industry. In addition, Mr. Capstaff perfected the two-color subtractive Kodachrome process using double coated film, and later adapted the Keller-Dorian process using a lenticulated film to existing 16-mm cameras and projectors (Kodacolor process).

He made a great many other contributions including the application of yellow dyed emulsions to the making of duplicate negatives, the design of a compact densitometer which has been used widely in motion picture laboratories, and frictionally driven automatic developing machines. Mr. Capstaff has been granted over 70 U. S. patents either alone or in collaboration.

Delivery Services Face New Tire Shortage Crisis

A new and even greater emergency may face film delivery services before the end of the year, it was indicated in Washington last week by J. M. Johnston, Office of War Transportation director, who warned that the shortage of heavy duty truck tires, which already has stalled thousands of trucks engaged in essential services, is expected to extend to smaller sized casings as a result of a cut from estimates in the allocation of replacement tires.

New Producing Unit Is Formed by Don Ameche

The formation of a new producing unit, Command Pictures, organized by Don Ameche, was announced in Hollywood last week. Plans embrace the production of one or two pictures a year with Mr. Ameche starring. The first film, which Ralph Dietrich is producing, is titled "Love Like Ours."

Gen. Byron Asks More Morale Entertainment

Stresses Need for Service During Period Between V-Day and Demobilization

Brig. General Joseph W. Byron, director of the Army's Special Services Division, and spokesman for the U. S. Army, Monday made an appeal to the world of entertainment to step up its contributions in the maintenance of the morale of service men, and especially during the period from V-Day to demobilization.

General Byron made the statement following two days of meetings at the Harvard Club in New York with civilian leaders of motion pictures, stage, radio, arts, music and libraries. In conference with the General were Kenneth Thomson, chairman of the Hollywood Victory Committee, and Abe Lastfogel, president of the USO-Camp Shows.

Thomson and Lastfogel Enthusiastic on Plans

Saturday, Mr. Thomson returned to the coast, and Monday Mr. Lastfogel followed. Both men were reported as "enthusiastic about trying to meet the new demands."

General Byron said that the industry's free films to the armed services now range between 65 and 70 prints of three new pictures each week. An expansion of this program would of necessity add to the industry's gift-film expenditures.

The conferences revealed that Camp Shows have furnished some 1,600 people in 302 overseas units.

The General made no estimates of the maximum number of film prints and traveling actors that may be required with the expanding of the program.

The Army's spokesman said that whatever was required would depend upon the commanding generals in the various theatres of war, and added, "When the last shot is fired, the men will have a lot more time on their hands."

Many Factors Behind Need Of Expanded Program

Factors making necessary an expansion of the program were numerous, the General pointed out. He said that whether Germany was knocked out of the war this year or not, by the end of 1944 there would be as many service men in this country as there were at the beginning of 1943, with this difference: fewer men would be in training and more in hospitals and reconditioning centers.

"During the immediate future and early postwar period the character of USO services will be continually adjusted to meet changing needs, especially for appropriate recreational service to ambulatory hospital patients and to men awaiting reclassification and reassignment," he said.

Following the fall of Germany there will remain the war in the Pacific, he reminded; and there also will be the European armies of occupation. And there will be the multitude of men overseas awaiting embarkation for America, which, he believes, will be a gradual process.

The General spoke of the raw stock situation in connection with additional prints to meet the contemplated expansion. He said the program could not be met without an increased allocation of raw stock, which, he indicated, likely would be forthcoming.

Just how many more traveling actors and what will be the maximum number of film prints desirable will be determined, somewhat, by the new recreational facilities available, here and abroad. He also said that no time limit has been placed upon the program.

He spoke of the expansion of military operations in the Western Hemisphere outside continental America, mainly in the Pacific, which, he said, also would call for expansion of USO services.

USO Will Be Required Several Years Longer

"The prospect is that USO will be required for at least several years longer, until perhaps not less than two years after the last-made armistice in the present war," he declared. He said that the USO will be obliged to seek $56,000,000 in 1945 from the American people through the medium of the approaching National War Fund campaign.

The expansion program includes the preparation of a list of civilian consultants who will be at the call of commanding generals for service overseas.

Among those present at the conferences were Howard S. Braucher, president of the National Recreation Association, who was vice-chairman; Mr. Thomson and Mr. Lastfogel; Mrs. Dorothy Rodgers, of the Writers War Board; Bert Lytell, representing Actors Equity; Lee Shubert, the producer; Barclay Leathem, of Western Reserve University; George Heller, of the American Federation of Radio Artists; Matt Shelvy, of the American Guild of Variety Artists, and Lawrence Phillips, executive vice-president of USO-Camp Shows.

Goodman to Latin America On Product, Sales Survey

Morris Goodman, Republic's vice-president in charge of foreign sales, leaves New York September 16 on the first lap of a three-month trip in connection with the production of Republic features in Mexico and a general survey of Latin-American sales conditions.

Mr. Goodman will fly to Hollywood for discussions of the company's production set-up in Mexico with Herbert J. Yates, chairman of the board, and James Fitzpatrick, recently signed to a contract covering the production of a series of films to be made in Mexico and South America.

Following this trip, he will leave for Mexico, Panama, Venezuela, Trinidad, Brazil, Argentina, Chile, Peru and Cuba.

Hold Advertising Conferences At Universal Studio

A series of advertising conferences will be held at the Universal studio beginning Monday, September 18, when Maurice A. Bergman, eastern advertising and publicity head, and Richard T. Ney of the J. Walter Thompson advertising agency arrive in Los Angeles, Universal announced this week. John Joseph is department head.

One of the chief topics of the conferences will be the advertising campaign for Deanna Durbin's first Technicolor picture, "Can't Help Singing." It is estimated that an appropriation of $300,000, Universal's largest advertising budget for any one picture, will be made for this film.

Other advertising campaigns on the conference agenda include "Bowery to Broadway" and "The Suspect."

Eagle-Lion Elects New Directorate

Eagle-Lion Films, Inc., J. Arthur Rank's American organization headed by Arthur W. Kelly, elected officers and set up a board of directors last week in New York. This represented the first important corporate action taken since the company was formed by Mr. Rank last winter. It followed the announcement last week of the seven-picture distribution deal between United Artists and Mr. Rank.

At a meeting held last Wednesday at the New York office of Maurice Leon, general counsel for Eagle-Lion, the following directors were elected: U. N. W. Ronalds, chairman; Ralph E. Reynolds, Captain Harold Auten and Mr. Kelly. Mr. Ronalds and Mr. Reynolds are associates of Mr. Leon. Captain Auten was foreign manager for Greater Union Theatres of Australia and recently has been serving as British Routing Liaison Officer attached to the U. S. N. Port Director of New York.

Officers elected were: Mr. Ronalds, chairman of the board; Mr. Kelly, president and treasurer, and Mr. Reynolds, secretary.

Houses in Los Angeles to Darken When War Ends

Upon receipt of news of Germany's capitulation, all theatres in the Los Angeles area will go dark immediately, it was decided at a meeting of exhibitors September 7. The suggestion was offered by the chief of police, who also attended the meeting.

Following the closing of box offices and darkening of theatre fronts, programs in progress at the time will be continued until the houses are emptied.

Theatres will open the following day as usual. The meeting was held at the Fox West Coast offices and was attended by representatives of the California Theatre Council, Independent Theatre Owners of Southern California, and Southern California Theatre Owners Association.

Concert for Wounded Veterans Given at Mitchel Field

A two-hour program of entertainment by Gladys Swarthout, opera star; Alec Templeton, pianist; John Corigliano, concert violinist, and a 60-piece symphony orchestra under the direction of Erno Rappee, was held Monday for wounded Army veterans hospitalized at Mitchel Field, New York.

The program was the fifth in the series and the first devoted entirely to serious music, staged for the men by Leon Leonidoff, senior producer, and other staff members of the Radio City Music Hall, through arrangement with G. S. Eyssell, managing director of the theatre.

Following the afternoon concert, which took place in Mitchel Field theatre No. 2, the artists visited the wards.

Drop Split-Week Policy

Extra playing time for "Going My Way" will be provided by nine Warner Brothers Washington, D. C., theatres, by abandoning a split-week policy for the picture, it was announced Monday. The Tivoli, Beverly, Calvert, Penn and Uptown theatres will play the film a full week while the Avalon, Silver and Sheridan will hold it for five days and the Colony for four.

Gordon a Naval Lieutenant

Julius M. Gordon, Paramount partner in the Jefferson circuit, Texas, has entered the Navy as a lieutenant (j.g.) stationed at Wellesley, Mass. Clifford C. Porter, general manager, will operate the circuit in his absence.

Ripps' Son Reported Safe

Ralph Ripps, Albany MGM salesman, has received a cable from his son, Lieut. Robert Ripps, reporting he is safe and in good health. Lieut. Ripps, a pilot in an American bomber, had been missing since April, after a flight over France.

MGM
twinkle, twinkle future stars...

★ JAMES CRAIG

★ GLORIA DeHAVEN

★ JUNE ALLYSON

★ MARSHA HUNT

MOTION PICTURE
HERALD

Exhibitors name Stars of Tomorrow

M-G-M WINS WITH 4 OUT OF 10!

Next company 2
Next company 2
Next company 1
Next company 1

As usual in any exhibitor vote M-G-M's leadership is undisputed. In the latest Quigley poll of the nation's showmen the theatre boxoffice reflects coming stardom for more M-G-M players than for any other company. The accuracy of these forecasts is indicated in the growing stature of other M-G-M personalities previously singled out by showmen, among them: Van Johnson, Margaret O'Brien, Kathryn Grayson, Gene Kelly, Laraine Day, Susan Peters, George Murphy, Ginny Simms, Robert Walker, Esther Williams and others. These, in addition to M-G-M's established stars, are just part of Leo's great galaxy of money names. "More Stars Than There Are In Heaven"... it's truer now than ever before!

YOU'VE GOT TO BE A STAR-MAKER TO BE A LEADER FOR TWENTY YEARS!

Invasion Stirs Interest In French Films Here

Art Houses Seek Product, but Distribution Held Up by Confusion in France

A revival of interest on the part of American theatre managers in French films produced before the Nazi occupation has been noted since the Allied invasion of France, independent distributors in New York reported this week.

According to Joseph Burstyn, of Burstyn-Mayer, Inc., one of the best known importers of French pictures, exhibitors of the so-called "art theatres" have been making calls for some of the more successful Gallic films, but this resurgence has been hampered by the fact that contracts for the pictures long since have expired and distributors here have been unable to contact the producers in France in order to make new distribution deals.

Mr. Burstyn pointed out that even though the demand had been slight thus far, French product, which had considerable vogue among the art theatres before the war, probably could receive wider distribution at this time if the whole question of distribution rights were not in such a confused state.

Only Four or Five Films Suitable

In answer to a query regarding the report that some 20 or more French films made before 1940 were now available for distribution in the American market, Mr. Burstyn conservatively estimated that only four or five of this number were suitable for this market. He explained that many of these pictures had been held in vaults by the American distributors because it had not been definitely established whether the actors, directors and producers of the product had been either anti-Nazi or pro-Nazi and they did not wish to hazard release of these films until verification.

He doubted, however, whether more than a half dozen of the pictures ever would attain wide-spread distribution in the United States market.

Most of the importers, Mr. Burstyn said, were hopeful that French producers such as Julien Duvivier, Rene Clair and Jean Benoit-Levy, who are now in Hollywood, would return to France soon to participate in rebuilding their industry. "These are the men who were responsible for the finest French films, which received the greatest success in American theatres," Mr. Burstyn said.

Business Up Since Invasion

According to J. H. Hoffberg, president of Hoffberg Productions, whose company has on hand about 30 French pictures, "there has been at least a 20 per cent increase in business since the invasion of France." Renewed interest has centered principally in "Grand Illusion," "Harvest," "Carnival of Flanders," "Pearls of the Crown" and "Beethoven," of the Hoffberg catalog, he reported.

"Baker's Wife," "Pepe Le Moko," "Ballerina," "The Human Beast" and "Mayerling" are other popular French films which exhibitors recently have been booking.

All of these pictures have been circulating around the country during the last four years, but the bookings were slight and scattered.

Among the titles available for release now, pictures which have been on the shelf for four years awaiting the Allied victory in France, are the following:

"Three Hours," starring Pierre Aumont who joined the Free French forces a year ago after making several pictures in Hollywood; "Drame de Shanghai," starring Louis Jouvet; "32 Rue de Montmarte," with Eric von Stroheim, Lucien Baroux and Elvire Popesco, scheduled to open shortly at the Fifty-fifth Street Playhouse in New York; "I Spy for France," with Eric von Stroheim; "Sans Demain," with Elwige Feuillere.

Also, "Remorques," starring Jean Gabin; "Variete," remake of the famous German film, "Variety," starring Jean Gabin and Annabella; "Battlement de Coeur," with Danielle Darrieux, and "Le Rosier de Mme Husson," a Guy de Maupassant story, starring Francoise Rossay and Fernandel, to be released here as "The Virtuous Isidore."

Warners Announce Promotions In Washington Territory

Due to the resignation of Fred Thomas, manager of Warners' Earle theatre in Washington, D. C., and the departure for the Army of Raymond Burch, manager of the Kennedy theatre, several promotions have been announced by John J. Payette, general zone manager of Warner Bros. Theatres.

Fred McMillan, manager of the silver theatre, Silver Springs, Md., succeeds Mr. Thomas at the Earle. Claude Land goes from the Calvert to the Silver; Kenneth Davis from the Apollo to the Calvert; Ray Powell from assistant at the Earle to manager of the Apollo; Julian Lewis from Savoy to the Kennedy; Leon Wesley from the Home to the Savoy; Floyd Haines from assistant manager, Uptown, to second manager; Earle and Philip Rinaldi from assistant at the Metropolitan to manager, Home theatre.

Mr. Thomas was to leave the Earle September 15 to join the Globe Distributing Company as sales manager for the wine department.

Levey Suit Against Warners Dismissed in New York

Federal Judge William Bondy last week in New York dismissed the $500,000 suit brought by Ethel Levey, first wife of the late George M. Cohan, against Warner Brothers, in which she claimed her privacy was violated in the Warner film, "Yankee Doodle Dandy," based on the life of Mr. Cohan. Judge Bondy ruled that scenes from the picture "may hurt the plaintiff's feelings, but they do not violate her rights of privacy." Harry H. Oshrin, Miss Levey's attorney, said that the decision would be appealed to the Circuit Court of Appeals.

Nesbitt Short to Have Special Preview

"Grandpa Called It Art," MGM's latest John Nesbitt Passing Parade short subject, was shown at a special preview Wednesday evening, September 13, at the National Arts Club, 15 Gramercy Park, New York. The picture traces the changing trends in American art during the past few decades and show some of the nation's foremost craftsmen at work.

Kansas Theatre Rebuilt

The New Parsons theatre, Parsons, Kan., of the H. Griffith circuit, which replaces the house destroyed by fire September 23, 1943, opened August 31. Several thousand persons visited the theatre during the afternoon "open house" preceding the evening opening.

Cowdin Sees U. S. Revenues Secure

In the opinion of J. Cheever Cowdin, chairman of the board of directors of Universal Pictures and a director of the National Association of Manufacturers, the American film industry, as other American industries, can expect to receive revenues from the European countries now being liberated by the Allied armies, including France, Italy, Belgium and Holland, as soon as responsible governments are established in the early post-war period.

In an interview last weekend, Mr. Cowdin said, "I am confident that many barriers to the American motion picture industry will be removed or modified, so as to insure full exhibition of American motion pictures in foreign countries, and in due course we will receive our accumulated revenues."

Universal's net profit for the year ending November 1 will be about the same as last year, he said. The company's consolidated net profit for the year ended October 30, 1943, was $3,759,963, equivalent to $6.57 per common share, after all charges, including Federal income and excess profits taxes.

Alperson to Make 6 for 20th-Fox

Twentieth Century-Fox will distribute a program of special features which are to be made independently by Edward Alperson, formerly general manager of RKO Theatres.

Mr. Alperson's program calls for six special features to be made over a period of three years, the first of which will be "Black Beauty."

Mr. Alperson has a wide background in the industry, having held various important posts with major companies. In 1936 he was elected president of Grand National Films, and in 1938 was appointed vice-president and general sales manager of the new Grand National Pictures, Inc. In 1941 he became general manager of film buying for RKO Theatres, and in 1942 general manager of the circuit.

Crosby, Hope and Brown To Appear in Radio Series

A new radio program, tentatively titled "We Live Again," featuring wounded service men, is scheduled to have its premiere in mid-October over the Mutual network. Joe E. Brown has indicated he will act as master of ceremonies and Bob Hope and Bing Crosby have accepted co-chairmanship of the performers' committee. The series will be under the joint auspices of the United States Army and Navy and the American Red Cross with private business concerns meeting the expenses.

26th Paramount Week Breaks All Records

Charles M. Reagan, Paramount vice-president in charge of distribution, announced Monday that the 26th annual Paramount Week, observed September 3 to 9, attained the largest volume of business in the United States and Canada for any single week in the history of the company. Business during the seven-day period exceeded that of the 1943 Paramount Week, which itself set a 25-year record, by 63 per cent, Mr. Reagan said.

Roosevelt Rally September 21

Bette Davis and Serge Koussevitsky, conductor of the Boston Symphony orchestra, will be speakers at the rally for President Roosevelt September 21 at Madison Square Garden, New York, when Vice-President Wallace opens his campaign for the re-election of the President, it was announced this week at the New York Hotel Astor headquarters of the Independent Voters Committee of the Arts and Sciences for Roosevelt, sponsors of the meeting.

M-G-M's NEWS OF THE DAY CAMERAMAN BRAVED THE BULLETS!

Newsreel history is made. M-G-M delivers the greatest subject on "THE BATTLE OF PARIS!"

M-G-M does it again! Following the enthusiastic reception of our D-Day newsreel which was singled out for highest praise, new honors are heaped on M-G-M's live-wire newsreel outfit by press and public for its coverage of the gripping Battle of Paris. Front page pictures in New York newspapers, special news articles reviewing the amazing footage obtained by our cameraman Gaston Madru, and by Jack Lieb and John Bockhorst, all under fire, were followed by editorials in the trade press. Never before has any newsreel won such praise. Again and again it's M-G-M's News of the Day for leadership in newsreels!

TWENTY YEARS OF LEADERSHIP 1924-1944 MGM

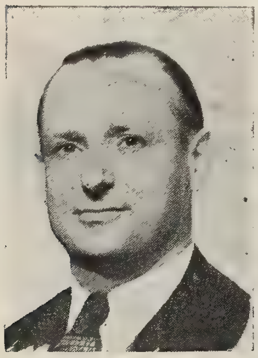
Keep Selling Bonds!

Salutes to Gaston Madru, who bided his time with the Paris Underground and was first on the scene to film "THE BATTLE OF PARIS."

PLEASE, DONT KILL THE FRENCH CAMERAMEN
NEWS OF THE DAY

Urge Cooperation To Best Develop Balkan Market

If American companies will cooperate in the development of the film market in the Balkans, they need fear no serious competition from other countries, in the opinion of Frank Siter, formerly manager for Paramount in Romania, interviewed in New York this week.



Frank Siter

Mr. Siter believes also that if the American companies are willing to make substantial reciprocal deals with the Russian industry, which is to say the Russian Government, accepting Russian product for release here, they will have an almost unlimited market for their product in Russia. That country, Mr. Siter points out, potentially will buy about 100 American films annually. It contains some 20,000 film outlets of all types.

Mr. Siter explained that that opinion was corroborated by a high Russian official.

American product always has been extremely strong in the Balkans, he says. Mr. Siter has had 20 years' experience in that market, having started as Ufa manager in Transylvania from 1924 to 1928. During 1928 and 1929 he was "concessionaire" for Romania, handling Paramount product, then manager for that company when Paramount set up its own organization, with headquarters in Bucharest. In 1939, he bought control of the Paramount organization, when the company pulled out, and himself left the country for the United States in 1941, when the British also withdrew.

It is Mr. Siter's belief that there will be no German product in the Balkans for at least one or two years after the war ends. He sees the Russian industry gaining ground rapidly in the Balkans, in the immediate post-war period, but at the expense of the German pre-war industry, rather than at the expense of the American companies. The release of French films, he said, was limited in the Balkans to the better French product.

Sees Demand Very Strong

The demand for American films in the Balkans he describes as so strong that even Westerns and serials are sought, and stresses the point that that appetite for American films should insure the successful position of American operation.

Only superimposed titles are used in the Balkans on American product, according to Mr. Siter, and this probably will continue to be true. In the first place, dubbing of the product is too expensive. Strong pictures do not require dubbing for successful exhibition, and the return on weaker product makes it uneconomic to undergo the expense of dubbing.

In addition, it would be extremely impracticable to obtain the necessary talent to do a satisfactory job of dubbing, considering the diverse languages of the Balkan nations.

Could Bring in 200 "Good" Films

With the Balkans able to absorb, before the war, about 400 pictures a year, Mr. Siter feels that American companies could bring 200 "good" films into the region annually, and make as much profit on that number as might have been taken from 300 before the war, inclusive of some weaker product. He anticipates that the Russians may import perhaps 100 a year into the Balkans, in place of the 70 to 80 the Germans had been importing in normal pre-war times.

He says that despite the large number of theatres in the Balkans undoubtedly wrecked or badly damaged, the business still will be there, with the remaining houses doing that much more business.

There are in this country now, according to Mr. Siter, numerous refugees, with sufficient capital ready to purchase individual films, or the concessions on a company's whole product for the nations of Europe. The major companies, says Mr. Siter, are prepared to negotiate such deals, for brief periods after the war.

In summation, Mr. Siter sees "seven good years" ahead in the Balkans for American companies. With intelligent handling, he sees those "seven good years" stretching on indefinitely. If American companies cooperate, he insists, they cannot be stopped, market-wise.

Release Marine's Pacific Films

The official Marine Corps film depicting the fight for the Mariana Islands was screened for the press on Wednesday at the Warner Bros. home office. It will be released on September 21st to the nation's exhibitors under the auspices of the industry's War Activities Committee.

"The Battle for the Marianas" is 21 minutes of actual combat sequences taken during the capture of Saipan, the Tinian Islands and Guam, and edited in the Warner studios by Rex Steele in cooperation with Lieutenant Colonel George McGuire Pierce. It contains but two per cent of the footage shot by Marine cameramen under the supervision of Capt. Clyde Devinna and Lieut. John F. Leopold. The rest will be used for training and orientation purposes among military and naval personnel.

The effect of combining many brief shots taken over a large area is one of a series of impressions rather than an integrated narrative account. As impressions, however, many are spectacular and some are new. All are from the front lines, breathtakingly close to death and destruction. Six cameramen were, in fact, lost during the campaign.

Against the stubborn defense offered by the Japanese, the Marines send rockets and flame throwers over the palm trees and into the caves. One scene shows the last defenders of a cliff position throwing themselves onto the rocks below to escape capture. The sound track crashes and thunders eloquently but not always convincingly.

There is, too, a welcome emphasis on the jobs of individual soldiers, loading guns, laying communications, crawling under heavy equipment and searching prisoners. The film closes on rows of new graves, more than four thousand of them, and carries the unspoken message of American brotherhood. Few will fail to be interested and impressed.

Warner Bros. will handle distribution for the Office of War Information and the WAC.—E. A. C.

UA Honors Galperson and Gain at Dinner

United Artists was host Wednesday night at a reception and dinner at the 21 Club, New York, given in honor of Barrington Gain and Dr. Alexander Galperson representatives of J. Arthur Rank, who arrived in the U. S. recently. Edward C. Raftery, president of U. A., presided. U. A. board members and executives and industry officials attended. Among those present were: Mary Pickford, Sydney Chaplin, Joseph Vogel, Charles Moskowitz, Sam Dembow, Leonard Goldenson, Clayton Bond, Harold Mirisch, Harry Watkins, A. C. Abeel, Alex Ardrey, Arthur W. Kelly, Capt. Harold Auten, Maurice Leon, R. E. Reynolds, U. N. W. Ronalds, Gradwell Sears, Neil Agnew, E. C. Blinn, E. C. Mills, Rex Dennant, George Bagnall, Carl Leserman, J. J. Unger, Harry Gold, Edward Schnitzer, Harry Buckley, Paul Lazarus, Sr., Walter Gould, Martin Quigley, Abel Green, Charles Lewis, William Formby and Jay Emanuel.

"Dead End" Trenton Gross High

The Stacy theatre, Trenton, N. J., announced this week that a one-week run of Film Classics' "Dead End" has grossed $2,527. The average weekly gross ranges between $1,500 and $1,880. Contrary to the house's usual policy, "Dead End" was played as a single feature.

Plan Now for Post-War Drop, Schine Urges

Greater showmanship, combining new ideas with past exploitation methods, "will be the task of the Victory showman in the post-war," Louis W. Schine, secretary-treasurer of the Schine Circuit, told delegates to the two-day conference held in Gloversville, N. Y., Tuesday and Wednesday.

Mr. Schine declared the industry "is well qualified to cope with any post-war problems, but we must make up our minds now that the future will require greater selling efforts and we must now prepare ourselves to create new ideas and combine them with the tried and successful ones of the past."

The conference was called to discuss plans for the continuation of the war-boom theatre patronage in the post-war era. Another subject explored was V-Day plans, with a definite program and policy to be outlined. Lou Lazar, general manager, conducted the V-Day discussion. It was decided that theatres would remain open on V-Day.

Home office executives, and division and field managers and territorial bookers attended. A feature of the meeting was a General Electric television demonstration. At the close of the sessions, a banquet was held for the delegates at the Hotel Johnston, at which William R. Ferguson, director of exploitation for MGM, was the principal speaker.

Other speakers were Seymour Morris, advertising manager of the circuit, and Gus Lampe, zone manager.

Those who attended included:

Lew Hensler, Lexington, Ky.; Harry Stearn, Middlesboro, Ky.; Harold Raives, Cleveland, Ohio; Harry Long, Ashland, Ohio; Robert Anthony, Piqua, Ohio; W. S. Eckard, Bucyrus, Ohio; C. C. Young, Geneva, N. Y.; Gus DePauw, Newark, N. Y.; Toby Ross, Corning, N. Y.; G. L. Fowler, Geneva, N. Y.; Lee Insley, Salisbury, Md.; Marsh Gollner, Salisbury, Md.; Reynold Wallach, Cumberland, Md.; Wm. J. Tubbert, Watertown, N. Y.; Jake Weber, Herkimer, N. Y.; Abe Cohen, Massena, N. Y.; Lou Hart, Gloversville, N. Y.; Harold de Graw, Oneonta, N. Y.; Lou Levitch, Lockport, N. Y.; F. K. O'Kelly, Glens Falls, N. Y.; Harry Unterfort, Syracuse, N. Y.; Wm.. Selman, Rochester, N. Y.; Joe Schwartzwalder, Auburn, N. Y.

Baldwin to Head National Theatre Supply Export

Arthur F. Baldwin has been named manager of National Theatre Supply Export Division of National-Simplex-Bludworth, W. E. Green, president of the company, announced Monday. Recently the company announced that a complete line of theatre equipment would be made available through their foreign distributors to exhibitors in foreign countries. Mr. Baldwin has been with the company's sales department for the past 11 years.

DuMont to Telecast WNEW Radio Shows

Station WABD, the DuMont television outlet, and WNEW, New York independent station, have closed a deal, it was reported in New York this week, whereby WNEW's top-ranking radio shows will be telecast on a regular basis over the DuMont station, one show every three weeks. The first program to be televized will be Ted Cott's "Crime Quizz."

Harry Hartman Dies

Harry Hartman, general manager of Royal Amusements, Ltd., died in Honolulu September 2. He entered the industry in Minneapolis 35 years ago. He leaves a widow, Olga.

Munday M. Sonday

Munday M. Sonday, 39, Hollywood exhibitor, died September 3 in an automobile accident at Agua Caliente. He owned the Liva and Vernon theatres. His widow and daughter survive.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING			
		MRS. PARKINGTON		NAUGHTY MARIETTA	
ALBANY	20th-Fox Screen Room 1052 Broadway	MON. 9/25	8 P.M.	THUR. 9/28	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	MON. 9/25	10:30 A.M.	THUR. 9/28	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	MON. 9/25	10 A.M. *Also:* 2:15 P.M.	THUR. 9/28	10 A.M. *Also:* 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	MON. 9/25	8 P.M.	THUR. 9/28	8 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	MON. 9/25	1:30 P.M.	THUR. 9/28	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	MON. 9/25	1 P.M.	THUR. 9/28	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	MON. 9/25	2 P.M.	THUR. 9/28	2 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	MON. 9/25	1 P.M.	THUR. 9/28	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	MON. 9/25	2:30 P.M.	THUR. 9/28	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	MON. 9/25	2 P.M.	THUR. 9/28	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	MON. 9/25	1 P.M.	THUR. 9/28	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	MON. 9/25	1:30 P.M.	THUR. 9/28	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	MON. 9/25	9 A.M.	THUR. 9/28	9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	MON. 9/25	1 P.M.	THUR. 9/28	1 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	**PREVIOUSLY TRADE SHOWN**		THUR. 9/28	2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	MON. 9/25	1 P.M.	THUR. 9/28	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	MON. 9/25	1:30 P.M.	THUR. 9/28	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	MON. 9/25	2 P.M.	THUR. 9/28	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	MON. 9/25	10:30 A.M.	THUR. 9/28	10:30 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	MON. 9/25	1:30 P.M.	THUR. 9/28	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	**PREVIOUSLY TRADE SHOWN**		THUR. 9/28	10:30 A.M. *Also:* 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	MON. 9/25	1 P.M.	THUR. 9/28	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	MON. 9/25	1:30 P.M.	THUR. 9/28	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	MON. 9/25	11 A.M.	THUR. 9/28	11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	MON. 9/25	2 P.M.	THUR. 9/28	2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	MON. 9/25	1 P.M.	THUR. 9/28	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	MON. 9/25	1 P.M.	THUR. 9/28	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	MON. 9/25	1 P.M.	THUR. 9/28	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	MON. 9/25	1:30 P.M.	THUR. 9/28	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	MON. 9/25	1 P.M.	THUR. 9/28	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	MON. 9/25	1 P.M.	THUR. 9/28	1 P.M.

"MRS. PARKINGTON"—*Greer Garson, Walter Pidgeon*
"NAUGHTY MARIETTA"—*Jeanette MacDonald, Nelson Eddy*

STUDIOS HYPO WAR THEMES WITH STRONGER VALUES

Companies Do Not Intend to Scrap Plans for Few Remaining War Films

With the rapid advance of the Allied forces in Europe expected to bring the war with Germany to an end shortly, Hollywood is taking steps to rescue important story properties dealing with war themes by giving them greater production values and top star attention.

According to home office sales officials, film companies have no intention of scrapping production or release plans for the comparatively few war subjects designated for this season.

Only 23 New Pictures Are In War Film Category

Of the 462 pictures tentatively announced or scheduled for the new season by the 11 companies, only 23 are in the category of war films, most of them dealing with the war in the East or home-front or post-war themes. This is the lowest number of such screen stories planned for any season since the start of World War II. Columbia, Twentieth Century-Fox and Warner Bros. lead with five pictures each. MGM and United Artists have four each; RKO and Monogram, two each.

Paramount, PRC, Republic and Universal have none in the war film classification, although each company will release some pictures which have slight war backgrounds.

According to Martin Moskowitz, sales official of Twentieth-Fox, "developments in the European phase of the war will have no bearing on the company's plans for the production of war stories."

Twentieth-Fox will go ahead with the screen version of John Hersey's best-seller, "A Bell for Adamo," which was purchased for a top figure and represents an important investment, he said. "Col. Effingham's Raid" is another subject which will go before the cameras and eventually before theatre audiences. "Keys of the Kingdom," "Sunday Dinner for a Soldier" and "Winged Victory" are others now shooting.

Paramount Has Completed War Film Releases

At Paramount, Charles M. Reagan, in charge of distribution, said that the company had completed its release of straight war films with "Till We Meet Again," dealing with the French underground, which Paramount fortuitously put ahead on its release chart in perfect timing with the Allied invasion of France. This picture was completed about a year ago and had been on the backlog. Another example of good timing is RKO's release of Edward Golden's "The Master Race," in the company's first block of the season.

"Counter-attack," "Jacobowsky and the Colonel," "Impatient Years," "Tonight and Every Night" and "Sergeant Mike" are the five war films on Columbia's 1944-45 schedule. One of the Columbia executives emphasized this week that Columbia, "as usual, is selecting its pictures for entertainment purposes and will make no unusual effort to speed release of films now shooting or already completed that have a wartime background because of the optimistic outcome of the war."

H. M. Richey of MGM expressed the view that the company's film, "Thirty Seconds Over Tokyo," dealing with the Japanese phase of the war, obviously could be released at any time in the future despite the outcome of the war with Germany. He said MGM had no intention of stepping up production or release of any other war films scheduled since none of them had "perishable" themes.

Metro has, in addition to "Thirty Seconds Over Tokyo," now awaiting release date; "Airship Squadron 4," "The Clock," "Women's Army" and "The Cloud Busters," which fall into the war picture category.

Only two films besides "The Master Race" are war subjects on this season's RKO schedule. They are "Betrayal from the East," dealing with Japan, and Pearl Buck's "China Sky," neither of which could be affected by the war's end in Europe, according to an RKO executive.

Four Tentatively Set By United Artists

Four war pictures are tentatively set for this season by United Artists, including "Story of G.I. Joe," "Tomorrow the World," "Abroad with Two Yanks," which has an August release date, and "I'll Be Seeing You," formerly "Double Furlough."

Warners have five war subjects: "Objective Burma," "The Conspirators," "God Is My Co-Pilot," now in production; "The Doughgirls," with a release date of November 30; "To Have and Have Not," to be released January 21.

"A Wave, a Wac and a Marine" and "Army Wives" are the only two war stories scheduled thus far by Monogram.

In the opinion of one sales executive, "if somebody comes along with a good war story about France or Germany, even after the war ends in Europe, all the companies will start to bid furiously for the property. There is no yardstick which we can apply. A good story which lends itself to top star casting and expert production always will find a buyer, whether it's a war story or not, and a good picture, whether it has a war theme or not, always will find a theatre audience."

Trend in Hollywood Is Toward Remaking Successes of Past

Hollywood's veering away from war films and the apparent lack of suitable play, novel and story material which can be transformed into entertaining screen comedies, romances, dramas and melodramas has brought about a trend toward re-screening the non-war films which were successful in the past.

Last season's "Between Two Worlds," a Warner release, remade from "Outward Bound," led the diligent search for remake possibilities. Warner Bros. also have three other remakes scheduled. "The Petrified Forest, released in 1936 with the late Leslie Howard and Bette Davis starring, which has a new title, "Strangers in Our Midst"; Somerset Maugham's "Of Human Bondage," and "The Animal Kingdom," the Philip Barry play. The studio also is considering redoing "Calamity Jane" with Ann Sheridan.

MGM has plans to remake "Libeled Lady," a 1937 film, which starred Spencer Tracy, William Powell, Myrna Loy and Jean Harlow, and "Turn to the Right," produced in 1927 by the company. "Cimarron," the Edna Ferber novel in which Irene Dunne and Richard Dix starred back in 1930, will be done by MGM as a musical. "Paradise for Three" is scheduled to be made as a musical. MGM has set for release in October, "Kismet," starring Ronald Colman and Marlene Dietrich, which was produced in 1930 by First National, and earlier, in 1920.

Other remakes in the preparation stage are: "State Fair," to appear as a musical; "The Spider," this time a musical, and "Down to the Sea in Ships," all three to come from the Twentieth Century-Fox studio; "The Virginian," planned as a Technicolor special, with Brian Donlevy, Sonny Tufts and Joel McCrea starring; and "Olympia," from Paramount; "The Enchanted Cottage," from RKO, which also is planning to remake all of the Zane Grey stories which were previously screened by Paramount.

Industry Lauded by Levy For Yeshiva Campaign

In a letter to George J. Schaefer, chairman of the Motion Picture Committee to raise funds for scholarships to Yeshiva College, New York, Samuel Levy, chairman of the college's board of directors, paid tribute to the industry for the "excellent results" of the campaign which netted finances to cover 22 scholarships. The letter also carried a personal tribute to Mr. Schaefer who has headed the scholarship fund-raising group five times.

"Casanova Brown" Has New York Premiere

"Casanova Brown," International Pictures' romantic comedy starring Gary Cooper and Theresa Wright, with Frank Morgan and Anita Louise, had its New York premiere at Radio City Music Hall Thursday. The picture was directed by Sam Wood and produced by Nunnally Johnson. It is released by RKO Radio Pictures.

Cahill Resumes Warner Post

Lieutenant Colonel Frank E. Cahill, Jr., former executive officer for the Pictorial Service of the U. S. Army Signal Corps, has been returned to inactive duty. He resumed his post with Warner Bros. last week as director of sound for the company's theatres.

WAY IS OPEN FOR CHANGE, WRIGHT TELLS ALLIED

National Directors Back Government Proposals at New England Meeting

Approval of the Department of Justice's amended Consent Decree proposals, and a condemnation of high prices for reissues—prices allegedly comparable to those asked for new features—were the tangible results of the Conference of Independent Exhibitors on the Decree, and National Allied States Association board of directors meeting, at the Mount Washington Hotel, Bretton Woods, N. H., Thursday and Friday of last week.

At the same time, Robert L. Wright, special assistant to the United States Attorney General, and an advocate of the Department's Decree amendments at two question-and-answer sessions, denied in a special interview that the Decree amendment forbidding tying-in of pictures was ambiguous, and that it forbade single picture selling. Mr. Wright said:

"As I see the word 'tying', it means tying one picture to another, making the sale of one depend upon the sale of another; in other words, conditioning one license upon another. Therefore, I see no need of changing the language of the (Decree) proposals. But, of course, the whole matter is still open, and the need may arise for language changes. Anything we propose is subject to modification," he added.

Mr. Wright indicated a belief that the present method of litigation would be the best in working out decree problems, and also indicated theatre divorcement as an objective the Government was determined to achieve.

Resolution Praises New Government Amendments

The Conference resolution praising the Government amendments termed them "in the best interests of the independent exhibitor; but it added that the Conference reserved the right "should the occasion arise" to submit to the Department or to the Court to which the amendments go, "such further suggestions as it may see fit."

Whether another Conference will be held, and where, was referred to Hugh Bruen, representing the Pacific Coast Conference of Independent Exhibitors. Mr. Bruen was elected moderator of the Conference.

Another Conference will be held, Abram F. Myers, Allied general counsel, predicted.

Clearance and Divorcement Topics of Closed Session

What specifically was asked of Mr. Wright in two forums with the Conference was not disclosed. The meeting was closed to the press. However, it was learned there were several points raised about clearance by exhibitors for whom the abandonment of the present system raises serious problems. Also there was emphasis on divorcement.

Mr. Myers termed the sessions "enjoyable." So did Mr. Wright, adding there was no disputation, and that he did not see how the assembled exhibitors could fail to be pleased.

Whether the Committee of Five appointed by the Conference in Chicago, and continuing to function, will meet again with Department of Justice officials, was not indicated. Mr. Myers' advice is regarded as decisive. The Committee comprises Mr. Myers; Col. H. A. Cole, president of Allied Theatre Owners of Texas; William F. Crockett, MPTO of Virginia; Robert H. Poole, executive secretary of the Pacific Coast Conference of Independent Exhibitors, and Jessie Stern, president of the Unaffiliated Independent Exhibitors of New York.

ROBERT L. WRIGHT

The Government's decree proposals embody most of the committee's recommendations, Mr. Stern remarked.

Affiliation of his unit with Allied is possible, but needs consideration and discussion by the whole unit, Mr. Stern said.

Affiliation of Allied with the PCCITO is "inevitable," a high Allied officer said after the board and conference meetings. Mr. Bruen, in New York this week, denied even the possibility of affiliation.

Martin Smith, Allied president, will represent it at the PCCITO quarterly meeting, probably in January, the Allied executive committee decided after the Conference meeting. It will be the first official attendance of Allied at a PCCITO affair. Mr. Bruen, at the grand banquet, stressed the two organizations' cooperation, and added he hoped his unit would be able to be host to Allied in a post-war meeting in southern California. The cooperation was also stressed by Mr. Myers, another banquet speaker.

Allied Would Be Represented On Coast Through PCCITO

Other banquet speakers were Louis Nizer, Mr. Wright, Mr. Smith, Nathan Yamins, part owner of the hotel, and toastmaster; and Mr. Bruen.

Affiliation of the PCCITO with Allied would give it representation for the first time on the Coast, where PCCITO has five units: Independent Theatre Owners of Southern California and Arizona, Independent Theatre Owners of Northern California, Independent Theatre Owners of Oregon, and Independent Theatre Owners of Washington, Northern Idaho and Alaska.

Meanwhile, the project by which Allied would sponsor a producing company was discussed the second day of the convention after a report by Irving Dollinger for his committee on new sources of product. Nothing official was disclosed of the plan, but it is understood a syndicate, represented at the convention by a Boston figure, offered to provide independent theatre owners with pictures if the organization would sign contracts assuring playing time in theatres.

The committee, comprising in addition to Mr. Dollinger, Mr. Yamins and William Ainsworth of Wisconsin, was empowered to continue "explorations."

Mr. Smith will appoint a committee of five to consider problems of post-war non-theatrical competition and surplus equipment.

A plan for a new method of numbering tickets, designed to assure the Government of proper tax revenue, was presented by a committee including Col. H. A. Cole of Texas, chairman; Mr. Yamins, and Sidney E. Samuelson of Eastern Pennsylvania Allied, who were instructed to seek the opinions of all local exhibitors and then act without making a further report.

Another new committee to be appointed by Mr. Smith will coordinate the activities of the various units in collecting sport equipment for convalescent service men.

Urge "V-Day" Cooperation With Local Boards

A discussion of "V-Day" resulted in the agreement that theatres should cooperate in the plans of local boards of trade in their areas. A report on functions of the War Activities Committee was given by Harry Lowenstein, of New Jersey.

At the meeting's final session, Friday afternoon, the board passed a resolution condemning distributors for asking prices for reissues comparable to those asked for current features.

The site for the next Allied board meeting was not decided upon because film rentals and the activities of Allied's national caravan took up the directors' full time at the closing session.

The meeting was opened by Mr. Smith, as president, and the delegates were welcomed by Mr. Yamins and Arthur Howard. Among others present were: Walter Mitchell, Maurice Safir, Morris Perlstein, Fred Markey, Herman Rifkin, George Richfield, George Kittney, Sidney Miller, J. J. Snyder, J. D. Stefano, H. Chertkoff, V. J. Moddalera, Frank Perry, Louis Nizer, E. M. Loew, G. H. Reisner, Charles Kranz, W. L. Ainsworth, Meyer Leventhal, Roy Harrold, Fred Harrington, Henry Greene, Kenneth Forhey, Morris Pouzzner, Walter Littlefield, Leonard Goldberg, Samuel Resnick.

Second National Screen Regional in Chicago

The second regional meeting of National Screen Service was to open Friday, September 15, in Chicago, for a three-day session, to be attended by 75 sales staff members from the central, midwest and southwest exchanges. The meeting, which is the highlight of the "George Dembow Tribute," marks the opening of the new season. The eastern regional meeting was held last week at the Waldorf-Astoria Hotel, New York.

National Screen offices to be represented by salesmen and branch managers are: Chicago, Dallas, Des Moines, Detroit, Indianapolis, Kansas City, Memphis, Milwaukee, Minneapolis, New Orleans, Oklahoma City and St. Louis.

Mr. Dembow, vice-president in charge of sales, again will preside, outlining post-war plans, streamlining of sales policy and exploitation plans for the new season. A third meeting will be held in Los Angeles shortly.

LeRoy Forms Own Unit, Arrowhead Productions

Mervyn Le Roy will produce and direct exclusively for Arrowhead Productions, Inc., new company launched by LeRoy, as chairman of the board, and New York attorney Arnold M. Grant as president, Mr. Grant said in Hollywood this week. The company plans several for early production, and will concentrate on new writing and directing talent, Mr. Grant said. Mr. LeRoy's first is undetermined, and will be made after he completes "The Robe" for RKO.

In this year of great

ALL THESE THEATRES

are playing

Columbia Pictures'

JEAN ARTHUR

LEE BOWMAN in **CHARLES COBURN**

Irving Cummings'

The Impatient Years

with EDGAR BUCHANAN · CHARLEY GRAPEWIN · JANE DARWELL
Original Screen Play by
Associate Producer VIRGINIA VAN UPP
Produced and Directed by IRVING CUMMINGS

..in its first 2 weeks o

ictures

release

Orpheum	SAN FRANCISCO
Rialto	ATLANTA
Esquire & Tower (Day and Date)	SACRAMENTO
Roxie	OAKLAND
Harris	PITTSBURGH
State	SYRACUSE
State	LOUISVILLE
Newport, Center, Colley (Day and Date)	NORFOLK
Palace	AKRON
Orpheum	PHOENIX
Palace	NEWPORT NEWS
Colonial	HARRISBURG
Hippodrome	BALTIMORE
Grandin	ROANOKE
Rialto	ALLENTOWN
Imperial	ASHEVILLE
Palace	CINCINNATI
Sunshine	ALBUQUERQUE
Iowa	CEDAR RAPIDS
Orpheum	DES MOINES
Orpheum	DAVENPORT
Brandeis	OMAHA
Orpheum	SIOUX CITY
Orpheum	WATERLOO
Hill St. & Pantages (Day and Date)	LOS ANGELES
Rochester	ROCHESTER
Palace	INDIANAPOLIS
Midland	KANSAS CITY
Palace	NEW HAVEN
Plaza	EL PASO
Worth	FT. WORTH
Martini	GALVESTON
Majestic	HOUSTON
Majestic	SAN ANTONIO
Waco	WACO
Wichita	WICHITA FALLS
Senate	SPRINGFIELD, ILL.
Strand	PROVIDENCE, R. I.
Orpheum	DUBUQUE
Strand	PORTLAND, ME.
Lafayette	BUFFALO
Majestic	DALLAS
Warner	FRESNO
Ambassador	ST. LOUIS
Denver & Esquire (Day and Date)	DENVER
Chief	PUEBLO
Chief	COLORADO SPRINGS
LeRoy	PAWTUCKET
Colonial	ELMIRA
Hiehle	PARKERSBURG
Garde	NEW LONDON
Rivoli	TOLEDO
Loew's	HARTFORD
Varsity	LINCOLN
Cecil	MASON CITY
Tivoli	RICHMOND
Grand	EVANSVILLE
Mohawk	NO. ADAMS
Hollywood	SIOUX FALLS
Columbia	PADUCAH
Rialto	BOISE
Union Sq.	PITTSFIELD
Hollywood	LA CROSSE
Tyler	TYLER, TEX.
Lafayette	HAVERHILL, MASS.
State	ITHACA
Palace	HUNTINGTON
Paramount	AMARILLO
State	ANDERSON, IND.
Carolina	GREENSBORO
Paramount	STEUBENVILLE
Missouri	ST. JOSEPH
Hollywood	LEAVENWORTH
Capitol	JEFFERSON CITY
Jayhawk	LAWRENCE
Opera House	NEW BRUNSWICK
Palace	NORWICH
Palace	DANBURY
Court	WHEELING
Granada	RENO
Bijou	SPRINGFIELD, MASS.

British Debaters Still Fight Monopoly Battle

Priestley Typical of Men Beating Drums in Leftist Press at Every Chance

by PETER BURNUP

in London

Parliament being in prolonged recess, and the rest of the nation with ears to the ground waiting to catch the coming drum-beats of Victory, it is not surprising that such temporarily unmomentous occasions as our Film Council's Monopoly Report should have drifted into a kind of polite vacuum.

Says Joseph Arthur Rank, the person most concerned, "I've read the Report. It's a most interesting document. I'm trying to find time to digest it all."

Say other leaders of the industry: Let's see what the Board of Trade proposes to do about it.

Say ordinary cinema-goers by the million: There'll be time enough to talk about it when we've settled this Hitler business.

Only an Apparent Vacuum

But it's only an apparent vacuum; for already, even in these days, the protagonists of anti-monopoly, the debaters who so determinedly cast Mr. Rank and Sir Alexander Korda in the role of bogey-men of motion pictures, find time and space in newspapers of the Left to get their views across.

There's J. B. Priestley, for example, industrious, never-flagging prophet of a brave, if vague, new world of his own designing. Confusedly, for the Council's Report was explicit on the point, Mr. Priestley seeks to implicate Hollywood in his arrangement.

"There is no reason," he sermonizes in *The News Chronicle,* Quaker-owned organ but pulpit, as it claims, for all freedom-thinkers, "why the British public should have to stare, week after week, at films manufactured in the first place to please school children in the Middle West, or, on the other hand, deliberately concocted as pieces of American propaganda.

"It is, for example, outrageous that American films presenting a travesty of English wartime life should not only be widely shown here but also deliberately boosted as masterpieces of film art."

Has Something There

Mr. Priestley, it may be aptly interpolated here—did he but know it—has something there. He is, as any exhibitor would tell him, just plumb foolish when he starts in to sneer at Mrs. Miniver" or "White Cliffs"; but no one more than the ordinary intelligent British exhibitor regrets, in the present world film shortage, that he must now and again unveil to his loyal customers some minor, pathetic effort—some waste product of Hollywood—which has found its unhappy way across the Atlantic just because there's nothing better on offer. Exhibitors have frequent, harsh things to say about the goods proferred them; hope that Hollywood, or its agents, after this war, just won't continue to regard Britain's minor markets as somewhere to dump second features.

But Mr. Priestley then gets into more familiar stride.

"Now the second great danger comes in sight," he says. "For we do not want our film-going to be controlled by a small group of rich men here. It is clearly not good enough that two or three men should have the power to decide what kind of films should be made or shown. The more variety, flexibility and enterprise there are in film making the better it will be for all of us."

"Already, it seems to me," writes Mr. Priestley, "the trend is bad. At a time when studio space and technical resources are very limited, instead of concentrating on medium-cost feature pictures, which entertainingly and intelligently portray contemporary English life, the big companies have been wasting resources on 'highly speculative luxury products which may or may not prove acceptable overseas.'"

Seeking to End Waste

There's a deal of waste to be observed in our studios, a deal of mess in process of being cleared up by the Rank realists. Heads daily are scheduled for the lamp-posts by the Rank inner circle. But it may be assumed that Mr. Rank—not to speak of his immediate associates, Leslie Farrow, G. I. Woodham-Smith, Barrington Gain—know what they're about in their not unadvertised bid, backed by millions of good English pounds, for a place in the motion picture sun for British pictures. Particularly, despite the Films Council strictures, as that endeavour has the benevolent understanding of his Majesty's present Government.

After all, it was on the recommendation of Winston Spencer Churchill that Hungarian-born Alexander Korda was created Knight "for his services to British films."

Moreover, that same "variety, flexibility and enterprise . . . in film making" are the goal at which Mr. Rank daily drives in his lately-contrived, ever-expanding, Independent Producers organization. Not a member of the band but wouldn't go on the stand to depose to the flexibility and variety of ideas, the enterprise, they are not only permitted by Mr. Rank, but urged to evince.

Priestley Disqualifies Himself

Maybe, in view of his unhabitual confession of inability to find a panacea for those ills which he alleges to exist, Mr. Priestley automatically disqualifies himself in the debate. Only, the editor of *The News Chronicle*—it's a milk-and-water survival from the grand Gladstonian days—comes out, in an editorial leader, with the following sentiments:

"The production of films is not only an industry but a cultural influence that is becoming more significant every day. The aggregate attendance at our cinemas is enormous and most people go to them in a receptive mood. They are ready to absorb, unconsciously, standards of conduct and of life and ideas which are, in the broadest sense, political, in the innocent belief that they are being entertained . . . numbers of people will accept their conclusions without thinking about them at all."

So, the pattern of attack becomes manifest. Circulation of *The News Chronicle* is less than that of any other London daily. But its feeling, its acid treatment of news, is duplicated in numerous other sheets up and down the country. They see something which smells to them of success. Let's attack it, they say.

It is time, urge forward-looking people in the industry, that Mr. Rank set that long-inaugurated propaganda machine of his in motion. There's such a thing, they say, as judgment going by default.

British Seeking Distributor Quota Increase to 25%

London Bureau

Increase of the present distributors' film quot from 20 to 25 per cent for feature pictures sought by British members of the Kinematograp Renters Society, while American distribution representatives oppose any change, it has been learne here following a KRS meeting on the Britis Board of Trade's request for views regarding th necessity of a new statutory quota order to supplant the emergency war regulations which expir next March.

The feature quota automatically will go back t 27½ per cent, as prescribed by the 1938 Act, unles a new order is approved by both houses of Parliament before January 1, 1945.

At the instance of Sam Eckman, Jr., managin director for MGM, Ltd., and a former KRS president, the Americans will hold a separate meetin when their absent colleagues, notably Joseph Friedman, Columbia European supervisor, and Franci L. Harley, 20th Century-Fox London manager return to England from New York. It is expecte that separate representations will be made at tha time.

Both British and American representatives ar agreed that there is no necessity for an increas in the labor cost-test figure of £1 (about $4) pe foot of feature film, which was set up by the 193 Act as a quality test which a picture would hav to meet before ranking for quota. The Board o Trade has suggested that, in view of increase wartime labor costs, an upward revision might b desirable.

Also, it was decided unanimously that the establishment of test figures for short subjects is undesirable, the view being that England was never good market for shorts and that test figures inevitably would reduce their supply. A further reason given was that the best quality British short have been those made economically and that th imaginative documentary producers might fin their market killed by any new arrangement.

Deferred for future KRS consideration was th proposal to include in a film's production costs fo quota purposes the problematic payments due actor and technicians working on profit-sharing terms This has long been a bone of contention. It is understood privately from Board of Trade source that the Government, in any event, would not yiel to a demand that an arbitrary estimate of suc amounts be included in the tests figures, the view being that only ascertainable costs are justified.

Although KRS members strongly criticized th recent report of the monopoly committee of th Board of Trade Films Council, formal discussio of the subject was deferred pending receipt of a full copy of the report.

Anti-Defamation Rally Attended by 1,000

One thousand members of the film and allie entertainment industries gathered at the New Amsterdam Theatre Roof, New York, September 7 to attend an "Anti-Defamation Day" rally sponsored by the American Jewish Committee an the Anti-Defamation League of B'nai B'rith, wh joined in an appeal to raise funds for the coming year to combat race defamation.

Industry executives who attended included: Barney Balaban, Jack Cohn, Joseph Bernhard, David Bernstein, W. C. Michel, Dan Michalove Joseph H. Seidelman, Malcolm Kingsberg, A Schneider, George and Sam Dembow, C. C. Moskowitz, Samuel Schneider, A. Montague, Leonard Goldenson, Harold Mirisch, Herman Robbins, Edward Schnitzer, Rube Jackter, Budd Rogers, M. A Schlesinger, Leopold Friedman and others.

Speakers included Quentin Reynolds, Richard Gudstadt, national director of the Anti-Defamation League; Mr. Balaban and Ed Sullivan. Members of the arrangements committee included Mr. Balaban, Harry Brandt, Max Cohen and Nate Spingold. A buffet luncheon followed the meeting.

SOCIETY FOR AMERICAS MAY CONTINUE AS INDUSTRY UNIT

Directors to Meet Shortly to Determine Future of War Organization

by WILLIAM R. WEAVER
Hollywood Editor

Post-war operations of the Motion Picture Society for the Americas as a third industry-sponsored organization, with status comparable to that of the Association of Motion Picure Producers and the Academy of Motion Picture Arts and Sciences, is receiving consideration of the major company executives who constitute its directorate.

Late this month or early next, the directors of the MPSA are to meet for the purpose of determining what comes next in the affairs of that organization. There is no question that it will continue as long as the war continues, but there is as yet no finalized plan for its continuance beyond that eventuation.

Unit Established in 1942 To Aid CIAA Operation

Y. Frank Freeman, AMPP president, is chairman of the board of the Society. Other officers are: Harold Hopper, president; Kenneth MacGowan, first vice-president; E. J. Mannix, second vice-president; Helen Jones, secretary G. R. Larson, treasurer. Lou Greenspan is director of public relations and administrative director. Directors are: Bert Allenberg, Edward Arnold, George Bagnall, Fred W. Beetson, Joseph I. Breen, George W. Cohn, Walt Disney, William Goetz, Samuel Goldwyn, B. B. Kahane, Charles W. Koerner, Louis B. Mayer, George Stevens, Kenneth Thompson, Harry M. Warner, Cliff Work, Jason Jay and Leon Fromkess.

Established in 1942 to function as a liaison organization facilitating cooperation of the studios with the work undertaken by the Coordinator of Inter-American Affairs, the MPSA had as its primary objective the servicing of producers with information and material useful to them in fashioning their films to conform with the principles of the Good Neighbor policy.

Conceived at First as Error Preventive

Originally conceived as a safeguard against errors of fact in films, previously accountable for the giving of offense to the peoples of Latin-American nations, the MPSA soon became, additionally, a source of story material drawn upon by producers for films not previously contemplated for production. In the period of its functioning the MPSA has collaborated with producers, in various degrees of participation, on the production of some 70 shorts and more than 100 features.

Prior to establishment of the MPSA, the work of safeguarding American producers against production blunders of a kind to incur ridicule and resentment in the Latin-American nations concerned rested on the shoulders of studio research department personnel, foreign department managers, and Addison Durland, a member of the Production Code Authority staff. One way and another, much material which did the American industry and American prestige no good got through these safeguards, sometimes with results that got into newsprint with damage to the whole structure of inter-American esteem.

In its close cooperation with the CIAA, with which it shares offices in Hollywood, the MPSA has had unprecedented access to documented information about Latin-America, supplying this to studios regularly, and the additional advantage of personal contact with the large number of Latin-American officials, artists and industrialists visiting the United States as guests of the CIAA. Similarly, MPSA executives have been enabled to visit Latin-American countries to obtain first-hand knowledge of their standards, customs and problems.

Has Post-War Prospect Of Wide Usefulness

Alone among the war-created agencies functioning now in one way or another to influence production, the MPSA has a pre-war parallel and a post-war prospect of usefulness.

The Office of War Information, both Domestic and Overseas, is an institution primarily of, for, and about the war. There is expectancy, which could become insistence, that the OWI will be demobilized when the war is over.

The Office of Censorship, specifically a war-purpose agency, is expected to be discontinued as soon after the close of the war as is practicable.

The CIAA, although financed by Congressional appropriation to continue its operations through June, 1945, is to be merged with one or another of the permanent governmental agencies ultimately, and perhaps before that date, according to advices from Washington.

On the contrary, the work undertaken by the MPSA was an extension and intensification of work already being done in peacetime and, in the opinion of those closest to it, a work that requires to be done on even wider scale and with more intensified application after the end of the war an account of the scrambled conditions expected to prevail in most quarters of the globe in the post-war period.

The job foreseen by those who believe the MPSA should be maintained as a permanent industry organization is two-fold.

One phase of the job is loosely defined in the cultural side, consisting of the preservation of fidelity to facts in films dealing with other nations and their cultures, and it is in the performance of this phase of the work that the MPSA would continue to funnel to the studios documented information as safeguard against error.

The other phase of the job, which breaks down into terms of money and trade if one elects to narrow it to those dimensions, has to do with the world-wide promotion of what is known in round language as the American way of life.

Aid in Respecting Culture Of Other Countries

Although nobody in Hollywood has been guilty at any time of turning a deaf ear to the contention that the cultures of other nations should be respected in the fullest possible measure in pictures of American manufacture, it is on the record that nobody ever went the full distance toward implementing the policy until the MPSA was organized and got going.

On the contrary, there is eager ear for the contention that the American industry can regain and hold its commanding position in the world market, not only with respect to film sales but also the sales of all other commodities, by being there not only "fustest with the mostest" but also with the "bestest."

At this point on the calendar, due to the proficiency with which the MPSA has performed its work and the cooperation which studios have given, it is felt that the Latin-American sector, with minor exceptions, is well in hand, although it is likewise a fact that the United States is not the only major nation active in preparations to compete for South American trade and influence.

But the MPSA has not had included in its province any of the nations of Europe, Asia, Australia, Africa and the rest of the world, conspicuously including the Nazi- and Jap-occupied countries from which American films have been excluded for long periods while enemy films have been in sole occupation of the screens.

No Small Job in Reeducating To American Way of Life

There is acute awareness in all quarters, notably OWI, which has control of the transport—equivalent to selection—of films to be sent into liberated countries, that no small, overnight job has to be done by American pictures to reinstate in the peoples of those countries a knowledge of, and regard for, the American way of life, inclusive of electric refrigerators, fancy automobiles and gas furnaces.

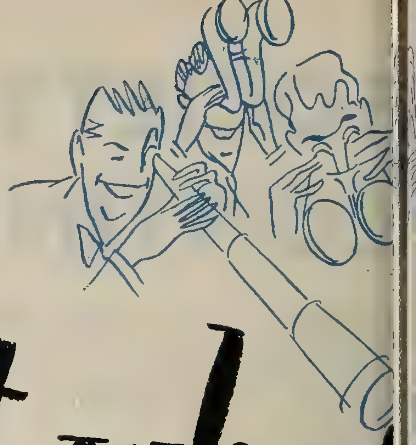
Because the MPSA's activity with respect to Latin-America has not been paralleled by equivalent enterprise in the other directions, no such fund of material as is at hand for guidance in films about and for Latin-America exists for use in making films slanted in other directions. That the lack of such arsenals of information is a handicap of genuine menace appears attested by the fact that even recent pictures about England, from which place we have not been excluded, have drawn critical fire and more or less public resentment. It would seem to follow, in the reasoning of production executives giving the matter serious and experienced consideration, that the problem of fashioning product to satisfy the populations of the countries which haven't seen our stuff for years as about as big and tough as any they're facing this minute.

Has Been Topic of Informal Discussion for Some Time

The idea of setting up the MPSA as an independent industry agency, financed in some manner similar to the financing of the AMPP, has not been talked about in print before now, but is a topic of informal discussion among the men who will say yes or no when the proposal goes to a vote. Proponents of the plan are expected to cite the work accomplished in the case of Latin-America and point out the relatively low cost of operating the organization as weighed against the potential benefits. Opponents of the plan will be those, it is anticipated, who in the past have consistently eschewed the long view in favor of today's dollar.

Meanwhile the MPSA is proceeding with its operations, as are the other agencies established as direct or indirect results of the war, on the basis of the war being as global in character as the heads of state have declared it to be, and not over until the last enemy unconditionally surrenders.

Columbia's got what



MIRTH...

WOO! WOO! WE GOT IT!

MUSIC...

ACHOO! SHE'S THE NATION'S TOP GIRL BAND LEADER!

MAMSELLES...

WOW...OOH! IT'S WONDERFUL TO BE A WOLF!

SOLID WITH SONGS

GLAMOUR FOR SALE
DID I NEED YOU?
ROSEBUD, I LOVE YOU
WEDDING OF THE SAMBA AND THE BOOGIE

exhibitors have been looking for

EVER SINCE VENUS

with

INA RAY HUTTON and Her ORCHESTRA

HUGH HERBERT · ANN SAVAGE
BILLY GILBERT · GLENDA FARRELL
ROSS HUNTER · ALAN MOWBRAY
MARJORIE GATESON

KEEP SELLING WAR BONDS! FIGHT BY THE

COLUMBIA PICTURES

Original Screen Play by McElbert Moore and Arthur Dreifuss

Australia Will Review Ceilings After War: Rydge

Australia's admission and rental ceilings will probably be altered after the war. In any event they will be reviewed. The boom in theatre business will disappear; but the country, with vast irrigation and immigration planned, will grow, and with it the film industry. Australia's production of features will rise sharply.

These predictions came Monday from Norman Rydge, managing director of Greater Union Theatres, Ltd., of Australia. Mr. Rydge was interviewed in New York, while on month's visit to the United States, during which he will combine business with pleasure.

Greater Union's subsidiary, Cinesound, Australia's largest film producer, will resume feature making on a larger scale after the war, Mr. Rydge said. It is now making newsreels and government propaganda short subjects.

Aimed at British Market

The features to be made will be aimed at home and British markets, he said, although the production plans, now under consideration, might include pictures for the United States, possibly using American talent.

Theatres are doing extraordinary business in Australia, Mr. Rydge noted. Practically the entire American service force on leave are film-goers, he said. The popularity of Hollywood films, which, he remarked, has "improved in general since the war began," has caused booking blocks in leading houses; so that Australia now has "too many pictures."

War pictures are not popular, he said, adding: "We want escapist pictures; we get enough war in the daily newspapers."

Greater Union's approximately 70 theatres give British pictures plenty of playing time, Mr. Rydge said. He was not able to estimate their playing time in comparison to that given United States films. In his circuit, he explained, policy varied with the theatres: some play almost entirely British product. He added that British producers had no reason to complain of their reception in Australia. "There has been an outlet for every British film imported," he said, observing that importation depended on quality.

Buys Many on Contract

The circuit buys many British pictures on contract, and some on viewing.

Revision of rental and admission ceiling prices is "entirely a government matter," Mr. Rydge explained, in refusing to hazard in what direction such revision would go, and what pressure was being exerted or planned by interested industry factors.

Mr. Rydge's Greater Union group, which includes the circuit, Cinesound, National Theatre Supply, and British Empire Films, the latter distributing British films, and those of Republic and Monogram, has established an all time record in profits, its shareholders were told at a recent meeting. The profits are for the year ended August 31. The statement was to be released by Mr. Rydge's United States representative, Captain Harold Auten, in New York late this week.

Major Lloyd, Out of Army, Will Direct Cagney Film

Major Frank Lloyd, who was scheduled for release from the Army after one year and 10 months in the Army Air Forces, was expected to return to Hollywood from Washington September 14, where he will direct the James Cagney starring picture, "Blood on the Sun," it was announced late last week by William Cagney, president of William Cagney Productions, who has signed a contract with Noll Gurney, Major Lloyd's agent. Major Lloyd is one of the first leading directors to return to Hollywood from active war duty. He directed "Mutiny on the Bounty," "Cavalcade" and "Wells Fargo," among many others.

NORMAN RYDGE

Many "Romance" Openings Planned

Plans for a campaign to coincide with the 132-city world premiere of "An American Romance" October 12 have been completed by MGM and Station WLW in Cincinnati, according to an announcement by Howard Dietz, vice-president and director of advertising, publicity and exploitation for MGM.

Preliminary to the opening, a special preview and dinner will be held in Cincinnati October 11 at the Hotel Netherland Plaza which will be attended by home office executives, and it is expected Governors Bricker of Ohio and Willis of Kentucky will be on hand.

It is planned to give the Cincinnati event all the glamour of a Hollywood preview. Station WLW is working out plans to set up a microphone in the lobby of the Keith Albee theatre to broadcast interviews. Three weeks in advance, MGM will insert special ads in every newspaper in the premiere cities. Parades will be held in Cincinnati, Louisville and Indianapolis October 12. Each parade will be climaxed by the christening of a bomber, which is to be purchased through the sale of war Bonds.

A campaign manual is being prepared for all theatres participating in the 132-city celebration. It will be ready for distribution in about a week.

Weitman Again Will Head "Night of Stars" Committee

Robert M. Weitman, managing director of the Paramount theatre, New York, has been appointed chairman of the producing committee of the 11th annual "Night of Stars," which will be held at Madison Square Garden, New York, Tuesday evening, November 14, it was announced Tuesday. Mr. Weitman served in the same capacity last year.

Proceeds from the entertainment will go to the United Jewish Appeal for Refugees, Overseas Needs and Palestine.

Heading the group of honorary chairmen of the producing committee are: Barney Balaban, David Bernstein, Nate J. Blumberg, Jack Cohn, Peter Rathvon, Marvin H. Schenck and Albert Warner. Active co-chairmen are Ed Sullivan and Louis K. Sidney.

RKO Honors Hawkinson

Robert K. Hawkinson of the export department of RKO was honored at Toots Shor's restaurant, New York, last Monday on the occasion of his 25th anniversary with the company and its predecessors. Among the RKO executives and affiliated producer representatives who attended were: N. Peter Rathvon, Ned E. Depinet, James A. Mulvey, William Levy, A. W. Schwalberg and others.

Appeals Board Upholds Award On Apollo Theatre

Two clearance complaints, one arbitrator's award, an Appeal Board decision and one appeal on an award were filed at various tribunals of the American Arbitration Association this week.

The Appeal Board decision last Saturday affirmed the arbitrator's award of a clearance cut from 14 to 10 days in the case of Basil Brothers' Appollo theatre, Buffalo. The complaint was filed against all five distributors and the complainant asked elimination of the 14 days' clearance over Shea's Elmwood theatre. The board held that the cut from 14 to 10 days would not in any way injure the Elmwood but would be advantageous to the Apollo, affirming the opinion of the arbitrator. This was Buffalo's 22nd case.

A clearance complaint was filed at the Chicago tribunal, 32nd case, Monday, by Nick De Luca, owner of the Norwal theatre, against all five distributors. Complainant claims that under the Chicago releasing system he is entitled to play pictures during the same week of release as the following theatres: the Wallace, Rita, Metropole, Milda, Ramova and Loomis, all in Chicago. He declared he charges 35 cents admission and that the other theatres charge less. He claims the existing clearance, therefore, is unreasonable and unfair.

Bruce W. Sanborn, arbitrator, filed an award August 30, at the Minneapolis tribunal, in the clearance complaint of Paul Mans and Donald O'Reilly's Hudson theatre in Hudson, Wis., against all five. This was Minneapolis's ninth case. The arbitrator ruled clearance of the Falls theatre in River Falls, Wis., over the Hudson shall be seven days, provided the Falls commences its pictures not later than 14 days after availability. Costs were divided equally between all parties. Miner and Chamberlain, operator of the Falls theatre, was the intervenor.

Three intervenors in the State theatre, Saugus, Mass., clearance case at the Boston tribunal, filed notice of appeal this week. John A. Daly, arbitrator, awarded Richard Rubin, operator of the State, reduction in clearance held by theatres in Malden and Melrose over the State. The intervenors are Melrose Theatre Company, Middlesex Amusement Company and New England Theatres. In his award, Mr. Daly found that the principal competitor of the State was the Lynn theatre and that competition existed to a lesser degree with the Melrose and Malden houses.

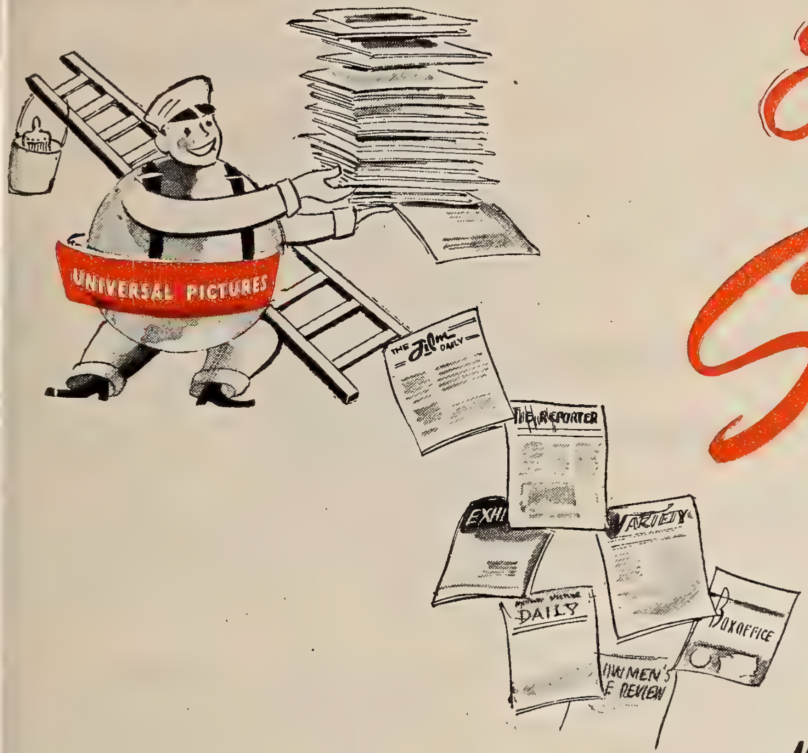
A clearance complaint was filed last week by Artcraft, Inc., operator of the Greenwich, East Greenwich, R. I., against RKO and Warners, at the Boston tribunal. This is Boston's 37th case. The Greenwich, a first run, has 14 days' clearance after first run Providence theatres and charges this is unreasonable. Complainant asks that clearance be cut to one day. Intervenors are the Majestic and Albee theatres in Providence.

Monogram Reacquires Oklahoma Franchise

Monogram has reacquired its Oklahoma franchise from Carr Scott and will operate it as a company-owned branch, it was announced last week. Sol Francis, midwestern district manager, will be in charge pending appointment of a manager. Monogram also has fully owned exchanges in New York, Philadelphia, Washington, Minneapolis, Des Moines and Omaha. Seattle and Portland are half-owned.

Gottlieb Named Manager of MGM's Pittsburgh Branch

Saal Gottlieb, sales manager of MGM's Pittsburgh branch, has been promoted to manager, succeeding B. D. Stoner, who resigned last weekend. With Loew's and MGM for more than 20 years, Mr. Gottlieb started as an office boy with the Marcus Loew Booking Agency in 1920. He was named sales manager of the MGM Pittsburgh exchange two years ago.


UNIVERSAL PICTURES
THE Film DAILY
THE HOLLYWOOD REPORTER
EXHI
VARIETY
DAILY
BOXOFFICE
MEN'S
E REVIEW

Everybody loves San Diego I Love You

FILM DAILY *says:*

"Michael Fessier and Ernest Pagano deserve a bow for turning out a delightful comedy that will win immediate plaudits wherever it is shown. The film, directed by Reginald Le Borg with high competence, is a succession of laughs, the players landing in one mirth-provoking situation after another. The film owes a big debt to its cast, every member of which performs with spirit, giving of his best . . . The exhibitor will be playing it safe with this one."

JON HALL
LOUISE ALLBRITTON
San Diego I Love You
with
EDWARD EVERETT HORTON
ERIC BLORE
BUSTER KEATON FLORENCE LAKE IRENE RYAN

Screen Play by Michael Fessier and Ernest Pagano
From a Story by Ruth McKenney & Richard Bransten
Directed by REGINALD LE BORG • Produced by MICHAEL FESSIER and ERNEST PAGANO
A UNIVERSAL PICTURE

THEY DON'T STOP FIGHTING! KEEP SELLING WAR BONDS FOR VICTORY!

Bond Chairmen Urge Need for New Efforts

The 6th War Loan Committee, the staff of the 5th War Loan, War Activities Committee officials and representatives of industry organizations met Tuesday at the Hotel Astor in New York and heard Ted R. Gamble, national War Finance Director, term the coming effort "more than a war loan; a tremendous task vital to the stability of the country."

Labeling the motion picture screens "the most important medium in the nation," Mr. Gamble, a former exhibitor, called on theatremen "to create the national patriotic atmosphere necessary to assure the success of the campaign."

Harry Brandt, national chairman, who presided at the meeting, said:

"The challenge implicit in Mr. Gamble's remarks is accepted in full by this group, and through it by the entire motion picture industry. We will not let the nation down."

The campaign is to begin some time in November and end in December.

Regional Meetings Set

Mr. Brandt called for more bond premieres, more kiddie shows, more universal application of free movie day, and more issuing agents. To gain these ends he said an itinerary would be set for regional meetings.

Following luncheon, Mr. Brandt introduced S. H. Fabian, WAC theatres division head, who said:

"We're all veterans. This campaign is a challenge, we recognize that. But as we ask the men overseas to finish the war for us, so must we here continue until the last gun is fired."

Robert J. O'Donnell, Fifth War Loan chairman, paid tribute to the men of his committee, who were present at the meeting. "Much of the credit for the 'grass roots' campaign the Fifth was supposed to be," he said, "reflects the fine efforts of John Friedl, Dick Kennedy, Ray Beall, Joe Kinsky and Claude Lee."

John Hertz, Jr., chairman for the advertising, publicity and exploitation end of the campaign, outlined a national program designed to focus the attention of theatregoers all over the nation to the fact that bonds can be bought, cash-and-carry, at theatres, night and day, Saturdays, Sundays and holidays.

Others Pledge Cooperation

Hal Horne, chairman of the eastern public information committee, and Charles E. Lewis, assistant chairman of the WAC trade press division, pledged the assistance of their organizations.

Ned E. Depinet, WAC distribution chairman, said men in the distribution end of the business would canvass all exhibitors in an effort to be of service.

Francis S. Harmon, WAC coordinator, called for a "fresh rededication" of the industry to the war effort and emphasized that with the collapse of Germany the two months following would be the most dangerous in the country's history. A spirited prosecution of the war loan, he said, would be a constructive influence.

All but two of Mr. Brandt's nine co-chairmen were present. They were W. F. Crockett, Hugh Bruen, Jack Kirsch, John Rugar, Henry Reeves, Leo Wolcott, Nathan Yamins. The two chairmen who were unable to attend were Fred Wehrenberg and Al Steffes.

Others who were present were: Si Seadler, campaign advertising consultant, Leon J. Bamberger, assistant to the distribution chairman, Herman Schleier, assistant to the Special Events chairman, and WAC representatives Arthur L. Mayer, Walter T. Brown and Ed. Schreiber.

Football Heads See MGM Short

A preview of MGM's newest Pete Smith specialty, "Football Thrills of 1943," compilation of the highlights of 13 of last year's outstanding games, was screened for the leading football officials attending the pre-season conference of the Eastern Intercollegiate Football Asociation, September 9, at the Hotel McAlpin, New York.

Vandalism in Boston Poses Problem for Officials

Vandalism in Boston is presenting a serious problem these days to theatre men as well as city officials and educators. Because of the current wave of juvenile delinquency, it has been found necessary to increase police protection at all public places of amusement.

Curfew laws have been enforced more rigidly and every effort has been made to get the teenagers off the streets at night.

The enrollment in the Boston public schools was 4,000 fewer than last year despite a "Back to School Campaign" recently launched.

Canada Showmen Fight Delinquency

Tommy Thomson, manager of the Grandview theatre in Vancouver, a Famous Players house, has aggressively taken means of combatting juvenile delinquency, the latest issue of *What's New?*, the circuit's house organ published by the Publicity Department, reports.

Mr. Thomson, supported by the Neighborhood Council, a group of welfare organizations, started a Matinee Club with the theatre as headquarters. Youngsters filling out application cards numbered more than 1,000 within a month.

The Club has a softball league for both girls and boys, and the theatre provides special Saturday morning shows for members. When a youngster's application card has been punched each week for 13 consecutive weeks the bearer receives a free admission to the regular matinee.

The plan, Mr. Thomson reports, has resulted in the building of juvenile patronage and much favorable publicity for the theatre.

What's New? also reports activities along this line in Winnipeg, where the T. Eaton Company organized a "Good Deed Club" for juveniles, with meetings held in the Metropolitan theatre, where the youngsters witness a broadcast from the stage. William Novak, the theatre's manager, with the cooperation of the company, is organizing another club, the Adolescent Youth Club.

"Merry Monahans" Promotion Includes Radio Show

Promotional plans have been completed for Universal's musical comedy, "The Merry Monahans," starring Donald O'Connor, Peggy Ryan and Jack Oakie. The springboard for the national campaign is the Feenamint "Double or Nothing" radio quiz show which will dedicate its entire September 15 show over the Mutual Network to the film.

The "Double or Nothing" show will limit its contestants to those whose names are Monahan, and all Monahans living in the Chicago area will be admitted to the broadcast and a special screening of the picture.

The film will have a premiere in Toledo September 14 and will have its first New England showing at Providence September 19. Both the Albee theatre in Providence and the Rivoli theatre in Toledo are showing trailers.

Hank Linet, heading the operation under Maurice Bergman, personally mapped the Toledo and Providence campaign, leaving Charles Simonelli in Toledo to carry out the program in cooperation with Howard Feigley, manager of the Rivoli theatre, where the film will open soon. Harry McDonald, Universal's New England representative, followed through in conjunction with David Levin, manager of the Providence Albee theatre. Arrangements were made for a "blind date" dinner for 25 service men named Monahan through the Providence *Journal-Bulletin* Canteen.

Editorial Hails Yamins

Tribute was paid Nathan Yamins of Fall River, Mass., operator of several theatres, in an editorial in the Fall River *Herald News* of September 6, hailing his selection as national co-chairman of the War Activities Committee. The editorial said in part that his selection was based "upon his high standing in the amusement world as an executive and long experience in the show business."

Raw Stock Control Seen Continuing After War Ends

Washington Bureau

The termination of hostilities in Europe will not bring an end to control of raw film stock, as it is expected to bring the release of iron, steel and other materials, it was indicated by officials present at the meeting in Washington last weekend where film company representatives gathered with Lincoln W. Burrows, chief of the photographic section of the War Production Board.

The officials insisted that raw stock controls must be maintained for some time, although allocations may be increased as the supply and demand situation improves.

Because of steps already taken, sufficient film has been saved to make unnecessary any formal cutback in consumption for the remainder of the third quarter, it was said by Mr. Burrows, and quotas for the fourth quarter are now being worked out.

New Quotas to Be Announced

It is expected that the companies will be given the full amount called for in Limitation Order No. L-178. The new quotas are due to be announced within a week. Companies hereafter will be required to stay strictly within their quotas and if raw stock supplies increase, the companies will not be permitted to stock up as they did during the early months of the year, but the WPB will allocate the excess equitably among the companies on a pro rata basis.

The Office of War Information will require more film than heretofore, it was said by Taylor Mills, who explained that the OWI overseas bureau now is in a position to do the job for which it originally was set up, to use 35mm film in the liberated areas as we move in. The bureau, he said, is doing a lot of dubbing to provide films in the native languages of those areas where, long under Nazi rule and loaded up with Nazi propaganda, it is important that the people be reeducated. It was emphasized that the demand for raw stock would continue as long as fighting goes on anywhere.

Present Outlook Bright

The committee was assured the outlook for the future is brighter now than at any time during the war. Additional facilities planned by Ansco and Eastman but delayed by manpower and priorities difficulties are expected to come into operation toward the end of the fourth quarter and while their contribution to black-and-white supplies will depend upon the demands of competing types of film they are expected at least to provide a considerable quantity of additional stock.

Company representatives present at the conference included: Sidney Kramer and John M. Whitaker, of RKO; George Fleitman and Janet Rosenthal, of PRC; Walter Cokell, of Paramount; Brandt, Enos and John R. Wood, of March of Time; R. Waltschuler and Walter Titus, of Republic; Robert Hilton and H. D. Buckley, of United Artists; John J. O'Connor, of Universal; Samuel Schneider, of Warner Brothers; Tom Connors and Earl Sponable of Twentieth Century-Fox; William Brennon and Leo Jaffe, of Columbia; W. D. Kelly and E. M. Saunders, of MGM, and John Harrington and Samuel Broidy of Monogram.

Postpone Schoenstadt Case Hearing to September 25

The Schoenstadt Theatres anti-trust suit hearing in Chicago Federal Court, scheduled for Monday, September 11, was postponed until September 25 at the request of defense attorneys, who asked additional time to obtain documents which they described as important to the case. The defendants are Balaban & Katz circuit, Warner Theatres and the major distributors.

UNIVERSAL PICTURES
THEATRE
SAN DIEGO I LOVE YOU

Everybody loves San Diego I Love You

DAILY VARIETY *says:*

"Universal has a money picture in SAN DIEGO, I LOVE YOU. Michael Fessier and Ernest Pagano, both as producers and writers, drew heavily upon zany comedy situations to put it over, and with Reginald Le Borg's direction falling into line entire cast headed by Jon Hall, Louise Allbritton and Edward Everett Horton fully aware of their opportunities, feature is sock entertainment, calculated to hit handsome mark at box-office."

JON HALL
LOUISE ALLBRITTON
San Diego I Love You
EDWARD EVERETT HORTON
ERIC BLORE
BUSTER KEATON FLORENCE LAKE IRENE RYAN
Screen Play by Michael Fessier and Ernest Pagano
From a Story by Ruth McKenney & Richard Bransten
Directed by REGINALD LE BORG • Produced by MICHAEL FESSIER and ERNEST PAGANO
A UNIVERSAL PICTURE

$3,500,000 First Year's Cost of Loew's Pensions

Loew executives met in New York this week to prepare the administrative machinery necessary to launch the company's employee retirement pension plan. It was learned this week that Loew's had made an initial payment of $3,000,000 to the trustees of the plan, Eugene W. Leake, William A. Parker and Henry Rogers Winthrop. The cost of the pension fund for the first year is estimated at approximately $3,500,000, retroactive to March 1, 1944.

Approval of the plan was voted in July by Loew stockholders, following approval of the Treasury Department. Equitable Life Assurance is expected to be named as the underwriter.

The Loew employee retirement fund has been in the planning stage for more than a year and was drafted at about the time RKO and National Theatres announced their pension plans for employees. Columbia and Paramount have been reported considering similar projects.

Distribution of application blanks for each individual participating in the plan was started this week. Final costs of the fund will be ascertained when all applications have been turned in and approved by the retirement plan committee. This committee includes: Mr. Leake, chairman; John T. Madden, Jesse T. Mills, Willard K. Craig, William R. Walsh, and Jay M. Eisenberg and Byron J. Ellerbrock, recretaries.

Loew executives have explained the plan has been made possible at a minimum cost to the company under the present taxation system, facilitated by an arrangement whereby executives who have profit-sharing contracts have agreed to limit their own annual compensation to help defray the cost.

Men employees after retiring at the age of 65, and women, at the age of 60, will receive 15 per cent of their average annual earnings, plus 10 per cent of any portion over $3,000, under the plan. Earnings above $200,000 a year will not be used in computing the annual average and the normal retirement income will have a top of $49,700 per annum. Retirement income will be payable for life with a minimum of 10 years, payments guaranteed to each employee or his beneficiaries. Provisions have been made for death and disability benefits and for termination of employment.

Beargʼ Named Western Manager By Famous Players Canadian

Larry Bearg, former district manager at Vancouver, B. C., took over as western division manager of Famous Players-Canadian Corporation September 5, to be succeeded at Vancouver by Frank H. Kershaw of Calgary, whose territory has been absorbed by E. A. Zorn. Mr. Zorn has been named general supervisor for the Winnipeg and Calgary districts and will maintain offices in both districts.

Morris Stein, eastern division manager, has been discharged from a Toronto hospital following an operation, but it was not expected he would resume duties until mid-September.

In the home office, C. L. Dentelbeck, general supervisor of projection, has transferred his headquarters from Famous Players to General Theatre Supply Company, an affiliated company.

Delay Bioff Tax Case

The tax evasion trial against William Bioff set for hearing in Los Angeles Monday was taken off the calendar pending the outcome of the appeal of eight convicted Bioff associates to the U. S. Circuit Court of Appeals in New York. Bioff is now serving a 10-year sentence for extortion in the Federal prison, Sandstone, Minn.

Odlum's Son Captive in Austria

Lieut. Stanley A. Odlum, son of Floyd B. Odlum, president of the Atlas Corporation, is a prisoner of war in Austria, according to word received by his wife from the War Department. A bombardier, he was shot down over Austria July 25.

Warners and Office Workers In New Working Agreement

Late last week Warner Brothers signed a contract with the Motion Picture Office Employees Local 23169, AFL, covering some 600 home office workers.

The new contract will run for two and one-half years, from August 10, 1944, to February 9, 1947, and provides for two eight per cent length-of-service wage increases, the first to be given in August, 1945, and the second in August, 1946.

In the future new employees must join the union within 60 days rather than 90 days as before. There will be 12 new job classifications, bringing the total to 49; a minimum 10 per cent wage increase where promotions are made and upgrading of a worker would not bring such an increase; the setting up of overtime pay on a daily instead of a weekly basis; vacations of 10 working days, giving workers an additional day when a holiday falls within the period; and an additional five per cent wage increase when employees complete their first 10 years of service.

Publicist Contract Approved by WLB

The lengthy controversy between the Screen Publicists Guild and film company home offices in New York was brought to an end this week with the War Labor Board's approval of the arbitration award recently handed down by the American Arbitration Association.

The award gives the publicists of Paramount, Warners, MGM, Twentieth Century-Fox, RKO, Universal, Columbia, United Artists, RKO Service Corporation and Marcus Loew Booking Agency a general salary increase of five per cent of the average salary of publicists as of January 1, 1941, for one year starting May 4, 1943, bringing the publicists up to the 15 per cent increase allowable under the Little Steel Formula.

The award also grants further merit increases during the specified 1943-44 period. These include the general five per cent increases and are not to exceed the aggregate of $10 per week for those in the publicists and associate publicists categories and $5 a week for apprentices. All increases are retroactive to the reopening dates of the various contracts.

Minimums for the classification of publicists are raised to $30-$40 for apprentices; $50-$65 for associate publicists, and $70-$90 for publicists. A new classification, senior publicists, is established with a minimum of $100 per week.

RKO Planning New Buildings

Charles W. Koerner, vice-president in charge of production at RKO Radio studios, said Tuesday his company would invest approximately $1,000,000 in studio improvements as soon as the easing of military requirements permitted the necessary materials.

Plans call for a new administration building, on the site of the current one facing Gower Street or on the property on Melrose Avenue now occupied by Station KHJ, Los Angeles outlet of the Mutual network, recently purchased by RKO.

The studio now has 14 sound stages, and plans include the erection of one double-sized stage or two smaller ones. Mr. Koerner said that no expansion program was considered for the RKO Pathe lot in Culver City, where there are 12 stages and a 40-acre "back-lot."

Install Club Officers

M. A. Goodman, United Artists special representative, was installed as vice-commander of Variety Post No. 313 in Cleveland in ceremonies at the Carter Hotel September 8. Also installed were J. Maxwell Joice, Paramount exploiteer, as second vice-commander and George Kendis of National Screen Service as finance officer.

Paramount Plan Modernization of Studio Facilities

With the abandoment of long-standing plans f the construction of an entirely new plant, Par mount studio officials have been preparing studi of the needed modernization, it was indicated Hollywood this week. New York executives, ho ever, ultimately will determine what improvemer are to be made, and to what extent they are to when building materials become available.

Paramount, which needs new office space, h been remodeling where possible under wartime r strictions. It is highly probable that in additi to a solution of this problem, additional stag will be built to increase the new floor area fro the present 200,000 feet to 300,000 or ever 350,0 feet. It is also likely that new buildings housi music, scoring and cutting operations will be co structed when conditions allow.

The likelihood is that the new stages will be bui on part of the available ground in the three acr flanking the eastern end of the studio, which t company owns.

Paramount also requires an overhauling of rolli stock, such as cranes, used in production. Modern zation and expansion of its transportation faciliti are other requirements.

Monogram Plans To Expand Studio

Post-war construction plans, involving the e penditure of more than $1,000,000, are now in fin stages of preparation at Monogram Studios i Hollywood, according to Tram Carr, executi director.

It is planned to begin the improvements imme diately on the cessation of hostilities and the liftin of present restrictions.

The company is acquiring additional property o Hoover St. and Commonwealth Ave., which wi afford studio space covering virtually an enti square block, fronting on these streets and on Sun set Drive. Plans now being drawn will bring th total number of stages to five. Stage 4 will b 100 x 125 feet and Stage 5 will be 75 x 100 fee These are to be built on the Hoover St. frontage On account of the sloping contour of the property the space underneath the eastern end fronting o the street will be devoted to offices, dressing room and storerooms. A one-story building, 200 x 5 feet, will be erected for additional office space an departmental purposes. On the southwest corne buildings will be erected for writers, directors an producing units, and the same area will also have the electrical department and mill. An enlarged commissary will occupy the space now used for mill and carpenter shop and a new scene dock is being laid out.

Plans already completed and approved will double the capacity of the present Stage 3. Just completed are a row of six cutting rooms with vaults and splicing rooms.

20th-Fox Announces Three October Releases

William J. Kupper, Twentieth Century-Fox general sales manager, announced Monday that "Irish Eyes Are Smiling," "In the Meantime, Darling" and "The Big Noise" will be released by the company during October.

School Film Rental $20

The new Forum edition of the March of Time, in 16mm for schools and clubs, announced last week by Richard de Rochemont, producer, will be available at a subscription price of $20 for a series of eight films or at an individual film price of $3. A typographical error last week made the price $20,000.

Universally good for all Universal Exhibitors
UNIVERSAL PICTURES

Everybody loves

San Diego I Love You

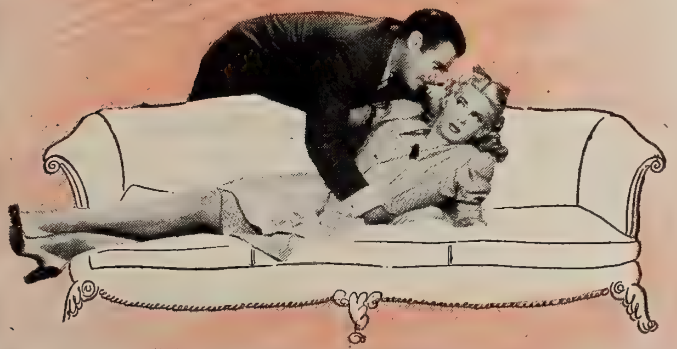
HOLLYWOOD REPORTER *says:*

"SAN DIEGO, I LOVE YOU is the kind of movie that people go back to see more than once. As a matter of simple fact, SAN DIEGO, I LOVE YOU comes dangerously close to being Academy Award material, for it has all of the charm, zany gayety and greatness that made box-office smashes out of IT HAPPENED ONE NIGHT and YOU CAN'T TAKE IT WITH YOU."

JON HALL LOUISE ALLBRITTON

San Diego I Love You

EDWARD EVERETT HORTON
ERIC BLORE
BUSTER KEATON FLORENCE LAKE IRENE RYAN



Screen Play by Michael Fessier and Ernest Pagano From a Story by Ruth McKenney & Richard Bransten
Directed by REGINALD LE BORG • Produced by MICHAEL FESSIER and ERNEST PAGANO
A UNIVERSAL PICTURE

THEY DON'T STOP FIGHTING! KEEP SELLING WAR BONDS FOR VICTORY!

Orders Mexican Studios to Halt All Night Work

by LUIS BECERRA CELIS
in Mexico City

All work in Mexico's big three studios, Clasa, Azteca and Jorge Stahl's, must be done during daylight, it has been decreeed by Gabriel Figueroa, several times winenr of Mexican Oscars as a cameraman, who is the new secretary general of section two (studio workers) of the National Cinematographic Industry Workers Union.

Mr. Figueroa has ordered that all activities in the studios must cease at 7 P. M. sharp. Heretofore, the studios were frequently busier at night than they were in the daytime. Mr. Figueroa considers that studio workers, players and directors will be more efficient by having their nights free of work.

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With the inauguration of the Cine Chapultepec, a 4,000-seat first run theatre, this city now has 77 active theatres. Film players, including June Marlowe, now working in Mexican pictures, featured the opening, which was a socialite affair, attended by Federal and Municipal Government officials.

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The picture industry is well supplied with directors. There are 53 of them, according to their union, recently organized, which is section 46 of the National Cinematographic Industry Workers Union.

▽

Rigid enforcement of fire prevention and safety regulations for local theatres has been ordered by the Municipal Government. Exhibitors whose houses are found to be below par in that respect have been ordered to conform to the regulations forthwith, under pain of heavy fines.

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Henri Lube is fast completing arrangements for the establishment of a picture studio that he expects to open about October 1st. He has just returned from a business visit to Hollywood.

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The intensified campaign against illiteracy that President Manuel Avila Camacho has ordered already has claimed the cooperation of several picture producers and radio stations. Official figures show that of Mexico's population of 20,000,000 (1940 national census) 6,750,000 are illiterate.

▽

Two of the largest local subsequent run theatres, the Coloso, seating 6,000, and the Colonial, seating 5,000, part of the circuit operated by Samuel Granat, must pay the same wages to their employees as do the de luxe first run theatres, under a pact Mr. Granat signed with Congressman Pedro Tellez Vargas, secretary general of section one (theatre employees) of the National Cinematographic Industry Workers Union. The section had moved for a strike against both theatres unless their demanded pay rise was granted. The section contended that as the theatres are so large, their revenues are as good and their employees must work as hard as do those of the first run theatres.

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Picture and radio additions, for the first time, to the annual National Book Fair that is to open here on October 12th, under auspices of the local civic government, are to have an elaborate setting. Enrique Aragon, a leading architect, has been assigned to design and erect the pavilions. Films and radio are to have large and ornate pavilions. The government has invited several Hollywood celebrities to attend.

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The picture industry represents an important investment, $2,650,000, by the National Bank of Mexico, this country's largest private bank, and the Nacional Financiera, the Government's fiscal agency. They both recently acquired all the stock in producing units and studios held by William Oscar Jenkins, the American who is prominent in Mexican pictures and is now concentrating on exhibition, here and in the provinces.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 3—De Gaulle in Paris. . . . Victory parade. . . . Eisenhower in Paris.

MOVIETONE NEWS—Vol. 27, No. 4—Roosevelt and Churchill at Quebec. . . . Dewey makes first tour on campaign for President. . . . Germans retreat to own border for last stand. . . . Inside Nazi torture chamber. . . . Allies lift secrecy on flame-throwing tanks. . . . Harvest moon ball. . . . Miss America contest.

NEWS OF THE DAY—Vol. 15, No. 201—De Gaulle escapes assassins in Paris.

NEWS OF THE DAY—Vol. 15, No. 202—Roosevelt meets Churchill in Quebec. . . . Dewey opens campaign tour. . . .Nazi horror chamber reveals tortures by Gestapo on Paris. . . . Vengeance overtakes fleeing Germans. . . . Prime minister on Italian front. . . . New flame-throwing tank. . . . Football's here again. . . . Meet Miss America, 1944.

PARAMOUNT NEWS—No. 4—The Paris finale. . . . Nazi commander surrenders. . . . Paris under German yoke. . . . French captial greets De Gaulle. . . . Street battle endangers De Gaulle. . . . Eisenhower, Bradley arrive. . . . Yanks parade down Champs Elysees.

PARAMOUNT NEWS—No. 5—Dewey campaign hits stride. . . . Report from Europe, Allied Blitz Buggy. . . . Horror in Paris. . . . Battle of the boulevards. . . . Climax meeting at Quebec. . . . Eyewitness: Pacific closeup.

RKO PATHE NEWS—Vol. 16, No. 6—Victory in Paris. . . . De Gaulle fired on at Notre Dame.

RKO PATHE NEWS—Vol. 16, No. 7—New flame-throwers fire 100 yards. . . . Paris torture chamber uncovered. . . . Allied armies in great France sweep. . . . Thomas Dewey begins swing through nation. . . . Roosevelt and Churchill meet in Quebec.

UNIVERSAL NEWSREEL—Vol. 17, No. 327—Paris—before and after liberation.

UNIVERSAL NEWSREEL—Vol. 17, No. 328—Advance on Germany. . . . Quebec conference. . . . Dewey opens campaign. . . . Mobile flame throwers. . . . Gestapo torture chamber. . . . Kochman's hell drivers. . . . Miss America, 1944.

ALL AMERICAN NEWS—Vol. 2, No. 99—Brig. General Bradshaw inspects Negro troops in Italy. . . . Kentucky goes to the fair. . . . Sister Kenny demonstrates in Washington, D. C. . . . Anderson foundation a haven in Indianapolis, Ind. . . . Dallas plant manned by Negroes. . . . Masons open new temple in New York City. . . . Sports show in capital.

31 Field Men Will Handle Selznick Film Openings

With bookings already set on David O. Selznick's United Artists release, "Since You Went Away," in major cities throughout the country, United Artists has engaged 31 field men to work in teams supervising the film's various openings, Louis Pollock, UA director of advertising and publicity, announced this week.

Among the first group of teams are the following: Atlanta, Robin Harris, William Lewis and Hy Daab; Pittsburgh, Bob Goodfried, Robert Cooper and David Levy; Washington, Bernie Kamber, Joe Roberts, David Levy and Rudolph Block; Nashville, William Lewis and Robin Harris; Boston, Phil Engel; Dayton, Bob Goodfried and Tony McLane; St. Louis, Bert Shopenn and Milton Crandall; Baltimore, Charles Shaw and Bernie Kamber; Providence, Phil Engel; Cleveland, E. C. Pearson and Bob Goodfried; in Akron, E. C. Pearson and Bob Goodfried; New Orleans, William Lewis and Robin Harris; Harrisburg, Tony McLane and Milton Crandall; Reading, Fred Marshall and Milton Crandall; Cincinnati, Louis Allemann and Leo Trainor; Springfield, Mass., Al Gorson, and in Wilmington, William Healy and Milton Crandall.

In addition to the above teams the following men will be assisted by local representatives in handling the openings: Claud Morris will handle Kansas City and Indianapolis; George Fishman, Columbus and Buffalo; David Polland, Toledo and Canton; Chick Evans, Louisville and Evansville; Phil Engel, Syracuse and Worcester; William Healy, Norfolk; E. C. Milburn, Richmond; Max Abramson, Bridgeport; Fred Marshall, Hartford; Robert Cooper, New Haven; David Kahn, Norwich; Lew Maren, Houston; Eddie Bonns, Memphis; Al Gorson, Rochester; Paul Blaufox, Asbury Park, and Roy F. Castleman, London, Canada.

Western Electric Sets Dividend

The board of directors of Western Electric September 12 declared a dividend of 50 cents per share on its common stock, payable September 29 to holders of record September 22, 1944.

Films of Brazilian Army in Action Hit in Rio Houses

by ALFREDO C. MACHADO
in Rio de Janeiro

Celebrating the second anniversary of Brazil' entry into the war, the first pictures of the arriva in Italy of the Brazilian Expeditionary Corps opened at the more important houses of Rio o August 22, and aroused great interest.

In addition to the general coverage included i the newsreels of RKO Radio, Universal, Paramount, Movietone News, News of the Day, an British Olympic News, a number of theatre showed a special film of the Department of Pres and Propaganda, giving a complete report of th landing, as well as special angles of the life of th Brazilian soldiers while crossing the Atlantic e route to Italy. On the opening day, the Cinea Trianon, a newsreel house, had continuous show from 10 A.M. to midnight, and it is said that i registered the largest box office success in its history.

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Now that France is freeing herself from th Nazi, Warners, taking full advantage of the opportunity, presented at several Brazilian theatres the last production released by the Parisian studios, still unknown in this country. The picture is "Franca Eterna" ("The Heart of a Nation") of Julien Duvivier, with Michele Morgan, Raimu Louis Jouvet, and presented by Charles Boyer Considering the great popularity of French films among the Brazilian people, a great box office gross is being predicted for "Franca Eterna."

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As a result of the opening in Brazil of the branch offices of Republic Pictures, films of this company will soon appear regularly in Brazilian theatres. Up to a few months ago, the Republic productions were distributed by Internacional Filmes, S.A.

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A new company for the distribution of American independent film product has been incorporated in Rio, under the name of Distribuidora Record Ltda. According to reliable information, this new company is interested in presenting at Brazilian houses, in new copies, some of the outstanding productions of the old silent era.

▽

Mario Peixoto, director of C.A.D.E.F. Program (Consorcio Autonomo Distribuidores a Exhibidores de Filmes do Brazil), recently visited Sao Paulo with the object of studying the possibilities for the opening in that state of a branch office for his organization. C.A.D.E.F. is the Brazilian distribution agency of PRC.

Paralysis Epidemic Passes Peak in New York State

The infantile paralysis wave in New York State is on the wape, according to health authorities. Dr. James E. Perkins, director of the State Health Department's division of communicable diseases, early this week said, "We definitely have passed the peak." In Charlotte, N. C., exhibitors welcomed the weekend lifting of health department ban that kept children under 15 out of theatres since June 30. At the peak of the epidemic several weeks ago, exhibitors in the Carolina counties reported business off as much as 50 to 60 per cent.

RKO Declares Dividend

The board of directors of Radio-Keith-Orpheum Corporation September 6 declared a dividend of $1.50 per share on its six per cent preferred stock, payable November 1, 1944, to holders of record October 20.

Loew's Announces Dividend

Directors of Loew's, Inc., last week declared a dividend of 50 cents per share on the company's common stock, payable September 30 to stockholders of record September 19.

THE HOLLYWOOD SCENE

Completed

COLUMBIA

Tonight We Dance
Blazing the Western Trail (formerly "Raiders of Quanto Basin")

MGM

Gentle Annie
Dr. Red Adams

PRC

Hollywood and Vine
Oath of Vengeance (formerly "Untitled Buster Crabbe")

REPUBLIC

Thoroughbreds
Next Comes Love (Sydney Williams)

UNITED ARTISTS

Great John L. (Crosby)

UNIVERSAL

Accent on Rhythm
Enter Arsene Lupin (formerly "Arsene Lupin")

INDEPENDENT

Mom and Dad (Associated Film Producers)

Started

COLUMBIA

Counterattack

MGM

Hold High the Torch

MONOGRAM

Mystery Mansion

REPUBLIC

Great Stagecoach Robbery
Grissly's Millions

20TH CENTURY-FOX

Where Do We Go from Here?

UNITED ARTISTS

Hold Autumn in Your Hand (Bronston)

UNIVERSAL

Fugitive

Shooting

COLUMBIA

Song of Tahiti
Together Again (formerly Woman's Privilege")

MGM

Women's Army
Telltale Hands
Thrill of a Romance
The Clock
Anchors Aweigh
Son of Lassie

PARAMOUNT

Salty O'Rourke
Kitty

RKO RADIO

China Sky
Pan-Americana
Isle of the Dead (temporarily suspended)
Experiment Perilous
It's a Pleasure (International)
Wonder Man (Goldwyn)

REPUBLIC

Big Bonanza
Lake Placid Serenade

20TH CENTURY-FOX

Billy Rose's Diamond Horseshoe
Hangover Square
Nob Hill
Winged Victory

UNITED ARTISTS

High Among the Stars (Rogers)
Brewster's Millions (Small)
Spellbound (formerly "House of Dr. Edwardes' (Vanguard)

UNIVERSAL

Jungle Captive
Can't Help Singing

WARNERS

God Is My Co-Pilot
Pillar to Post
Of Human Bondage
Corn Is Green
Nobody Lives Forever

INDEPENDENT

Boy, a Girl and a Dog (W. R. Frank)

Studios Hit Six-Month Low, With 41 Films in Work

Hollywood Bureau

Production activity, which has been on the decline for the past several weeks, hit a new low for the six-month period last week as 12 pictures were completed, bringing the shooting index down to 41. Lesser product predominated among those which were started. In all, eight new features went before the cameras.

Samuel Bronston began work on "Hold Autumn in Your Hand," an adaptation of the novel about tenant farmers in the South, by George Sessions Perry. Jean Renoir is producer-director and the cast includes Zachary Scott, Betty Fields, J. Carrol Naish, Beulah Bondi, Percy Kilbride, Blanche Yurka, Charles Kemper and Norman Lloyd.

At 20th Century-Fox, work began on a Technicolor fantasy, "Where Do We Go From Here?" It's about a young man who has been classified as 4-F and tries unsuccessfully to enter various branches of the armed services. Eventually he is taken in hand by a friendly genie equipped with a time-machine, who leads the young man back to the wars of America's past. The hero's ambitions are fulfilled when he is a participant in such battles as Yorktown, Bull Run and San Juan Hill. Among the principal players are Fred MacMurray, Joan Leslie, June Haver, Otto Preminger, Alan Mowbray, Gene Sheldon, John Davidson and Herman Bing. Gregory Ratoff is directing, William Perlberg producing.

Civil Life Readjustment Of Dog Is Subject

Several studios have on their schedules pictures which deal with problems of the postwar world and the rehabilitation of returned war veterans in particular. It remained for MGM to tackle the problem of the dog veteran returned to civil life after a tour of duty in the Army's K-9 Corps. Such is the theme of "Hold High the Torch," which went into production this week, with Robert Sisk producing and Fred Wilcox directing. The cast includes Elizabeth Taylor, Edmund Gwenn, Selena Royle, George Cleveland, and, of course, the famed collie "Lassie."

Columbia launched "Counterattack," based on the stage play of the same title, which deals with war-torn Russia. Paul Muni, Marguerite Chapman, Larry Parks, Edgar Buchanan, Erik Rolf, Roman Bohmen and Trevor Bardette have the principal roles. Zoltan Korda is the director.

Republic started two: "Grissly's Millions," and "The Great Stagecoach Robbery." The former is a melodrama with Virginia Gray, Paul Kelly, Elisabeth Risdon, Paul Fix and Don Douglas. John English is directing for Producer Walter Goetz. The latter is a Western which Lou Gray is producing, Lesley Selander directing, and has Bill Elliott, Bobby Blake and Alice Fleming in roles they created in earlier "Red Ryder" pictures.

Monogram began another in the "Charlie Chan" series which James S. Burkett is producing. In the cast are Sidney Toler, Mantan Moreland, Ralph Lewis. Phil Rosen is the director.

Universal's new venture is "The Fugitive," a melodrama with Gloria Jean, Alan Curtis and June Vincent. Reginald LeBorg is the director, Roy William Neill the associate producer.

▽

Columbia will have a record number of 17 films, including 10 new ones, in work during October. The new productions include the Technicolor fantasy, "A Thousand and One Nights," and eight other pictures which are now in preparation, one of which is the Sam Wood independent production, "Jubal Troop."

Universal will start work on four new features during the next few days. Among them are "The Suspect," which co-stars Charles Laughton and Ella Raines; Walter Wanger's Technicolor production, "Salome—Where She Danced"; "Frisco Sal," starring Susanna Foster, and "The Fairy Tale Murder," which stars Gloria Jean.

Personnel Intelligence About Hollywood

Paul Kelly has been signed for the leading role opposite Kay Francis in "Divorce." This is the first of three Monogram films in which Miss Francis will star and act as associate producer. . . . PCA has purchased "Escape from Beauty," a novel by Peter Paul O'Mara, which appeared as a serial in *Collier's*. . . . Walter Lantz, who produces "Cartunes" for Universal release, says he is planning to establish a studio in Mexico City to make subjects aimed especially at the Latin-American market. . . . William Peirce, Jr., who has held the post of director of advertising and publicity for Bing Crosby Productions, will leave there upon completion of "The Great John L." . . . Val Lewton will produce "Father Malachy's Miracle" for RKO Radio. . . . Paramount has assigned Darryl Hickman to a featured role in the Alan Ladd film, "Salty O'Rourke." . . . John Brahm has signed a new long term contract as 20th Century-Fox director.

Ginger Rogers, Lana Turner, Walter Pidgeon and Van Johnson have been cast in the leading roles in "Weekend at the Waldorf," which Robert Z. Leonard will direct at MGM. . . . Phil Karlstein has been signed to direct "G. I. Honeymoon" for Monogram. . . .

Payne, wih Army Discharge, Gets 20th-Fox Assignment

John Payne, recently discharged from the armed forces, returns to 20th Century-Fox to play the romantic lead opposite Joan Bennett "Waltz Me Around Again, Willie." . . . Barry Fitzgerald, one of the winners in the MOTION PICTURE HERALD-*Fame* "Stars of Tomorrow" poll, will be starred in "The Flying Yorkshireman," which RKO Radio has purchased, and which will be William Dozier's first production at the studio.

"According to Plan," stage play by Jack Sobell which deals with Nazi prisoners of war in American prison camps has been purchased by Columbia from Michael Todd. . . . Joyce Reynolds and Robert Hutton will be co-starred in "The Time Between," which Warner will put into production shortly. . . . MGM has bought the screen rights to a stage play titled "Violet," based on the Whitfield Cook character. The studio plans to sponsor a Broadway production of the play in October. . . . William Wilder, New York industrialist and not the Paramount director, will make his debut as a producer with "The Great Flamarion," the first of a series of three which he says he has in preparation. . . . John Dall, currently playing opposite Bette Davis in "The Corn Is Green," has had his Warner contract renewed. . . . Betty Hutton will be starred in a Paramount musical titled "Too Good to Be True."

They all love SAN DIEGO

Variety says: "Should do sturdy biz, especially where properly sold as a whacky, laugh bell-ringer. It'll pay off in satisfied patrons where given that extra bally lift . . . Crisp dialog, screw-ball situations and an overall sense of comedy are evident in nearly all sequences."

Film Daily says: "Michael Fessier and Ernest Pagano deserve a bow for turning out a delightful comedy that will win immediate plaudits wherever it is shown. The film, directed by Reginald Le Borg with high competence, is a succession of laughs, the players landing in one mirth-provoking situation after another. The film owes a big debt to its cast, every member of which performs with spirit, giving of his best . . . The exhibitor will be playing it safe with this one."

Showmen's Trade Review says: "You need not hesitate to endorse the picture, it will back you up . . . It will delight."

The Exhibitor says: "As escapist material this should hold its own . . . with plenty of laughs and a nice pace."

I LOVE YOU

Daily Variety says: "Universal has a money picture in SAN DIEGO, I LOVE YOU. Michael Fessier and Ernest Pagano, both as producers and writers, drew heavily upon zany comedy situations to put it over, and with Reginald Le Borg's direction falling into line entire cast headed by Jon Hall, Louise Allbritton and Edward Everett Horton fully aware of their opportunities, feature is sock entertainment, calculated to hit handsome mark at box-office."

Hollywood Reporter says: "SAN DIEGO, I LOVE YOU is the kind of movie that people go back to see more than once. As a matter of simple fact, SAN DIEGO, I LOVE YOU comes dangerously close to being Academy Award material, for it has all of the charm, zany gayety and greatness that made boxoffice smashes out of IT HAPPENED ONE NIGHT and YOU CAN'T TAKE IT WITH YOU."

JON HALL · LOUISE ALLBRITTON

San Diego I Love You

EDWARD EVERETT HORTON ERIC BLORE

BUSTER KEATON FLORENCE LAKE IRENE RYAN

Screen Play by Michael Fessier and Ernest Pagano
From a Story by Ruth McKenney & Richard Bransten
Directed by REGINALD LE BORG • Produced by MICHAEL FESSIER and ERNEST PAGANO
A UNIVERSAL PICTURE

UNIVERSAL PIC

THEY DON'T STOP FIGHTING! KEEP SELLING WAR BONDS FOR VICTORY!

Box Office Champions for August

George Marshall, director

AND THE ANGELS SING: Paramount. Associate producer, E. D. Leshin. Directed by George Marshall. Screenplay by Melvin Frank and Norman Panama. Based on a story by Claude Binyon. Director of photography, Karl Struss. Art direction, Hans Dreier and Hal Pereira. Lyrics by Johnny Burke. Music by James Van Heusen. Cast: Dorothy Lamour, Fred MacMurray, Betty Hutton. Release date, May 26, 1944.

George Sidney, director

BATHING BEAUTY: Metro-Goldwyn-Mayer. Produced by Jack Cummings. Directed by George Sidney. Screenplay by Dorothy Kingsley, Allen Boretz and Frank Waldman. Adaptation by Joseph Schrank. Based on original story by Kenneth Earl, M. M. Musselman and Curtis Kenyon. Musical supervision and direction by Johnny Green. Cast: Red Skelton, Esther Williams, Basil Rathbone. Release date, 2nd week in July, 1944.

Jack Conway, director

DRAGON SEED: Metro - Goldwyn - Mayer. Produced by Pandro S. Berman. Directed by Jack Conway and Harold S. Bucquet. Screenplay by Marguerite Roberts and Jane Murfin. Based on novel by Pearl S. Buck. Director of photography, Sidney Wagner. Musical score, Herbert Stothart. Recording direction by Douglas Shearer. Cast: Katharine Hepburn, Walter Huston, Aline MacMahon, Akim Tamiroff. Release date, August, 1944.

Leo McCarey, producer-director

GOING MY WAY: Paramount. Produced by Leo McCarey. Directed by Leo McCarey. Screenplay by Frank Butler and Frank Cavett. Story by Leo McCarey. Director of photography, Lionel Lindon. Art direction, Hans Dreier and William Flannery. Cast: Bing Crosby, Rise Stevens, Barry Fitzgerald, James Brown, Jean Heather. Release date: special release, no date set.

Vincent Sherman, director

MR. SKEFFINGTON: Warner Bros. Produced by Philip G. and Julius J. Epstein. Directed by Vincent Sherman. Screenplay by Julius J. and Philip G. Epstein, from a story by "Elizabeth". Music by Franz Waxman. Photographed by Ernest Haller. Film editor, Ralph Dawson. Cast: Bette Davis, Claude Rains, Walter Abel, Richard Waring, George Coulouris. Release date, August 12, 1944.

Henry Hathaway, director

WING AND A PRAYER: Twentieth Century-Fox. Produced by William A. Bacher and Walter Morosco. Directed by Henry Hathaway. Written for the screen by Jerome Cady. Director of photography, Glen MacWilliams. Art direction, Lyle Wheeler and Lewis Creber. Cast: Don Ameche, Dana Andrews, Wililam Eythe, Charles Bickford. Release date, August, 1944.

WANTED!

16,000 patriots to halt complacency on the home front. While our boys are dying over there, American citizens are relaxing their efforts! Production of war materials is slackening! General Eisenhower and his staff have sent frantic messages for more fighting goods! With every victory the public grows more and more indifferent—while the blood of our soldiers runs faster. The Army asks you to place on your screen immediately and to exhibit at every show the wonderful, stirring appeal to civilians: "THE WAR SPEEDS UP."

AVAILABLE FREE AT COLUMBIA PICTURES' EXCHANGES.

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In It theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

JAM SESSION: Ann Miller, Jess Barker—Not good enough for single bill. We have had too many musical pictures of this kind. Skip it. Played Monday-Wednesday, Aug. 21-23.—M. Bailey, Strand Theatre, Dryden, Can. Small town patronage.

Metro-Goldwyn-Mayer

BROADWAY RHYTHM: George Murphy, Ginny Simms—We experienced excellent mid-week business on this feature. The cast was good and there was enough comedy to blend with the music. Played Wednesday, Thursday, Aug. 23, 24.—A. C. Edward, Winema Theatre, Scotia, Cal. Small lumber town patronage.

A GUY NAMED JOE: Spencer Tracy, Irene Dunne—This show drew above the average after advertising by newspaper and air. An excellent picture with an excellent cast. Heard nothing but praise from my patrons and I can strongly recommend this as good entertainment. Played Thursday, Aug. 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

THREE MEN IN WHITE: Lionel Barrymore, Van Johnson—There should be no doubt that Van Johnson has scored heavily with the family trade around here; we ran this one a little late, and after "Two Girls and a Sailor," but the audience knew who he was, and we will just have to have a lot more of his pictures in the future. Doubled with "Frisco Kid" (Cagney) from Warners to excellent business. Played Friday, Saturday, Aug. 18, 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—Everybody enjoyed this picture, which had plenty of laughs for everybody. Played Thursday-Saturday, Aug. 24-26.—M. Bailey, Strand Theatre, Dryden, Can. Small town patronage.

Monogram

BOWERY AT MIDNIGHT: Bela Lugosi, John Archer—This one flopped. On the first night, the name of Lugosi drew a crowd, but after that the crowd went down. This was not a horror picture as we had thought. Stay away from it. Played Tuesday-Sunday, Aug. 15-20.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

Paramount

THE HOUR BEFORE THE DAWN: Veronica Lake, Franchot Tone—Used on top half of weekend double bill. Good business. Very interesting picture. Played Friday, Saturday, Aug. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MIRACLE OF MORGAN'S CREEK, THE: Betty Hutton, Eddie Bracken—This one didn't draw quite as well as expected. Most of the patrons liked it, but one or two complaints were heard about showing picture like this to the kids. One the whole, it's just a hilarious, clean comedy, but some people cannot see it that way. At the same time it teaches a moral lesson. Played Tuesday-Sunday, Aug. 22-27.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

THE NAVY WAY: Robert Lowery, Jean Parker—Used on second half of double bill with good results. No complaints. Played Friday, Saturday, Aug. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THE STORY OF DR. WASSELL: Gary Cooper, Laraine Day—Dr. Wassell gave my business a hypo and could have easily continued the swell entertainment clinic at my house for another two days. From the opening performance on Sunday until the final presentation Tuesday evening, the theatregoing public kept telephoning in for the "show time" of Dr. Wassell and likewise kept the foyer and interior lobby packed. I had to keep my floor staff and assistant overtime to handle the crowds. As for the picture, though being a war product, it was well received in this neighborhood even with the extended downtown runs and competing houses accessible by trolley and bus from this territory. Cooper's acting was typical of his past performances and the work of a number of other performers was indeed commendable to this reviewer. Quite a bit of patronage was repeat at the box office. I dare say nothing can be said on the "con" side of "Dr. Wassell"—everything strictly "pro" for this fine Paramount production. Our chapeau is doffed to Mr. DeMille for this one. Out of some dozen top pictures of the past year and a half, "Dr. Wassell" came in a very, very close second to the house record for Sunday grosses. Played Sunday-Tuesday, Aug. 27-29.—Sid Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

RKO Radio

UP IN ARMS: Danny Kaye, Dana Andrews—This is a good musical show in Technicolor. Business was good, too. Played Sunday, Monday, Aug. 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

HI NEIGHBOR: Jean Parker, Lulu Belle and Scotia—Good picture and good business. Just right for small town. Played Monday-Wednesday, Aug. 28-30.—M. Bailey, Strand Theatre, Dryden, Can. Small town patronage.

MELODY TRAIL: Gene Autry—Still doing good business on these Gene Autry reissues. Wonder how long it can last? Played Friday, Saturday, Aug. 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

O' MY DARLING CLEMENTINE: Frank Albertson, Lorna Grey—Can well hold its half of a double bill. Average business. Played Friday, Saturday, Aug. 18, 19.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

Twentieth Century-Fox

BUFFALO BILL: Maureen O'Hara, Joel McCrea—Used on Sunday and Monday dates and did good business. The color was fine and the picture, being 100 per cent American, went over strong. No complaints and many favorable comments. Played Sunday, Monday, Aug. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—What a picture—took top money in this theatre over and picture playing two days, which is our regular run. Everyone pleased, and we saw quite a few come back the second night to see it all over again. Wherever they love a horse, they are bound to go for this one, which is perfectly done, and in color. Played Sunday, Monday, Aug. 27, 28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TAMPICO: Edward G. Robinson, Lynn Bari—Fair action picture which drew fair business. This is not an "A" picture but is a good "B" picture. Played Wednesday, Thursday, Aug. 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

BRIDGE OF SAN LUIS REY: Lynn Bari, Akim Tamiroff—An excellent production that had just a little too much class for small towns; it is too slow. Due to the slow development of the picture, there were many walkouts.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Universal

CHRISTMAS HOLIDAY: Deanna Durbin, Gene Kelly—There were some comments about the story not being the one which was written by Somerset Maughan. We couldn't say about this as we hadn't read it; but our billing did say it was Somerset Maughan's "Christmas Holiday." Business was up with the best of the year, and we were satisfied. Played Sunday, Monday, Aug. 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

COBRA WOMAN: Jon Hall, Maria Montez—We doubled this with "Primitive Man," and hope the titles won't keep you from learning that we did slightly terrific at the box office. "Cobra Woman" is the type of picture we once used to consider super-epic, and the color didn't hurt the idea a bit. Short on story but long on interest to the average movie-goer. Played Friday, Saturday, Aug. 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GET GOING: Grace McDonald, Robert Paige—This is typical of Universal's short comedies. It is good for a change in the way of "light" pictures. It isn't the best drawing picture, but if you need something for a double, this should fill the bill. Played Tuesday-Sunday, Aug. 22-27.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

IN SOCIETY: Abbott and Costello—This picture is on the debit side for these lads. It was dressed up as a semi-musical and not very effective at that.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

IT COMES UP LOVE: Gloria Jean, Ian Hunter—A pleasant little entertaining picture that might have starred Donald O'Connor instead of having him in a small part. Nevertheless, Donald drew his share of laughs, and with Gloria Jean's classics and his swing, they get together and make pretty good music. Enjoyed by everyone who saw it. We even had a full house on the last day. Played Tuesday-Sunday, Aug. 15-20.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

LADIES COURAGEOUS: Loretta Young, Diana Barrymore—This one left the patrons in mid air; not a box office attraction; just fair, that's all; glad it has been run. Anything that smacks of war has two strikes on it. The public will no longer swallow the war pictures.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

MARSHAL OF GUN SMOKE: Tex Ritter, Russell Hayden—This was a satisfactory Western. It played to the kids and Western fans. Played Friday, Saturday, Sept. 1-2.—A. T. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MOON OVER LAS VEGAS: David Bruce, Vera Vague—Good little musical show which pleased on Pal Night. Played Tuesday, Aug. 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THIS IS THE LIFE: Susanna Foster, Donald O'Connor—A fairly nice bill of entertainment for midweek. Susan Foster's operatic renditions don't seem to fit the type of picture with O'Connor and Ryan. Played Wednesday, Thursday, Aug. 23, 24.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

Warner Bros.

FIND THE BLACKMAILER: Gene Lockhart, Faye Emerson—This picture we played on Sunday midnight alone, and found it did not draw. Played Sunday, Aug. 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FRISCO KID: James Cagney, Margaret Lindsay—We had a large turnout with this re-issue which we doubled with "Three Men in White," as Cagney hasn't turned out anything new lately, this was eaten up by those who had seen it before and others who are crazy about him. Played Friday, Saturday, Aug. 18, 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

IN OUR TIME: Paul Henried, Ida Lupino—My patrons thought this an excellent evening's entertainment, not too much bloody war, but an interesting story with a very good cast. Would recommend this. Played Saturday, Aug. 26.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman—This is as cute as a button and as clever a little comedy as we have run for some time; it came in as sleeper! it is a chuckling honey that I hope we get more like it. The public is fed up with tragedy, war and pictures with a message. The only message is entertainment.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman—This was put in to take the place of "Adventures of Mark Twain." My patrons were very disappointed as we boosted this as a comedy, but found very little to laugh at. Would make a good lower half of a double bill, but my advice is to leave it alone, and brother, I mean what I say. It is one of Warner's poorest. Played Thursday, Aug. 17.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

MASK OF DIMITRIOS: Sidney Greenstreet, Peter Lorre—We doubled this one with "Make Your Own Bed" from the same studio but the combination didn't jell at

(*Continued on page* 51)

We've made it *BIG*
–*but* we've made it
ENTERTAINING......

. . . . Paramount

has put size without solemnity, greatness without grief, magnitude without a "message", into the incomparably luxurious filming of the sensational Daphne Du Maurier best-seller, which the world will see first

AT THE N. Y. RIVOLI SEPT. 20

For twenty-four reckless hours . . . they lived . . . as others only dream of living—they loved . . . as others only dream of loving—in this impassioned romance by the author of "Rebecca".

JOAN FONTAINE
ARTURO DE CORDOVA

in

Frenchman's Creek

A MITCHELL LEISEN PRODUCTION

with

Basil Rathbone • Nigel Bruce • Cecil Kellaway
Ralph Forbes • Harald Ramond

IN TECHNICOLOR

B. G. DESYLVA, Executive Producer

Screen Play by Talbot Jennings • From the Novel by Daphne du Maurier

Directed by MITCHELL LEISEN

PRINTED IN U.S.A.

(Continued from page 48)

the box office, as we had one of the poorest grosses of the year, and in the midst of our peak time of the year. This picture and "Make Your Own Bed" are both very fine program pictures and all who came were pleased with the show. Played Sunday, Monday, Aug. 20, 21.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SHINE ON HARVEST MOON: Dennis Morgan, Ann Sheridan—A fair draw that just held up. The whole feature should have been in Technicolor instead of the last reel only; the title certainly suggested it. Played Sunday, Monday, Aug. 20, 21.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

Short Features

Columbia

THE YOKES ON ME: All Star Comedy—A very good laugh getter. Our Friday and Saturday people were well pleased with this number.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Metro-Goldwyn-Mayer

BATTY BASEBALL: Technicolor Cartoon—This is the best cartoon which we have played in this house this year, and we hope we can get many more like it. It's good enough to bill as an attraction.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

GRAND CANYON: Fitzpatrick Traveltalk—There is a decided difference in one of these reels in our show and one containing something pertaining to the war, and the reaction of the audience is easily noticeable. This went over well here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PATROLLING THE ETHER: Crime Doesn't Pay Series—As good a dramatic subject as we have played this year, and it went over well with "Home in Indiana." Twenty minutes of good movie and informative material. —Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

ZOOT CAT: Technicolor Cartoon—This stole the show, judging from the applause when it was finished. We think the Metro cartoons are beginning to strip the field of competition; they seem to be way out in front.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

IT'S NIFTY TO BE THRIFTY: Little Lulu—This is a good color cartoon, with Little Lulu.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JASPER GOES HUNTING: Madcap Models—Another good Puppetoon from George Pal in color, with Bugs Bunny as guest star.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

POPULAR SCIENCE NO. 6: Popular Science—Entertaining science reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

CUTIE ON DUTY: Leon Errol—Average two reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MAIL CALL: This Is America—If you want to let your audience know how the V-Mail system works let them see this film; we were glad we ran it, and received many compliments on its timeliness and interest.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NEWS FRONT: This Is America—We didn't find anything unusual about this but it wasn't dull and we kept looking for a familiar face among the many service men seen during its filming.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PELICAN AND SNIPE: Disney Cartoon—A good color cartoon.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Twentieth Century-Fox

JEKYLL AND HYDE CAT: Terry Toons—If it's a laugh or two your program needs don't let this one slip by as it will adequately fill the bill for you as it did for me.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

ANIMAL TRICKS: Variety Views—This one was not worth the chips.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

BARBER OF SEVILLE: Color Cartoon—Just fair; pleased a few.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

BEAR MOUNTAIN GAME: Variety Views—Of course, this is partial to New York State and particularly to an area near us, so we couldn't do it justice by commenting on it beyond saying that it's good material for the screen.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MAGAZINE MODEL: Variety Views—All the ladies were crazy about her, and we were glad to have the reel when we did, on an action-filled show with little feminine appeal.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MIDNIGHT MELODIES: Name Band Musicals—Good two reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MOVIES AT WAR: War Activities Reel—This is the best single reel about the movies in 1943-44 that we have ever seen and we only hope every theatre will have an opportunity to run it. The audience ate it up.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Vitaphone

BIRDIE AND THE BEAST: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CATTLEMEN'S DAYS: Sports Parade—Western lovers enjoyed this one.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GUN TO GUN: Santa Fe Trail—A roaring western condensed to two reels but we all miss the Gene Autry singing.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

JUNGLE THRILLS: Vitaphone Varieties—An interesting colored reel.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

HOP AND GO: Looney Tunes—This was a fair cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RIGHT TIMING: Sports Parade—Very good, instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SLIGHTLY DAFFY: Merrie Melodies Cartoons—Just a fair cartoon, but there are too many cartoons.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHORT PRODUCT PLAYING BROADWAY

Week of September 11

ASTOR

Monumental Utah	MGM
Sports Quiz	MGM
Feature: Kismet	MGM

CRITERION

From Spruce to Bomber	Universal
Lili Marlene	Universal
Feature: In Society	Universal

GLOBE

A Wild Hare	Vitaphone
Feature: Wing and a Prayer	20th Cent.-Fox

HOLLYWOOD

Hare Force	Vitaphone
Throwing the Bull	Vitaphone
Feature: Doughgirls	Warner Bros.

PARAMOUNT

The War Speeds Up	WAC-Columbia
Feature: Double Indemnity	Paramount

RIALTO

Gents Without Cents	Columbia
The War Speeds Up	WAC-Columbia
Feature: Soul of a Monster	Columbia

RIVOLI

Jasper Goes Hunting	Paramount
Monkey Business	Paramount
Feature: Till We Meet Again	Paramount

STRAND

Bluenose Schooner	Vitaphone
Hare Ribbin	Vitaphone
Feature: Arsenic and Old Lace	Warner Bros.

Lively Theatrical Season Expected in Boston

Prospects for a banner theatrical season in Boston seem strong, but far from worrying over the competition of the eight or more legitimate theatres often operating there, the motion picture theatres welcome them, maintaining that the increased activity in the theatrical district draws many persons downtown who would otherwise remain home. Thus the salutary effect is felt by houses offering films as well as stage plays.

Boston expects more than twice as many shows to receive their tryouts there than ever in the past, before proceeding to Broadway. Then, too, many of the present Broadway successes are slated for early arrival in the autumn.

Some of the new plays scheduled for Boston are "A Perfect Crime," "Bloomer Girl," "Brown Derby," "Men to the Sea," "What a Romeo," "Floradora," "Laughing Room Only," "Embezzled Heaven," "Liliom," "The Guardsman," "Rebecca," "Holiday for Girls," "Up in Central Park."

Demand Heavy for Study Data, Warners Report

The increasing interest of schools, libraries and community organizations in the value of motion pictures for study purposes is indicated by the more than 11,000 responses received to date by Warner Bros. as a result of brochures and other promotional material sent out on "The Adventures of Mark Twain" and "Mask of Dimitrios," the company said.

Replies are still coming in at the rate of 50 to 100 daily, all asked to be placed on the mailing list for promotional material on new releases.

This activity is part of the functions of the educational bureau recently established under Mort Blumenstock, eastern advertising and publicity head, at the Warner home office. Among the organizations that have cooperated are the National Education Association of the U. S., American Library Association, National Council for Social Studies, Education Section of U. S. Treasury Department, Civic Education League, and others.

St. Louis Municipal Theatre Played to 832,429

The St. Louis Municipal Opera, which closed its 26th consecutive season August 27, played to 832,429 persons in 88 nights, it was announced by the opera's board of directors. The total was the second largest in the theatre's history, the record being 835,363, set in 1943. Although operating costs were reported as the heaviest, there is a surplus to be used for improvements. Old time favorites set the best weekly records this year. "Naughty Marietta" topped the list with 73,877 and "The Red Mill" was second with 72,606. "The Open Road" a new work, which opened the season, played to 83,319 in 11 nights.

Kelly Is Warner Supervisor

The appointment of Harvey J. Kelly as field supervisor of the Seattle and Portland territories in the Warner Bros. film checking service has been announced by R. P. Hagen, manager of the checking department. Mr. Kelly, who succeeds Warren L. Fennell, will make his headquarters in Seattle.

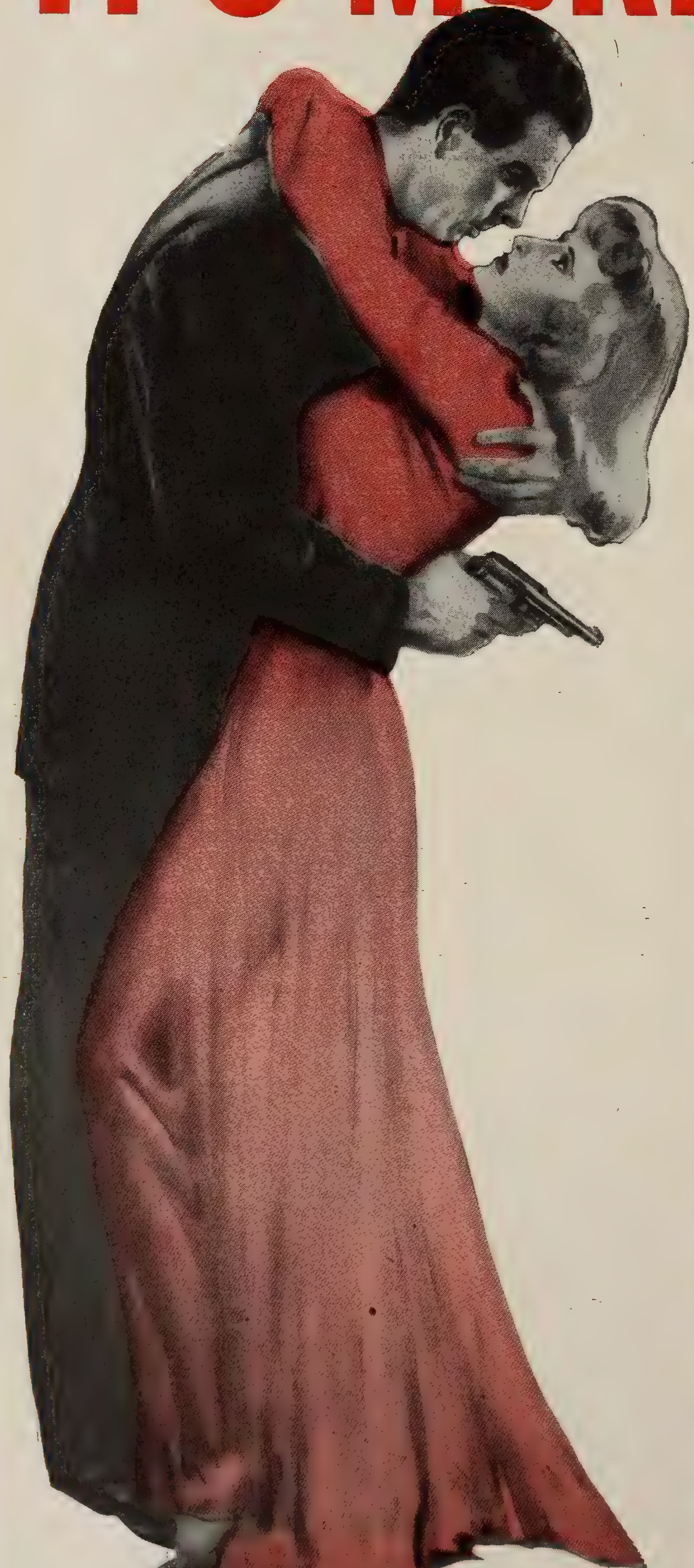
Color Photo Patents Seized

The Alien Property Custodian, Washington, D. C., announced recently that the United States had seized patents issued to Luigi Cristiani and Giovanni Mascarini, Italian nationals, for apparatus for color photography in which rights are held by the Additive Color Process Corporation under an agreement entered into in 1938.

Biddell "Wassell" Producer

Sidney Biddell was associate producer for Cecil B. DeMille's Paramount film, "The Story of Dr. Wassell." Mr. Biddell's name inadvertently was omitted in the listing of Box Office Champions for July, published in MOTION PICTURE HERALD August 19.

IT'S MURDER AT THE N.Y



Business and rev
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FRED
MacMURRAY
EDWARD G

Directed by **BIL**

with PORTER HALL • JEAN HEATHER • BYRON BARR • RICHARD GAINES •

ANOTHER SENSATION *From Phenomenal* Pa

ARAMOUNT!

w records
ble Indemnity"
in past year
Vay" and "Lady
lay 21% ahead
gan's Creek"

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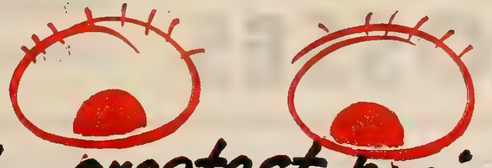
BARBARA
TANWYCK
OBINSON
LDER

BER • Screen Play by BILLY WILDER and RAYMOND CHANDLER

Feast Your Eyes



on the greatest praise ever given to a motion picture show!

"**THE PERFECT MOVIE** . . endlessly fascinating . . . a landmark in the art of the cinema, in solid entertainment and everything else that can be said of a motion picture." —*Cook, World-Telegram*

* * *

"The **MOST TERRIFYING STUDY OF CRIME** and of the behavior of criminals, that has ever reached the screen...leaves the beholder breathless."—*News*

* * *

"Superb screen melodrama. **ONE OF THE MOST VITAL AND ARRESTING FILMS OF THE YEAR** . . . Billy Wilder has made a sensational contribution to film-making." —*Barnes, Herald Tribune*

* * *

"A gripping piece of business that will keep you glued to your seat. **THIS IS A MUST** for those seeking hair-lifting escapism." —*Mortimer, Mirror*

* * *

"Most violent, startling and **THOROUGHLY ABSORBING MELODRAMA** seen hereabouts in a long time." —*Pelswick, Journal-American*

* * *

"Here is a **PICTURE TO KEEP A SPECTATOR BOLT UPRIGHT IN HIS CHAIR** from opening title to last scene." —*Creelman, Sun*

* * *

"Exciting, superlatively made movie . . . **PUBLIC CAN'T AFFORD TO MISS IT**." —*Winsten, Post*

* * *

"**TOUGH MELODRAMA.** Designed plainly to freeze the marrow in an audience's bones." —*Times*

* * *

"Packs the wallop of General Two-Gun Patton's Third Army. . . **NEVER BEEN IN RECENT MEMORY, A FILM LIKE THIS.** You'll be double indemnified if you take a look at it." —*Mishkin, Telegraph*

mount ...THE COMPANY THAT'S "GOING YOUR WAY"

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

IN SOCIETY (Univ.)

Final Reports:

Total Gross Tabulated	$639,300
Comparative Average Gross	559,700
Over-all Performance	114.2%

BALTIMORE—Keith's, 1st week	130.1%
BALTIMORE—Keith's, 2nd week	102.7%
BOSTON—Memorial	99.5%
(DB) Curse of the Cat People (Univ.)	
BUFFALO—Lafayette, 1st week	129.2%
(DB) Moonlight in Vermont (Univ.)	
BUFFALO—Lafayette, 2nd week	76.9%
(DB) Moon Over Las Vegas (Univ.)	
CHICAGO—Palace, 1st week	106.6%
(DB) Twilight on the Prairie (Univ.)	
CHICAGO—Palace, 2nd week	99.2%
(DB) Twilight on the Prairie (Univ.)	
CINCINNATI—RKO Albee	70.0%
CINCINNATI—RKO Keith's, MO 1st week	150.0%
DENVER—Denver	133.2%
(DB) Black Magic (Mono.)	
DENVER—Esquire	119.2%
(DB) Black Magic (Mono.)	
DENVER—Aladdin, MO 1st week	136.9%
(DB) Black Magic (Mono.)	
INDIANAPOLIS—Indiana	111.1%
(DB) The Black Parachute (Col.)	
INDIANAPOLIS—Lyric, MO 1st week	91.0%
(DB) The Black Parachute (Col.)	
KANSAS CITY—Esquire	136.6%
KANSAS CITY—Uptown	108.3%
LOS ANGELES—Hillstreet, 1st week	129.0%
(DB) Twilight on the Prairie (Univ.)	
LOS ANGELES—Hillstreet, 2nd week	83.8%
(DB) Twilight on the Prairie (Univ.)	
LOS ANGELES—Pantages, 1st week	118.3%
(DB) Twilight on the Prairie (Univ.)	
LOS ANGELES—Pantages, 2nd week	71.0%
(DB) Twilight on the Prairie (Univ.)	
MINNEAPOLIS—Orpheum	104.4%
MINNEAPOLIS—Lyric, MO 1st week	141.3%
NEW YORK—Criterion, 1st week	165.3%
NEW YORK—Criterion, 2nd week	129.9%
NEW YORK—Criterion, 3rd week	110.2%
OMAHA—Paramount	102.7%
OMAHA—Omaha	90.8%
PHILADELPHIA—Fox	124.0%
PROVIDENCE—Majestic, 1st week	138.2%
(DB) Crime by Night (WB)	
PROVIDENCE—Majestic, 2nd week	113.8%
(DB) Crime by Night (WB)	
SAN FRANCISCO—Orpheum, 1st week	149.3%
(DB) Allergic to Love (Univ.)	
SAN FRANCISCO—Orpheum, 2nd week	105.1%
(DB) Allergic to Love (Univ.)	
SAN FRANCISCO—Orpheum, 3rd week	90.9%
(DB) Allergic to Love (Univ.)	
SEATTLE—Orpheum	163.7%
(DB) Seven Doors to Death (PRC)	
ST. LOUIS—Fox	118.0%
(DB) Twilight on the Prairie (Univ.)	
TORONTO—Uptown	125.5%
WASHINGTON—RKO Keith's, 1st week	146.6%
WASHINGTON—RKO Keith's, 2nd week	62.9%

•

DOUBLE INDEMNITY (Para.)

Final Reports:

Total Gross Tabulated	$459,200
Comparative Average Gross	441,900
Over-all Performance	103.9%

BALTIMORE—Keith's	100.0%
BOSTON—Metropolitan	87.0%
(DB) Minstrel Man (PRC)	
BOSTON—Fenway, MO 1st week	100.0%
(DB) Three Little Sisters (Rep.)	
BOSTON—Paramount, MO 1st week	114.2%
(DB) Three Little Sisters (Rep.)	
BUFFALO—Buffalo	98.9%
(DB) Henry Aldrich's Little Secret (Para.)	
BUFFALO—Hippodrome, MO 1st week	99.0%
(DB) Henry Aldrich's Little Secret (Para.)	
CINCINNATI—RKO Palace	101.3%
CLEVELAND—Loew's State	104.1%
CLEVELAND—Loew's Ohio, MO 1st week	120.6%
CLEVELAND—Loew's Ohio, MO 2nd week	103.4%
INDIANAPOLIS—Indiana	96.2%
(DB) Passport to Destiny (RKO)	
LOS ANGELES—Loew's State	124.1%
(DB) Take It Big (Para.)	
LOS ANGELES—Chinese	130.0%
(DB) Take It Big (Para.)	
LOS ANGELES—Uptown	135.5%
(DB) Take It Big (Para.)	
MILWAUKEE—Wisconsin	110.0%
(DB) Take It Big (Para.)	
MINNEAPOLIS—State, 1st week	90.9%
MINNEAPOLIS—State, 2nd week	61.1%
MINNEAPOLIS—Lyric, MO 1st week	107.0%
MONTREAL—Palace	105.4%
OMAHA—Orpheum	103.7%
(DB) Candlelight in Algeria (Para.)	
PHILADELPHIA—Fox, 1st week	110.8%
PHILADELPHIA—Fox, 2nd week	79.7%
PITTSBURGH—Stanley	86.2%
PITTSBURGH—Ritz, 1st week	156.2%
PITTSBURGH—Ritz, 2nd week	109.3%
SEATTLE—Fifth Ave.	122.9%
ST. LOUIS—Fox	119.5%
(DB) The Navy Way (Para.)	
ST. LOUIS—Missouri, MO 1st week	79.6%
(DB) The Navy Way (Para.)	
ST. LOUIS—Missouri, MO 2nd week	79.6%
(DB) Make Your Own Bed (WB)	
ST. LOUIS—St. Louis, MO 3rd week	137.2%
(DB) Roger Touhy, Gangster (20th-Fox)	
TORONTO—Imperial, 1st week	104.7%
TORONTO—Imperial, 2nd week	96.9%
WASHINGTON—Capitol	107.1%
(SA) Vaudeville	

•

CASANOVA BROWN (RKO)

First Reports:

Total Gross Tabulated	$234,100
Comparative Average Gross	177,000
Over-all Performance	132.2%

BALTIMORE—Hippodrome	104.3%
(SA) Vaudeville	
BUFFALO—20th Century	143.9%
(DB) The Falcon Out West (RKO)	
CINCINNATI—RKO Albee	109.1%
KANSAS CITY—Orpheum	103.0%
(DB) The Falcon in Mexico (RKO)	
LOS ANGELES—Hillstreet	167.6%
(DB) Moonlight and Cactus (Univ.)	
LOS ANGELES—Pantages	168.7%
(DB) Moonlight and Cactus (Univ.)	
OMAHA—Brandeis	138.3%
(DB) Moonlight and Cactus (Univ.)	
PROVIDENCE—Albee	156.0%
SAN FRANCISCO—Golden Gate, 1st week	132.8%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	118.0%
(Sa) Vaudeville	

•

JANIE (WB)

First Reports:

Total Gross Tabulated	$356,900
Comparative Average Gross	303,500
Over-all Performance	117.5%

BALTIMORE—Stanley	117.2%
CINCINNATI—RKO Palace	108.1%
CLEVELAND—Warner's Hippodrome	93.7%
CLEVELAND—Allen, MO 1st week	141.0%
INDIANAPOLIS—Circle	68.9%
(DB) Night of Adventure (RKO)	
LOS ANGELES—Warner's Downtown	177.5%
LOS ANGELES—Warner's Hollywood	162.8%
LOS ANGELES—Warner's Wiltern	156.9%
NEW YORK—Strand, 1st week	116.7%
(SA) Tommy Tucker's Orchestra	
NEW YORK—Strand, 2nd week	97.3%
(SA) Tommy Tucker's Orchestra	
NEW YORK—Strand, 3rd week	104.6%
(SA) Tommy Tucker's Orchestra	
NEW YORK—Strand, 4th week	107.3%
(SA) Tommy Tucker's Orchestra	
PHILADELPHIA—Boyd	151.5%

Sign Seven More Exchange Pacts

Applications were filed Friday of last week for the approval of seven more contracts signed by eight film companies and the IATSE,, bringing to 14 the number of cities with signed contracts. The applications were filed with the regional War Labor Boards having jurisdiction in Oklahoma City, Des Moines, Kansas City, Cincinnati, Seattle, Salt Lake City and New Orleans.

Contracts previously were signed for exchanges in Albany, Atlanta, Buffalo, New Haven, Memphis, Milwaukee and Denver, and like the latest covered a system of job classifications and wage scales and increases in salaries for office workers in the exchanges.

The companies and the IATSE hoped to sign the remaining contracts at a meeting in New York late this week. They will cover all the office workers in exchanges except those in Los Angeles, who are represented by an AFL local, and in the New York exchanges of MGM, Twentieth Century-Fox, Columbia and United Artists, where the workers are represented by the Screen Office and Professional Employees Guild, Local 109, CIO.

Schine Circuit Sells 4 Houses

Four theatres of the Schine circuit were sold last week, Judge John Knight of Buffalo Federal Court was advised by Willard S. McKay, attorney for the circuit. Charles Hayman, owner of two Niagara Falls houses, is the buyer. The court must approve the sale before it is final.

The sale is in line with the Department of Justice insistence that Schine divest itself of its theatre interests. The Government ordered the circuit to sell 10 of the 16 houses named in the original divorcement action of May, 1942, and renewed May 15, 1944. The anti-trust action begun by the Department of Justice is expected to resume trial September 26.

The theatres sold are: the State and Appalachian, Appalachia, Va., the Viv, Corbin, Ky., and the Liberty, Pikeville, Ky.

Mr. McKay appeared before Judge Knight contesting a move of M. K. Murphy, prospective purchaser of the Appalachia theatres, to have the court compel the circuit to accept his offer of $38,274 in cash and the balance in one and two-year notes, the total price to be $76,548. Mr. Murphy claimed that Schine was obligated under the Government order to sell its theatres "to the highest bidder."

Hold Meeting for MGM Office Managers in Kansas City

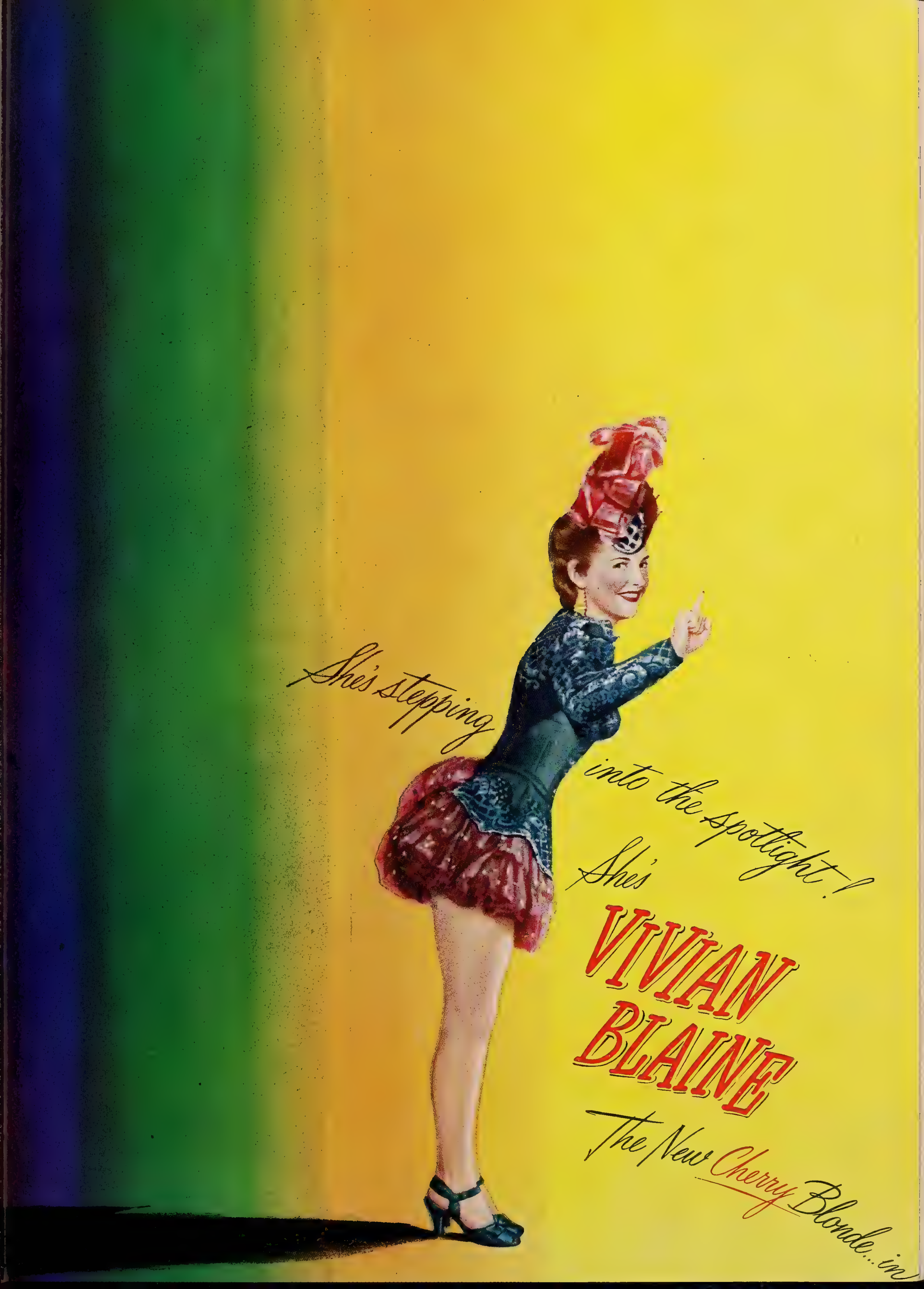
Charles K. Stern, assistant treasurer of Loew's, will hold a two-day meeting of eight MGM office managers at the Muehlbach Hotel, Kansas City, starting September 24. William F. Rodgers, vice-president and general sales manager, will attend, making the stopover on his way back from the coast. Mr. Stern will conduct the meetings.

At the same time, William R. Ferguson, director of MGM exploitation, will hold a district meeting with a number of field exploitation representatives.

Office managers to attend include Mrs. Amy Sinclair, Kansas City; Harry Simons, Chicago; Walter Bennin, Milwaukee; Fred Arnington, Des Moines; Jay H. Zimmerman, St. Louis; Mrs. Elizabeth Mitchell, Memphis; Eleanor King, Denver, and Lila Goodin, San Francisco.

Wallis Completes Play Deal

Hal B. Wallis, it was announced Tuesday by Paramount, has completed the deal for the purchase of the screen rights to the Lillian Hellman play, "The Searching Wind," produced by Herman Shumlin and currently on Broadway. The papers were signed Monday after months of negotiation. At the same time contracts were signed with Miss Hellman as a writer, and her first assignment with Mr. Wallis will be the adaptation of her play.


She's stepping
into the spotlight!
She's
VIVIAN
BLAINE
The New Cherry Blonde...in

20th CENTURY FOX's STAR-GLITTERING SHOW

CARMEN

MIRANDA

DON

AMECHE

WILLIAM

BENDIX

GREENWICH VILLAGE

IN TECHNICOLOR

and introducing the Star Discovery of the Year....

VIVIAN

BLAINE

the New Cherry Blonde

FELIX BRESSART • TONY and SALLY DE MARCO • THE REVUERS

B. S. PULLY • FOUR STEP BROTHERS • EMIL RAMEAU

Directed by **WALTER LANG** Produced by **WILLIAM LE BARON**

Screen Play by Earl Baldwin and Walter Bullock • Adaptation by Michael Fessier and Ernest S. Pagano • Suggested by a Story by Frederick Hazlitt Brennan

Songs: "It Goes to Your Toes", "Give Me A Band And A Bandana", "It's All For Art's Sake" by Leo Robin and Nacio Herb Brown • Dances Staged by Seymour Felix

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Merited Recognition

Ambitious theatremen who are interested in the possibilities for further advancement in the industry will be heartened by news emanating from at least two of the major film companies' home offices during recent weeks.

Latest announcement, made by Hal Horne, director of advertising, publicity and exploitation for Twentieth Century-Fox, concerns the promotion of Jules Fields to the post of publicity manager.

In the realignment, Charles Schlaifer moves up as assistant to Mr. Horne, and Sid Blumenstock, who has been in charge of the company's promotion and exhibitor service, succeeds Mr. Fields as assistant exploitation manager.

Messrs. Schlaifer, Fields and Blumenstock have come up from the exhibition ranks; all were successful and aggressive theatre managers and have earned their new posts through diligent application to established and creative exploitation ideas.

United Artists' advertising setup also currently boasts of three top-flight representatives who started in the field of exhibition.

Lou Pollock, director of advertising, publicity and exploitation, started as a manager for RKO in St. Louis, turning to advertising there and in Chicago where he worked for the Balaban & Katz circuit.

Mr. Pollock evidently has a full appreciation of the value of theatre training. Since taking over the reins at United Artists, he has appointed James Dunn to the post of publicity manager and Rex Williams as exploitation director.

Mr. Dunn's early training dates back to 1927 when both he and the writer were ushers at the New York Paramount theatre. Subsequently he was manager for Publix in several Ohio towns and was at the Rivoli theatre, New York, for about ten years.

Before taking over his assignment at United Artists, Mr. Williams was manager for Loew's in St. Louis.

The road may be long and arduous, it is frequently filled with heartbreaks and disappointments, but, for those who qualify, this business does hold golden opportunity.

△ △ △

Incentive for Newcomers

In three weeks the Quigley Awards Judges will meet to pass judgment on the respective offerings of showmen in the Third Quarterly Awards for 1944.

At this point it appears that there will be a preponderance of contributions which the Judges will consider. Numerically, there have been more managers submitting their efforts during this period than during the first two Quarters. Also, there is a greater number of managers represented who have made their first entry in the Competitions.

It is evident that the lull in activities connected with the war has restored to the managers valuable time which was diverted from their regular exploitation curriculum.

With the War Bond pressure eased during the past two months, the theatremen apparently lost little time in returning to their normal pursuits.

The number of first timers who have submitted campaigns includes a few who are comparatively new in the business. This indicates that the novices are conscious of the need for exploitation to stimulate the box office.

△ △ △

Showmanship Notes

Ed Purcell, manager of Warners' Strand theatre, Staunton, Va., is a real showman at heart. He is one of those few who will go out of his way to assist a competitor.

Mr. Purcell recently saw a news story in the *Motion Picture Daily* concerning Twentieth Century-Fox's $50,000 gift to the Woodrow Wilson Birthplace Foundation, which maintains "The Manse", in Staunton, birthplace of Mr. Wilson.

Despite the fact that the film, "Wilson", will not play at his theatre, Mr. Purcell recognized the local news value of the story.

He rushed the clipping to the news editor of the *Leader*, with the result that a two-column break landed on page one in both morning and evening editions. An impressive editorial also made the following day's issue.

△ △ △

Elmer Adams, Jr., manager of the Yucca theatre in Midland, Texas, had quite a problem, until recently, arising from the scarcity of rags for the cleaning staff, operators, the art shop, etc.

Taking advantage of the experience afforded through previous salvage collections, the ingenious showman decided to run a "rag matinee" in behalf of the theatre.

The date was arranged to coincide with the opening of a new serial. Result: Over 200 pounds of usable rags were collected and the record number of 900 children attended the performance.

—CHESTER FRIEDMAN

SENSATIONAL NEW

now bein

"Casanov

24 Smash Openings—

BUFFALO	20th Century Theatre	New house record.
COLORADO SPRINGS	Chief	New all-time record!
SALT LAKE	Uptown	Biggest week on the books!
CINCINNATI	Albee	Top for all time!
COLUMBUS	Palace	Nothing else ever touched it!
DENVER	Orpheum	The biggest of the big!
LOS ANGELES	Pantages	Hits new high! (Hillstreet does same, with one exception!)
NEW ORLEANS	Orpheum	Highest gross for house!

KEEP SELLING WAR BONDS. FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

INTERNATIONAL PICTURES, INC., PRESENTS
GARY COOPER · TERESA WRIGHT
in
"Casanova Brown"
The Greatest Romantic Comedy Of All Time
Directed by SAM WOOD
A NUNNALLY JOHNSON Production
with
Frank Morgan · Anita Louise
COLLINGE · Edmond Breon · Jill Esmond
Produced and written for the screen by Nunnally Johnson
From a play by Floyd Dell and Thomas Mitchell
Through RKO RADIO PICTURES, Inc.

OX-OFFICE HISTORY

written by

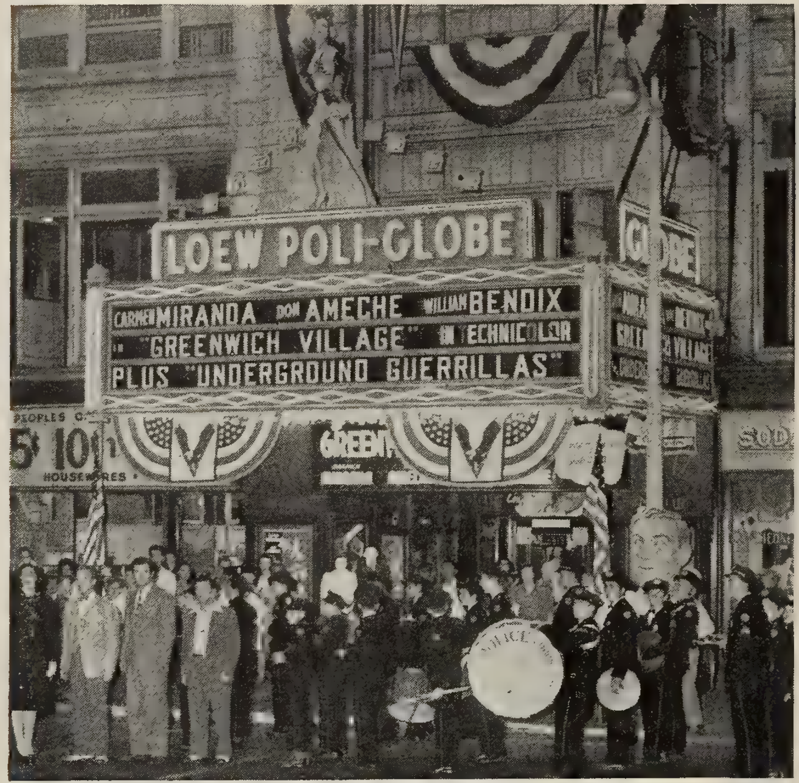
a Brown"

New House Records!

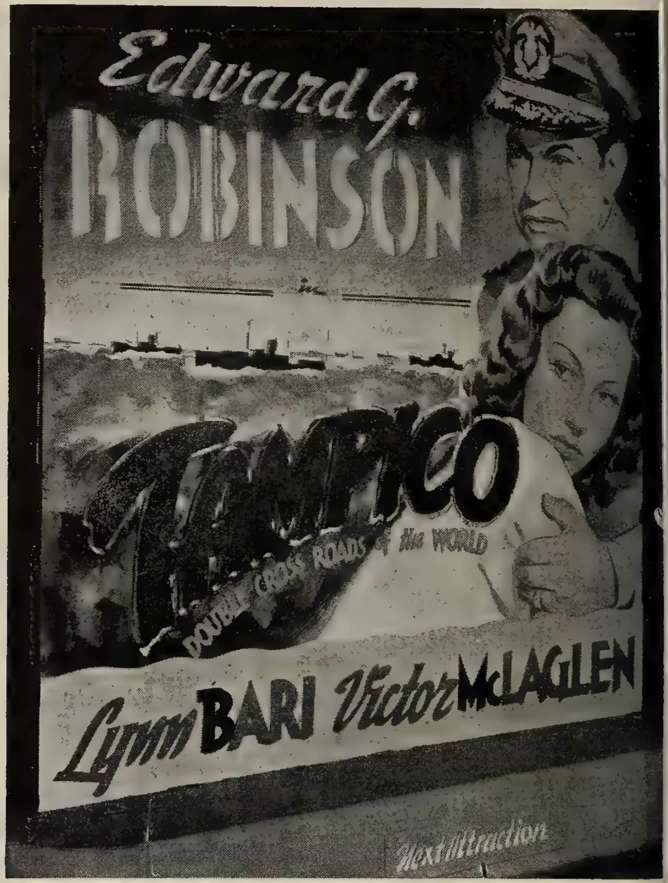
OMAHA	Brandeis	Smash to the all-time top!
WASHINGTON	Keith	An all time high—and how!
ASBURY PARK	Mayfair	Top business, moves to Paramount.
BOISE	Rialto	Way up with the best.
BALTIMORE	Hippodrome	Biggest with one exception.
RICHMOND	Byrd and State	Biggest ever from RKO.
CEDAR RAPIDS	Iowa Theatre	Only 2 pictures ever beat it.
DAVENPORT	Orpheum	Up with all-time leaders.
DAYTON	Keith's	House record with one exception.
DES MOINES	Orpheum	Top business.
KANSAS CITY	Orpheum	Biggest grosser at regular admission.
PROVIDENCE	Albee	Only 1 picture ever beat it.
ROCHESTER	Palace	Two pictures in history bigger.
SAN FRANCISCO	Golden Gate	Second week biggest in history.
SIOUX CITY	Orpheum	Biggest ever with one exception.
SYRACUSE	Keith	Near the top.

GOOD ENTERTAINMENT INTERNATIONAL PICTURES, INC. IS *INTERNATIONAL!*

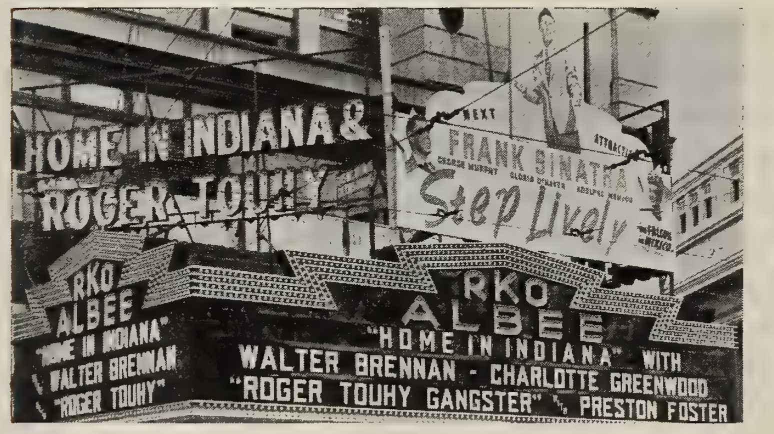
SOME LOBBIES AND FRONTS


LOEW POLI-GLOBE
CARMEN MIRANDA DON AMECHE WILLIAM BENDIX
IN "GREENWICH VILLAGE" IN TECHNICOLOR
PLUS "UNDERGROUND GUERRILLAS"
GLOBE
PEOPLES
5¢ 10¢
HOUSEWARES
POLICE

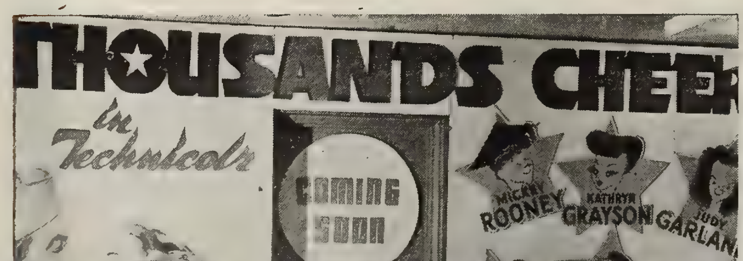
To inaugurate the New Show Season at the Poli Globe in Bridgeport, Conn., Michael Stranger arranged a parade through the main stem, with Police Fife and Drum Corps and WAVES cooperating. Note Carmen Miranda cutout atop marquee.


Edward G.
ROBINSON
in
TAMPICO
DOUBLE CROSS ROADS of the WORLD
Lynn BARI Victor McLAGLEN
Next Attraction

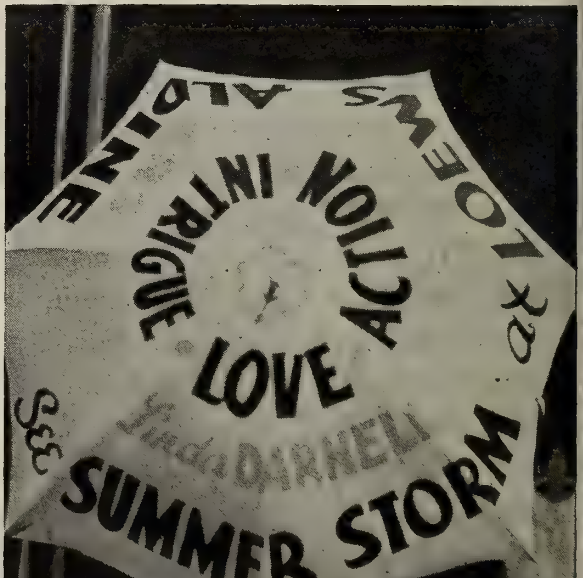
Bill Hoyle at the Lincoln, Washington, D. C., used giant star cutouts for his "Tampico" display. "Robinson" was stencilled with red fluorescent lighting. Red flashers were used behind the title and ships.


HOME IN INDIANA &
ROGER TOUHY
NEXT ATTRACTION
FRANK SINATRA
Step Lively
RKO ALBEE
"HOME IN INDIANA"
WALTER BRENNAN
"ROGER TOUHY"
RKO ALBEE
"HOME IN INDIANA" WITH
WALTER BRENNAN - CHARLOTTE GREENWOOD
"ROGER TOUHY GANGSTER" PRESTON FOSTER

Larry Greib, RKO Albee, Brooklyn, arranged this novel advance display for "Step Lively". Cutout of Sinatra atop marquee proved attractor.


THOUSANDS CHEER
in Technicolor
COMING SOON
MICKEY ROONEY
KATHRYN GRAYSON
JUDY GARLAND
ANN SOTHERN
GENE KELLY
LENA HORNE
ELEANOR POWELL
LUCILLE BALL
RED SKELTON

With his lobby pretty well chopped up with doors, Jack Van Leer at the Strand, Phoenix, Ariz., built this effective display for the date of "As Thousands Cheer" right around an interfering door.


LOEWS ALDINE
INTRIGUE
ACTION
LOVE
Linda DARNELL
See SUMMER STORM at LOEWS

This umbrella ballyhoo was used by Manager Edgar Doob of Loew's Aldine theatre in Wilmington, Del., in advance and during the run of his engagement on "Summer Storm".

RKO RADIO PICTURES, Inc.

Announces Corrected Dates for TRADE SHOWINGS of

CARY GRANT
IN
"None but the Lonely Heart"
WITH
Miss ETHEL BARRYMORE

BARRY FITZGERALD · JUNE DUPREZ · JANE WYATT

GEORGE COULOURIS · DAN DURYEA · ROMAN BOHNEN · KONSTANTIN SHAYNE

Produced by DAVID HEMPSTEAD • Directed by CLIFFORD ODETS • Written for the Screen by CLIFFORD ODETS
FROM THE NOVEL BY RICHARD LLEWELLYN

BRANCH	PLACE OF SHOWING	ADDRESS	Day & Date	TIME
Albany	Fox Projection Room	1052 Broadway	Fri. 9/29	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Fri. 9/29	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Fri. 9/29	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Fri. 9/29	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Fri. 9/29	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Fri. 9/29	2:30 P.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Fri. 9/29	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Fri. 9/29	8:00 P.M.
Dallas	Paramount Projection Room	412 So. Harwood St.	Fri. 9/29	2:30 P.M.
Denver	Paramount Projection Room	2100 Stout St.	Fri. 9/29	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Fri. 9/29	2:30 P.M.
Detroit	Blumental Projection Room	2310 Cass Ave.	Fri. 9/29	2:30 P.M.
Indianapolis	Paramount Projection Room	116 W. Michigan St.	Fri. 9/29	1:00 P.M.
Kansas City	Paramount Projection Room	1802 Wyandote Ave.	Fri. 9/29	1:00 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Fri. 9/29	1:00 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Fri. 9/29	1:00 P.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Fri. 9/29	1:00 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Fri. 9/29	1:00 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Fri. 9/29	1:00 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Fri. 9/29	1:00 P.M.
New York	Normandie Theatre	53rd St. & Park Ave.	Fri. 9/29	10:30 A.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Fri. 9/29	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Fri. 9/29	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Fri. 9/29	2:30 P.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Fri. 9/29	2:30 P.M.
Portland	Star Pre-view Room	925 N.W. 19th St.	Fri. 9/29	2:30 P.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Fri. 9/29	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Fri. 9/29	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Fri. 9/29	2:30 P.M.
Seattle	Jewel Box Projection Room	2318 — 2nd Ave.	Fri. 9/29	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Fri. 9/29	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Fri. 9/29	3:30 P.M.

Exploiting the New Films

How the recent pictures are being sold a
the first run and pre-release date showings

Astor theatre in New York went all-out with an elaborate front and lobby atmosphere fo "Kismet". Here is a view of one portion of the lobby.

JANIE

Highlight of the Albany campaign for "Janie," which opened at the Strand theatre, was a novel "Janie Christmas Party," devised by Charles Smakwitz, publicity head for the Warner theatres, and manager Leo Rosen.

The party was arranged with local girls who went on a "blind date," each bringing a package containing a gift, photo of herself and a short note to be sent to some serviceman overseas.

Schools, merchants and various organizations cooperated in the event, which had its climax in a gigantic stage party where the girls with the Christmas gifts were interviewed by Santa Claus.

Names of fighting men who received the packages were selected at the theatre from newspaper columns, with a special gift addressed to General Patton "to be opened on reaching Berlin."

In Muncie, Indiana, where the picture played at the Rivoli theatre, city manager Leonard Sowar arranged for the Business and Professional Woman's Club to sponsor the initial performance for the benefit of Wakeman's General Hospital endowment fund.

The event was accompanied by an extensive publicity campaign.

Treasury Department Aids In Atlantic City Premiere

For the Atlantic City, N. J., premiere of the picture, a "Janie War Bond Hop" was the highlight of the campaign arranged by A. J. Vanni of the Warner theatres.

The event was arranged in cooperation with the Treasury Department with a view to stimulating sale of E Bonds. The Hotel Claridge management also cooperated on the stunt, making available its Cambridge Hall, where women purchasers of War Bonds were permitted to dance with members of the armed forces and later admitted to the film premiere with their escorts.

IN SOCIE
Style Guid
DIGNIFIED FASHION OF THE New Fall
In Society
ABBOTT & Lou COSTELLO
HELD OVER
GLOBE

Michael Stranger, relief manager at Loew's Globe theatre in Bridgeport, Conn., arranged a number of attractive window displays for the engagement of "In Society". The above shot is on the city's "society row".

J. Knox Strachan, advertising and publicity director for the Warner theatres, Cleveland, arranged a number of unique promotions in connection with the picture's engagement at the local Hippodrome theatre.

One thousand GIGS (girls in government service), each accompanied by a service man, took part in a "Janie Jamboree" to launch the opening of the film. Each girl paid both her own admission and that of her escort to the theatre, after which they gathered at the Carter Hotel for dancing, games, a Janie Contest, etc. The resulting publicity from this promotion was very gratifying.

Girls Parade Streets Wearing Sweaters with Title Letters

T sweaters, each imprinted with one of the letters in the title, were worn by five attractive young ladies, who paraded the downtown area with the letters scrambled and then formed a line spelling out the title. Cashiers at the theatre also wore sweaters with the full title printed across the front.

The title was stenciled on lobby and rest room mirrors and all advance ads carried teaser underlines on the picture.

Special cutout standees were spotted around the theatre lobby and foyer and cards were imprinted and distributed with copy: "For a good time—Call Janie—Pr-3740." The phone number given was that of the theatre and cashiers, when responding, gave the picture a plug.

CASANOVA BROWN

Special underlines in all newspaper ads for two weeks in advance heralding the picture as "The greatest romantic comedy of all time" were employed at the RKO Albee theatre, Providence, R. I., by manager Dave Levin and publicist Rita Morton on the "Casanova Brown" engagement.

A special lobby display was created, using the complete set of sepia time stills which attracted considerable attention to the picture and playdate.

The What Cheer Motor Corps, a group of 50 girls organized to promote the sale of War Bonds, put on a direct telephone campaign in return for the theatre's cooperation in Bond activities. The young women took pages from the phone book and devoted several evenings to calling subscribers to announce the picture's opening at the Albee. In this manner every phone subscriber in Providence was reached with a personal message.

A nine foot by 15 foot banner was hung on the outside wall, which was visible the entire length of Main street.

An intensive radio saturation program was used over WEAN and WJAR, Providence, and WFCI, Pawtucket, to publicize the attraction, and exceptional newspaper breaks were obtained in the *Sunday Journal*. Free radio time was also promoted on locally sponsored programs.

Numerous Contests Are Utilized in Providence

Outside promotions included a special display in the Arcadia Ballroom; a guessing contest planted in the window of Planter's Peanut store, in which passersby were invited to estimate the number of peanuts displayed in a large jar; 5,000 bookmarks with picture and theatre imprint, which were distributed in office buildings and libraries, and 1,000 blotters were also distributed.

A scrambled word contest was arranged on special heralds with passes to the theatre offered to persons submitting the greatest num-

(Continued on following page)

Wilson" openings hold publicity spotlight

(Continued from opposite page)

r of words from the letters spelling out the le of the picture.

Numerous window tieups were arranged to ig the picture and downtown eateries used printed menus with film, playdates and atre credits.

ILSON

Beginning a series of out-of-town openings San Francisco, Washington and Atlanta, Vilson" has been rolling up a record wave publicity that bids fair to stand without ecedent.

In the nation's capital more than 20 pages featured stories and art were landed in the cal papers. Not since "Gone With the Wind" ened in Atlanta has that city witnessed the thusiasm of newspapers and merchants alike cooperate in the promotion of a motion cture.

In San Francisco, where the picture preiered at the Warfield theatre, publicity and anagerial forces under the direction of B. Sturdivant, regional head for Fox West oast theatres, combined forces with Ed Yarrough, 20th Century-Fox representative, in far-reaching advertising and publicity camign.

Three sides of the ten-story Warfield Buildg carried large signs announcing the opening most a month in advance. A saturation proram over all local radio stations was used addition to increased newspaper lineage.

One of the features of the exploitation camaign was the large number of window and ounter displays which were arranged includg a tieup with 26 branches of the public brary system. Leading department stores roughout the city made full windows available r gowns worn by the stars during the filming f the picture and for photographic material nd theatre credits.

In Washington, the picture opened before a distinguished audience of statesmen and foreign diplomats at the Capitol theatre. The campaign was handled for Loew's by Carter Barron, zone manager, and publicity manager Hank Shields, Jr. The distributor was represented by Frank Clark and Jerry Pickman, with Jules Fields, publicity director from New York, on the scene to coordinate details of the campaign.

Preceding the arrival of Hollywood movie stars who attended the invitational premiere, two unusual publicity breaks were scored in every one of the Washington papers. The first, was a luncheon which was arranged to enable the press to meet Miles McLain, assistant technical adviser during the filming of "Wilson."

Mr. McLain, who was a member of the secret service and personal bodyguard to the World War I president, received columns of space through his interesting narration of experiences with Mr. Wilson and his suggestions to the film director.

Press Places Significance on Dumbarton Oaks Conference

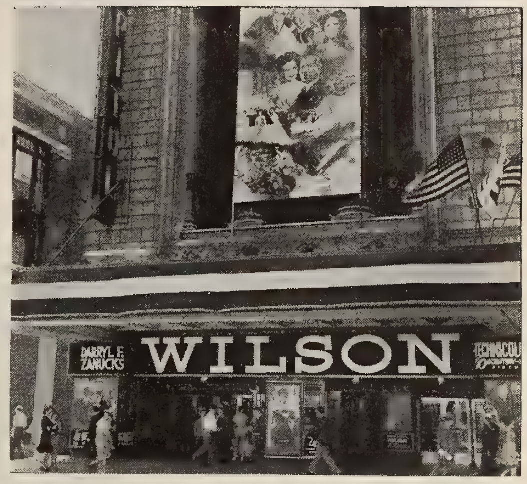
The second break occurred through a special story concerning the acceptance of Wellington Koo, Chinese Ambassador, who is participating at the Dumbarton Oaks Conference, to the film premiere.

Mr. Koo is the only person to represent his government at the present peace league who attended the first League of Nations.

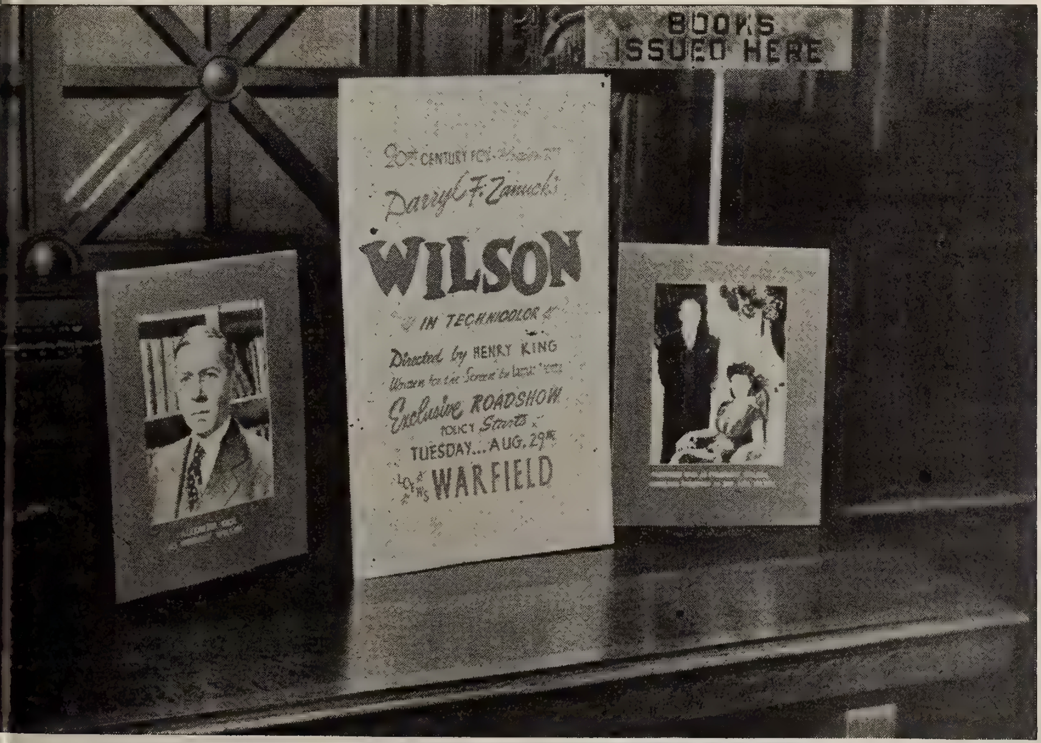
All newspapers placed special significance on the story, which was picked up by Reuter's for a cable wire break.

The arrival of 20th Century-Fox stars, their appearance at several servicemen's hospitals and at the local USO Canteen brought forth other newspaper breaks.

Numerous window promotions, a radio saturation program, increased newspaper space and extensive use of outdoor posters completed the campaign.



Giant montage display was planted atop the marquee of the Capitol Theatre, Washington, D. C., for the premiere of "Wilson".



wenty-six effective counter displays were obtained in San Francisco's public library system for he opening of "Wilson" at the Warfield Theatre.

Spence Pierce, Jim Gillespie and Earl Wingart represented the film company at the Atlanta premiere and William Jenkins and Tommy Read handled the promotion for the Paramount theatre, where the film opened.

The opening performance was sponsored by the Tallulah Falls Mountain School, with tickets scaled at $5, $10 and $15. The stars and members of the press purchased their own tickets, with all proceeds going to the sponsors.

Mayor Hartsfield of Atlanta proclaimed Wilson Day to coincide with the opening, and prominent state and civic officials, leading exhibitors in the state and society turned out for the premiere. In Atlanta for the opening were Alexander Knox, Lamar Trotti, Carmen Miranda, Dana Andrews, Trudy Marshall, Roddy McDowell, Lynn Bari and George Jessel, all of whom made personal appearances at local hospitals, radio broadcasts, etc.

Front page publicity, feature stories and art breaks were garnered as a result of the stars' various appearances and the *Journal* and *Constitution* devoted editorial mention to the film on two consecutive days. Society and sports editors also came through with feature stories.

In addition to 780 paid spot announcements which heralded the picture's opening, more than 200 free plugs were obtained through the Tallulah School tieup.

Intensive Outdoor Campaign Covers 75 Mile Radius

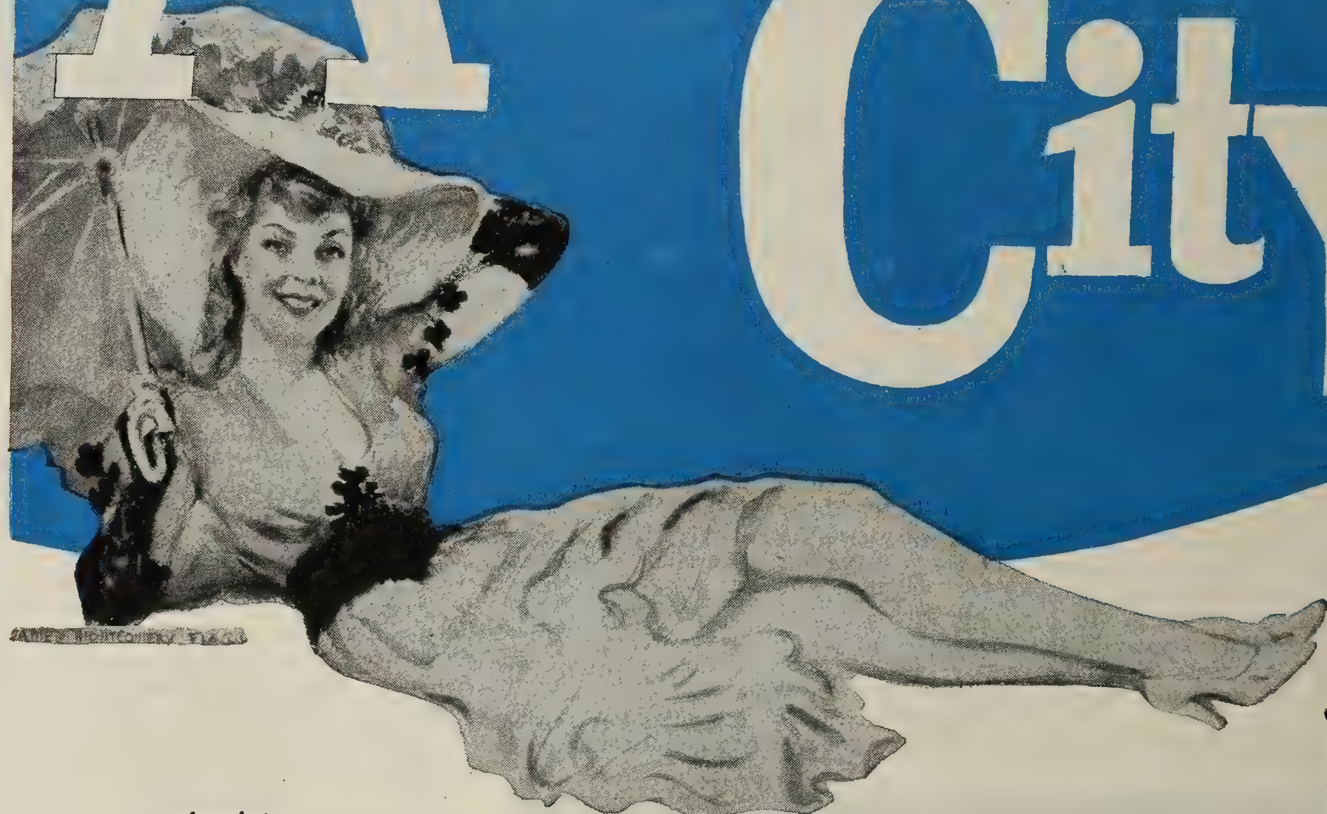
Outdoor billing consisted of 125 twenty-four sheets, most of which were located on highways leading into the city for a radius of 75 miles; 2,000 bumper strips; 2,500 windows cards, and 10,000 gummed stickers which were posted at prominent building entrances, etc.

In addition, bumper cards were used on trolley cars and ten full windows of the Davison Paxon department store were devoted to "Wilson" displays.

The front of the theatre featured a replica of the Capitol, which dominated the top of the marquee. On each side a five foot illuminated flasher sign carried the title, while red, white and blue bunting added color to the scene.

On the night of the premiere, the movie stars were introduced on a special radio broadcast from the theatre lobby by George Jessel, who acted as master of ceremonies.

Atlantic City



starring

CONSTANCE MOORE *and* **BRAD TAYLOR**

featuring **CHARLEY GRAPEWIN JERRY COLONNA**

and **ROBERT B. CASTAINE · ADELE MARA**

PAUL WHITEMAN and Orchestra **LOUIS ARMSTRONG** and his Band

and DOROTHY DANDRIDGE

RAY McCAREY — Director · Original Story by Arthur Caesar

Screenplay by Doris Gilbert · Frank Gill, Jr. · George Carleton Brown

A REPUBLIC PICTURE

Plus...SPOTLIGHTS of Yesterday's FOOTLIGHTS

VAN & SCHENCK

(Gus Van & Charles Marsh)
The 'Sinatra' & 'Bing' of yesterday.

GALLAGHER & SHEAN

(Jack Kenny & Al Shean)
A detour to the 'Ziegfeld Follies'

BUCK & BUBBLES

Still the tops of the "Taps" and the Keys

HELD OVER

4 Big Weeks

REPUBLIC THEATRE
BROADWAY, NEW YORK

Beauty on the Beach
Music in the Air
Songs in Your Hearts!

CALLING MR. & MRS. AMERICA TO TRAVEL DOWN MEMORY LANE

- "BY THE SEA"
- "AIN'T MISBEHAVIN'"
- "AFTER YOU'VE GONE"
- "I AIN'T GOT NOBODY"
- "NOBODY'S SWEETHEART"
- "ON A SUNDAY AFTERNOON"
- "DARKTOWN STRUTTERS' BALL"
- "MR. GALLAGHER AND MR. SHEAN"
- "WHO PUT THE BIRD ON NELLIE'S HAT"

You'll hear these — and more
in "ATLANTIC CITY"

A RHAPSODY
IN BLUE . . .
and EBONY

"The King of Jazz"
and
"The King of Swing"

Belle BAKER
the voice that thrilled millions . . . the 'Queen of the High C's'

Joe FRISCO
the original 'Jitterbug' who sang 'K-K-Katy' with every gag

The Royalty of Music
"SWEET and HOT"

Schine Managers Go to Town on "Good Old Days"

Marcus Allen at the Schine Palace, Oneonta, billed "Good Old Days" like a circus, using 24-sheets, 2-sheets, 1-sheets and jumbo cards. In addition, a horse and buggy ballyhoo was used with a fellow and girl dressed in old-fashioned attire, the man wearing a black handle-bar moustache. A sign on the buggy read: "Gasoline shortage won't stop us from seeing 'Good Old Days'."

Fred Perry at the Olympic, Watertown, circused the town with paper and heralds, and used an extensive radio campaign. Fred had the sport announcer plug the Dempsey-Willard fight pictures that are contained in this attraction. The station also ran an old time song contest with the listening audience guessing the names of the songs that were played.

Twenty downtown store windows were tied up to display old-fashioned merchandise as compared with present day styles. A street parade was staged as a Children's Mardi Gras. This parade consisted of floats, old time buggies, and youngsters costumed in old-fashioned outfits. During the parade, 5,000 imprinted novelty moustaches were distributed. Special stories also ran on the sport page of the newspaper, playing up the Dempsey-Willard fight angle.

Barber Shop Quartette Sings On Stage for Webber

Jake Weber, group manager for the Mohawk Valley towns, outfitted his staff in old-fashioned costumes a week in advance. He also got some kids rigged up as Keystone Cops and had them patrol the street. A barber shop quartet was dug up and the boys appeared on the stage during intermissions for a week in advance. This quartet also visited local night clubs and put on an old-fashioned song fest. One of the larger barber shop windows were obtained for a display of old-fashioned shaving mugs and guest tickets were given for the five oldest shaving mugs brought in to be displayed.

A ten day newspaper campaign was used in all situations with a great deal of free publicity obtained on this show.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

GERALD BLAKE
Gaiety, Manchester, England

JOSEPH BOYLE
Broadway, Norwich, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

ARNOLD J. COFFEY
Carolina, Hickory, N. C.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

TOM DONAHUE
Russell, Maysville, Ky.

BILL ELDER
Ohio, Columbus, O.

GEORGE FREEMAN
Poli, Springfield, Mass.

ALICE GORHAM
United Detroit, Detroit, Mich.

MARGARET GOYETTE
Denham, Denver, Colo.

ARTHUR GROOM
State, Memphis, Tenn.

DAVID IDZAL
Fox, Detroit, Mich.

JAMES KING
RKO Boston, Boston, Mass.

GEORGE KRASKÁ
Orpheum, Boston, Mass.

JOSEPH LONGO
State, Boston, Mass.

STEVE McMANUS
Elgin, Ottawa, Ont., Canada

JACK MATLACK
Broadway, Portland, Ore.

LOUIS E. MAYER
RKO Palace, Cleveland, O.

RITA MORTON
RKO Albee, Providence, R. I.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PURCELL
Strand, Staunton, Va.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JOE SAMARTANO
State, Providence, R. I.

HENRY J. SHIELDS
Loew's, Washington, D. C.

PETE STAINBACK
Regent, Harrisburg, Pa.

MOLLIE STICKLES
Palace, Meriden, Conn.

KNOX STRACHAN
Warners', Cleveland, O.

MICHAEL STRANGER
Globe, Bridgeport, Conn.

CHARLES B. TAYLOR
Buffalo, Buffalo, N. Y.

TED TESCHNER
Valentine, Toledo, O.

BROCK WHITLOCK
Loew's, Richmond, Va.

Schneeberger's Anniversary Ad

Recently when Tipton county celebrated its 100th anniversary, Arnold Schneeberger, manager of the Ritz theatre, Tipton, Ind., took a full six-column ad in the local paper stressing the anniversary angle of the county, the motion picture industry and the fact that the Ritz theatre was 44 years old. Copy in the ad recalled the titles of old pictures which had played at the theatre.

MGM TRADE SHOW

"KISMET"

DALLAS TERRITORY ONLY

20th FOX SCREEN ROOM
1803 WOOD ST., DALLAS, TEXAS

THURSDAY, SEPTEMBER 21 · 2:30 P. M.

Classified Ad Contest Aids "Dragon Seed"

In advance of "Dragon Seed" at Loew's Poli Broadway, Joseph Boyle landed a contest on the classified ad page. Scattered over the page were the names and addresses of five persons taken from the local telephone directories. To those finding their names and correctly identifying themselves at the cooperating newspaper office, guest tickets were awarded. Names of winners were later run in the paper.

Boyle also distributed tinted bookmarks well in advance and the entire staff wore colored moire badges carrying picture title with a dragon embroidered on it in advance and during run of the picture.

On "A Wing and a Prayer," Boyle planted a hidden name contest in the *Bulletin Record,* secured window displays tying in the title with the song of the same name and invited a group of service men from the local USO to the opening. Joe also made arrangements with the local Chamber of Commerce for a display of war materials in the lobby on their anti-aircraft slot machines.

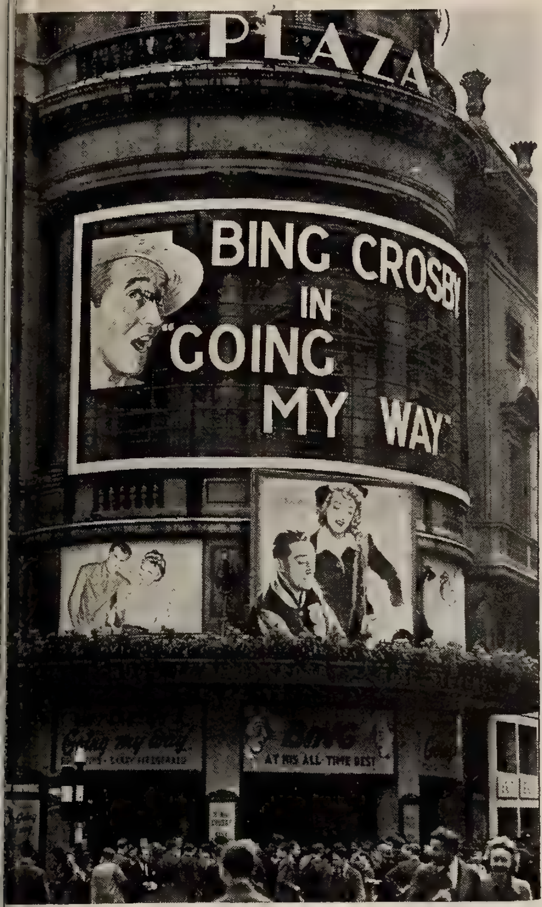
Lands Numerous Sports Tieups For "Bathing Beauty"

Mollie Stickles, manager of the Palace theatre, Meriden, Conn., landed several appropriate sports tieups in connection with her engagement of "Bathing Beauty."

Mollie planted a two-column cut of the star Esther Williams on the sports page of the *Meriden Journal* a week before the picture opened. The Y. M. C. A. and the Y. W. C. A. displayed 30 by 40 posters of the star in bathing suit attire captioned, "Swim for Health" with the usual theatre credits.

Oilcloth banners on the attraction were placed at strategic locations at nearby Lake Compounce, a resort. Other swimming pools and park and playground centers also displayed the "Swim for Health" posters.

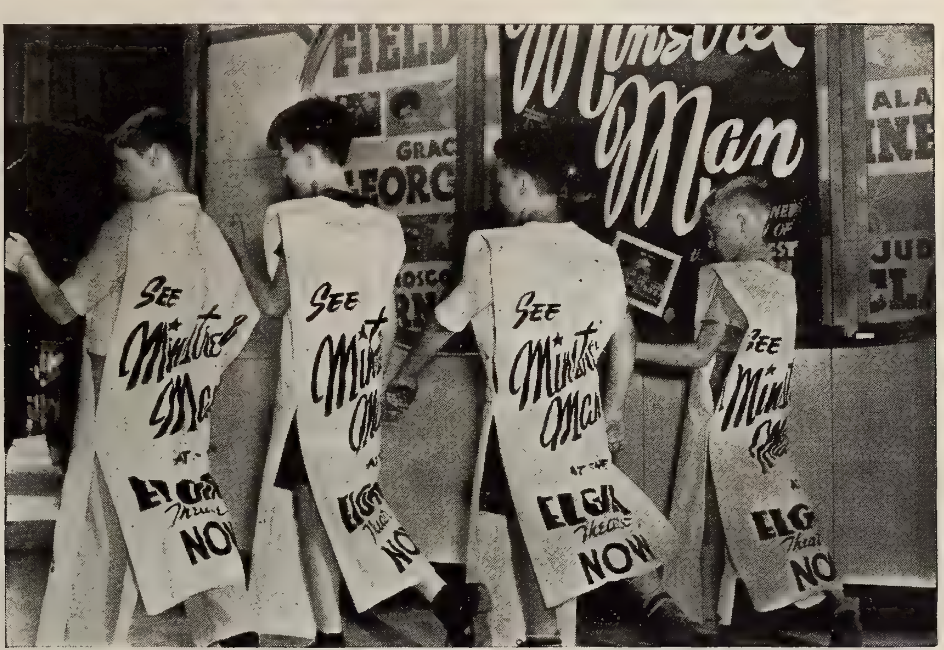
WORLD-WIDE SHOWMANSHIP


PLAZA
BING CROSBY IN "GOING MY WAY"
Going my way
BING AT HIS ALL-TIME BEST

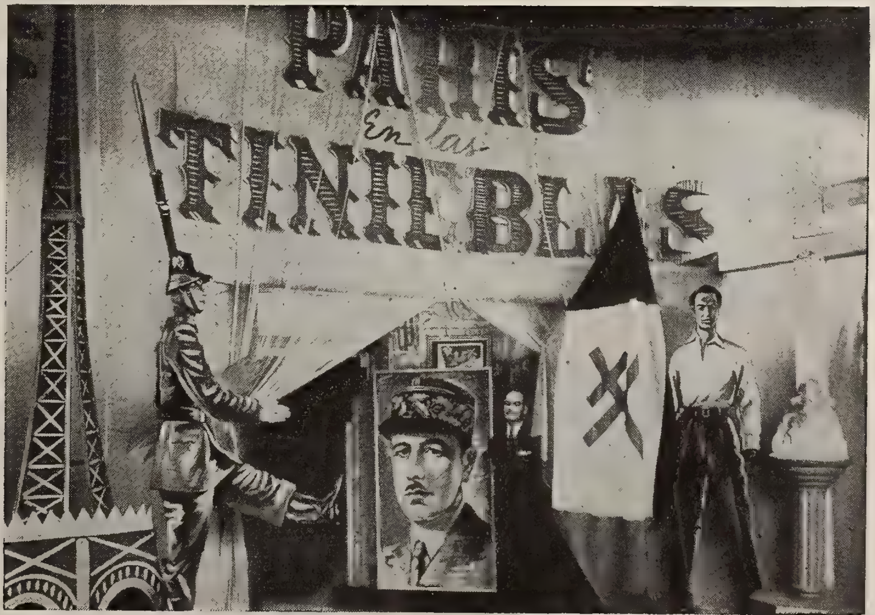
This attractive front heralded the premiere of "Going My Way" at the Plaza cinema, Piccadilly Circus in London, despite danger of robot bombs. A giant blow-up of Bing Crosby in a scene with Rise Stevens dominated the top of the marquee.

Window displays such as the one pictured here were effective in publicizing "Black Swan" when it played the Alhambra theatre in Geneva, Switzerland. Scene stills, cast, playdates and theatre mention were prominently displayed at the base of the window.

A gigantic front was used to exploit the opening of "Heaven Can Wait" at the China theatre, Stockholm, Sweden.


Minstrel Man
SEE Minstrel Man AT ELGIN Theatre NOW

Street ballyhoo, employed by manager Steve McManus at the Elgin theatre, Ottawa, Ont., in Canada, for engagement of "Minstrel Man", reflects increasing exploitation activity in that country.

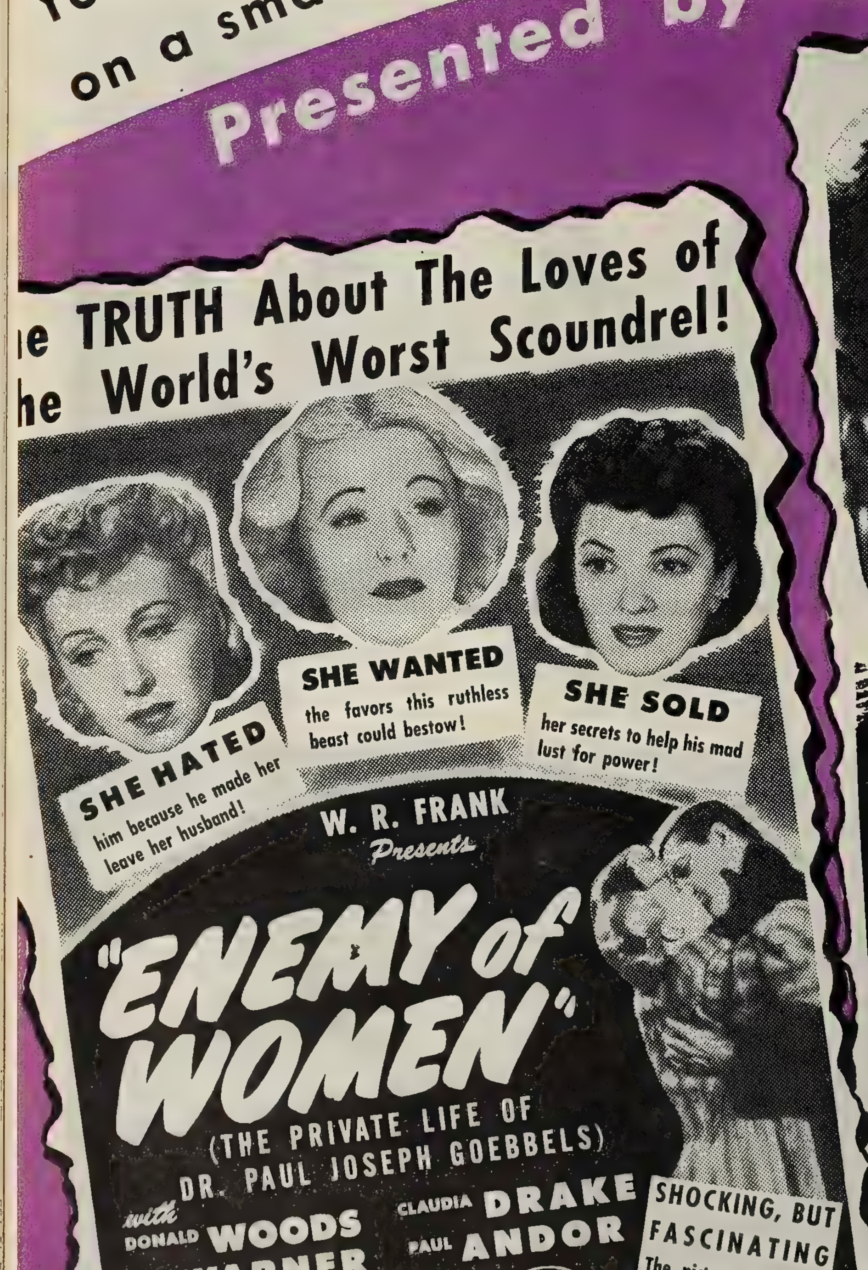

PARIS En las TINIEBLAS

Elaborate lobby displays such as the one above, promoted from the Free French Committee, was accorded "Paris After Dark" for that film's date at the Continental theatre, Caracas, Venezuela.

HOW to FASCINATE and MAKE MONEY!

You can't miss with a provocative campaign like this on a smash that makes 'em mad and makes 'em talk!

Presented by W. R. FRANK



e TRUTH About The Loves of
he World's Worst Scoundrel!

SHE HATED him because he made her leave her husband!

SHE WANTED the favors this ruthless beast could bestow!

SHE SOLD her secrets to help his mad lust for power!

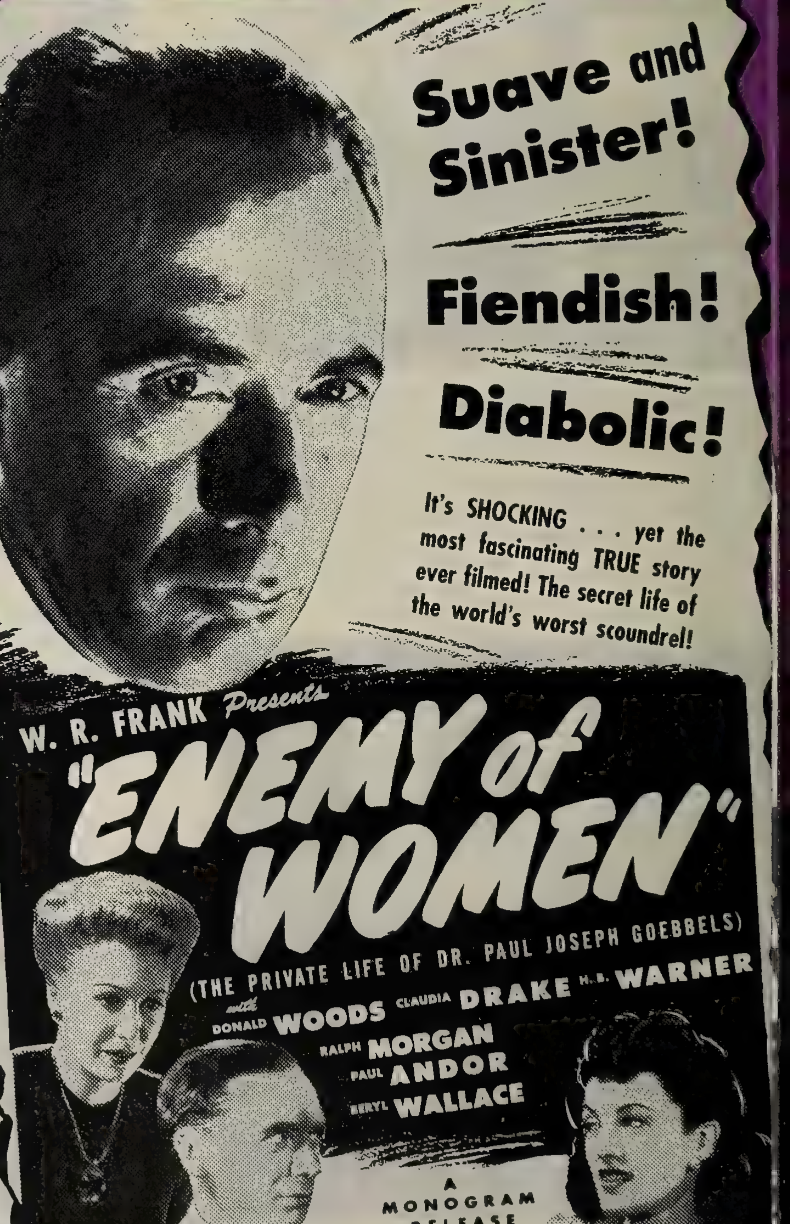
W. R. FRANK *Presents*

"ENEMY of WOMEN"
(THE PRIVATE LIFE OF DR. PAUL JOSEPH GOEBBELS)

with
DONALD **WOODS**
H. B. **WARNER**
RALPH **MORGAN**
BERYL **WALLACE**
CLAUDIA **DRAKE**
PAUL **ANDOR**

SHOCKING, BUT FASCINATING
The picture everybody is discussing!

A MONOGRAM RELEASE



Suave and **Sinister!**

Fiendish!

Diabolic!

It's SHOCKING . . . yet the most fascinating TRUE story ever filmed! The secret life of the world's worst scoundrel!

W. R. FRANK *Presents*

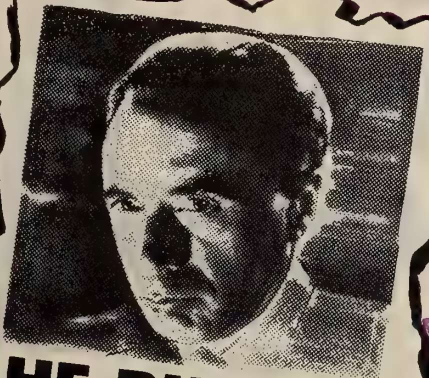
"ENEMY of WOMEN"
(THE PRIVATE LIFE OF DR. PAUL JOSEPH GOEBBELS)

with
DONALD **WOODS** CLAUDIA **DRAKE** H. B. **WARNER**
RALPH **MORGAN**
PAUL **ANDOR**
BERYL **WALLACE**

A MONOGRAM RELEASE

ssociate Producer FRED W. KANE • Directed by ALFRED ZEISLER • ORIGINAL STO

WOMEN



HE RUINED

The lives of countless women with his power!

SHE PAID

in tears and torture for defying him!

SHE WANTED

the favors this fiendish scoundrel could bestow!

W. R. FRANK *Presents*

"ENEMY of WOMEN"

(THE PRIVATE LIFE OF DR. PAUL JOSEPH GOEBBELS)

with

DONALD WOODS
H. B. WARNER
RALPH MORGAN
CLAUDIA DRAKE
PAUL ANDOR
BERYL WALLACE

A MONOGRAM RELEASE

HE RUINED THE LIVES OF COUNTLESS WOMEN!

MOST FIENDISH SCOUNDREL OF MODERN TIMES!

W. R. FRANK Presents

"ENEMY of WOMEN"

(THE PRIVATE LIFE OF DR. PAUL JOSEPH GOEBBELS)

with

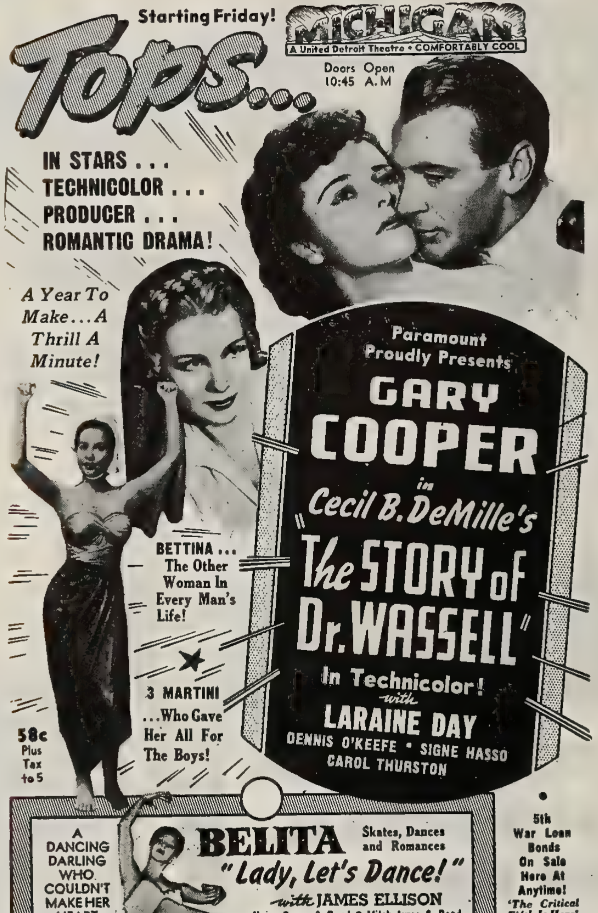
DONALD WOODS ☆ CLAUDIA DRAKE
H. B. WARNER ☆ PAUL ANDOR
RALPH MORGAN ☆ BERYL WALLACE

A MONOGRAM RELEASE

another
MONEY
HIT
FROM
MONOGRAM

FRED ZEISLER and HERBERT O. PHILLIPS

DISPLAY ADS SELL SHOWS AND FILMS



Starting Friday!

MICHIGAN

A United Detroit Theatre • COMFORTABLY COOL

Doors Open
10:45 A.M

Tops...

IN STARS . . .
TECHNICOLOR . . .
PRODUCER . . .
ROMANTIC DRAMA!

A Year To Make . . . A Thrill A Minute!

Paramount Proudly Presents

GARY COOPER

in

Cecil B. DeMille's

"The STORY of Dr. WASSELL"

In Technicolor!

with

LARAINE DAY

DENNIS O'KEEFE • SIGNE HASSO

CAROL THURSTON

BETTINA . . . The Other Woman In Every Man's Life!

3 MARTINI . . . Who Gave Her All For The Boys!

58c Plus Tax to 5

A DANCING DARLING WHO COULDN'T MAKE HER HEART BEHAVE!

BELITA Skates, Dances and Romances

"Lady, Let's Dance!"

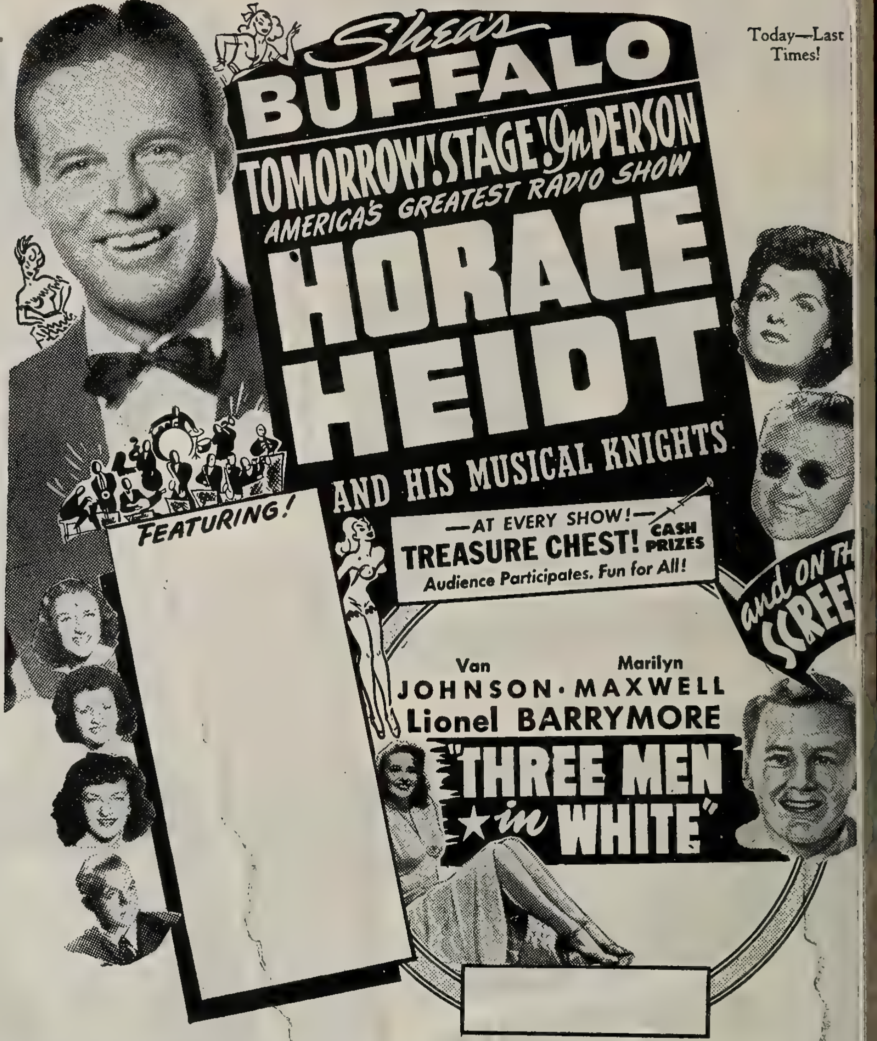
with JAMES ELLISON

Henry Busse & Band • Mitch Ayres & Band

MONOGRAM PICTURE

5th War Loan Bonds On Sale Here At Anytime! 'The Critical Fifth Is Here'

Alice Gorham, ad head for U. D. T., is responsible for this attractive layout on "Dr. Wassell" which was used by the Michigan theatre in Detroit.



Shea's BUFFALO

TOMORROW! STAGE! In PERSON

AMERICA'S GREATEST RADIO SHOW

HORACE HEIDT

AND HIS MUSICAL KNIGHTS

FEATURING!

—AT EVERY SHOW!—

TREASURE CHEST! CASH PRIZES

Audience Participates, Fun for All!

and ON TH SCREE

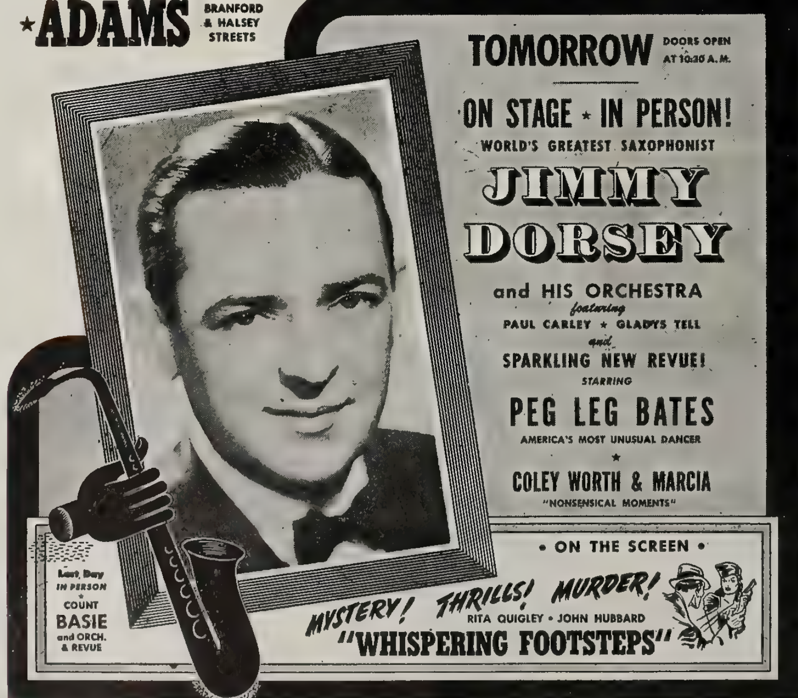
Van JOHNSON · Marilyn MAXWELL

Lionel BARRYMORE

"THREE MEN in WHITE"

Today—Last Times!

For Horace Heidt's appearance at Shea's Buffalo, Buffalo, N. Y., Charles Taylor, circuit publicity director, prepared this eye-catching layout, with pro sion made for featured stars.



★ADAMS BRANFORD & HALSEY STREETS

TOMORROW DOORS OPEN AT 10:30 A.M.

ON STAGE ★ IN PERSON!

WORLD'S GREATEST SAXOPHONIST

JIMMY DORSEY

and HIS ORCHESTRA

featuring

PAUL CARLEY ★ GLADYS TELL

and

SPARKLING NEW REVUE!

STARRING

PEG LEG BATES

AMERICA'S MOST UNUSUAL DANCER

★

COLEY WORTH & MARCIA

"NONSENSICAL MOMENTS"

• ON THE SCREEN •

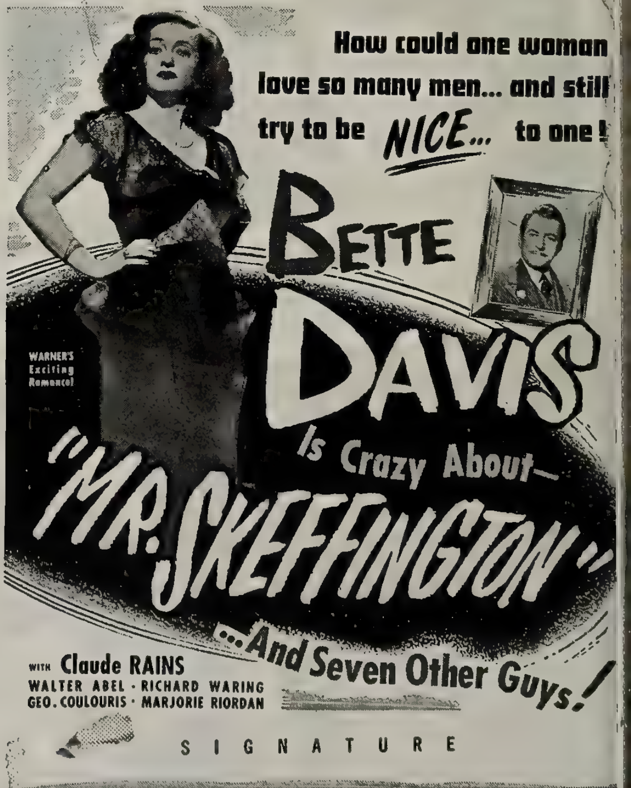
MYSTERY! THRILLS! MURDER!

RITA QUIGLEY • JOHN HUBBARD

"WHISPERING FOOTSTEPS"

Last Day IN PERSON ★ COUNT BASIE and ORCH. & REVUE

Here is one of Jay Wren's recent originals for the Adams theatre, Paterson, N. J. Note how smartly the face cut of the star stands out through application of the unusual border.



How could one woman love so many men... and still try to be NICE... to one!

WARNER'S Exciting Romance!

BETTE DAVIS

Is Crazy About—

"MR. SKEFFINGTON"

...And Seven Other Guys!

WITH Claude RAINS

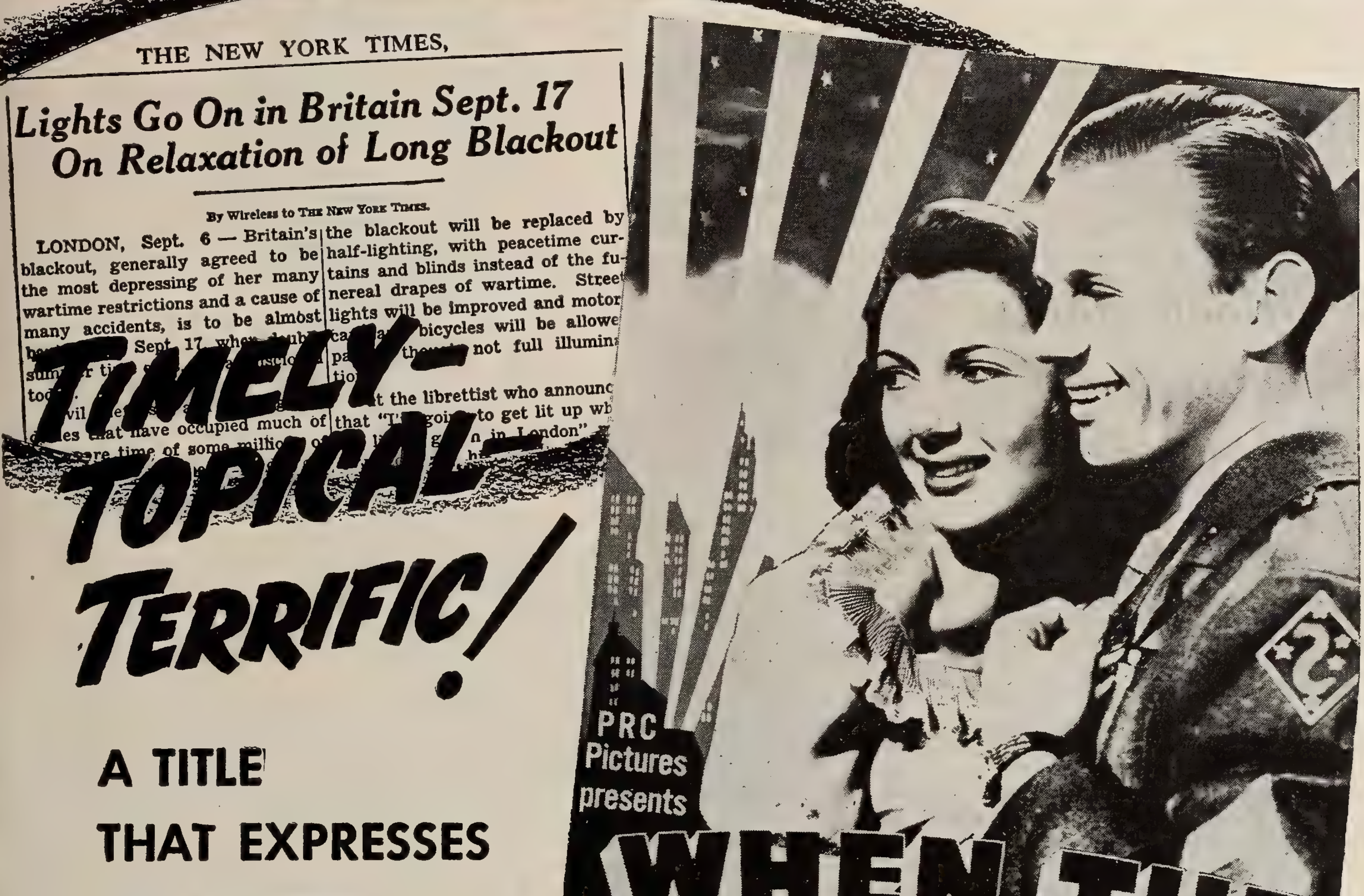
WALTER ABEL · RICHARD WARING

GEO. COULOURIS · MARJORIE RIORDAN

SIGNATURE

Seymour Morris, publicity director for Schine's, Glover ville, N. Y., provided his own original layouts for th circuit's theatres on "Mr. Skeffington".

AN EXPLOITATION NATURAL!



THE NEW YORK TIMES,

Lights Go On in Britain Sept. 17 On Relaxation of Long Blackout

By Wireless to The New York Times.

LONDON, Sept. 6 — Britain's blackout, generally agreed to be the most depressing of her many wartime restrictions and a cause of many accidents, is to be almost [illegible] Sept. 17 whe[illegible] sum[illegible] ti[illegible] to[illegible] [illegible] wil[illegible] [illegible]es that have occupied much of [illegible] time of some millio[illegible] the blackout will be replaced by half-lighting, with peacetime curtains and blinds instead of the funereal drapes of wartime. Street lights will be improved and motor ca[illegible] bicycles will be allowe[illegible] pa[illegible] not full illumina[illegible] tio[illegible]

[illegible]t the librettist who announc[illegible] that "I'[illegible] goi[illegible] to get lit up wh[illegible] [illegible] in London" [illegible]

TIMELY–
TOPICAL–
TERRIFIC!
PRC Pictures presents
WHEN THE LIGHTS GO ON AGAIN
WITH
Jimmy LYDON
Barbara BELDEN
GEORGE CLEVELAND
DOROTHY PETERSON · REGIS TOOMEY
Directed by WILLIAM K. HOWARD
Original Story by FRANK CRAVEN
Screenplay by MILTON LAZARUS
Produced by LEON FROMKESS
PRC Pictures

A TITLE THAT EXPRESSES THE HOPES OF MILLIONS

SONG TIE-UPS
STAR NAMES
SURE FIRE THEME

Book it Now–

PRINTS AVAILABLE AT ALL PRC EXCHANGES

CASH IN ON THIS GREAT EXPLOITATION SPECIAL!

SHOWMEN PERSONALS

Happy Birthday: Fred Bixby, R. V. McGinnis, Jack Zaitzow, C. L. Hollister, Max Reizes, Stuart Tomber, J. E. Spencer, William D. Hewitt, Clarence Littler, Burr W. Cline, Eric Van Dyck, Joseph Levenson, Howard Mercer, Gerald Shaffer, Al Cooper, Norman Stancliffe, Leonard Gordon, Jim T. Stroud, Tom W. Edwards, Leon E. Junette, E. M. Waltz.

Mesho Triller, Nathan Cohen, Jay G. Williams, Clyde Pratt, Thomas J. McCoy, Arle Crites, Peck Westmoreland, Frank T. LePage, Charles W. Hawk, Gus Lampe, Don Doberer, David D. Samuels, William J. Currie, Fred J. Dollinger, Frank Slavik, Harris L. Humphries, Zollie Volchok, Robert Patterson, E. W. Fadal.

Jack Tiernan, John J. Delson, Alex C. Patterson, Ernest C. Rogers, Bill Johnson, Leon Jarodsky, E. E. Seff, Carl E. Jones, William L. Perley, Upendranath Kantharia, Claude C. Norton, F. A. Zehringer.

In New Posts: Arthur Brennt, Cambria, St. Albans, L. I. Jack Leslie, Neptune, Seattle, Wash. Ek Norman, Shore, Cleveland, Ohio. Max Feldman, Union Square, Cleveland. Harry Helmes, Empress, Chicago. Noelle L. Vonne, Rainier, Seattle. Wash. Robert J. Roach, Ballard, Seattle. John Hack, Elmwood, Penn Yan, N. Y. Winfield Thompson, Palace, Rochester, N. Y.

Assistant Managers: Marjorie Scott, Palace, Rochester, N. Y.

Whitlock Holds Screenings For "Dragon Seed"

A special advance screening of "Dragon Seed" was held by Brock Whitlock, Loew's theatre, Richmond, Va., for newspaper and radio critics, officials of the North American Executive Committee for China's Children Fund and several Chinese students from the University of Richmond. Announcement cards were mailed to the Theatre Guild and Opera Mailing List two days in advance, calling attention to the picture's opening and 5,000 bookmarks were distributed to public libraries and branches in the city and neighboring towns in addition to covering book stores.

Through a tieup with Richmond Food Stores, 400 special 14 by 22 cards were placed in food store windows one week in advance and during the run, with copy: "You can bet all the tea in China that Katharine Hepburn's performance in Pearl Buck's "Dragon Seed" will be an Academy Award contender. Loew's now, and speaking of tea, ask for your favorite brand at your neighborhood Richmond Food Store."

A tieup was also made in the book department of Miller and Rhoads department store, which displayed cards reading: "Pearl Buck's famous novel, 'Dragon Seed'; then see the stirring, heart warming picture with Katharine Hepburn, Walter Huston, Akim Tamiroff and Aline MacMahon, at Loew's now." Head stills of Hepburn were also display on cosmetic counters of the same store calling attention to the date. Numerous other window displays were promoted.

Addresses Letter to Hitler For "Road to Victory"

As advance of "Road to Victory" at the Will Rogers theatre, Chicago, M. Officer addressed the following letter to "Adolph Hitler, c/o Bomb Shelter Under der Linden, Berlin, Germany":

"Dear Adolph: I hope this letter reaches you before our boys do, otherwise you will probably never know that you and your pal, Tojo, have made possible what thousands of American movie-goers have so long yearned for. Only an event as great as the 5th War Loan Drive, which will probably be the last as far as you are concerned could have done it. Yes, sir, Bing Crosby and Frank Sinatra have actually got together in a little film called 'Road to Victory', which will help sell the bonds to put the final nail in your coffin, and what is more, it is top notch entertainment.

"Road to Victory" only goes to prove that crooners, swooners, bobby sockers and old timers can really get together when it comes to a pleasant task like wringing your neck. Thank you for giving us this entertainment gem of the year. I'll be seeing you on the 'Road to Victory' Ours, M. Officer."

Breyer Lands Feature Stories

Manager Lou Breyer, Strand, Holyoke, Mass., hit the publicity jackpot through the local press with two full-length feature stories and a double-column photo to plug "With the Marines at Tarawa" when he held a private screening for relatives and friends of local boys who appeared in the film. Relatives who had recognized three Holyoke marines in the film when they had attended the theater earlier in the week, immediately notified Breyer, who made successful arrangements, complete with special lobby notices to plug the local angle.

Selette's Booster Club

Eddie Selette has started a Boosters Club at the Strand theatre, Pittsburgh, Pa., for which he has distributed membership cards. On the reverse side of the card membership rules were printed, in addition to advising holders that it entitled them to a free admission on their birthday, plus special activities at the theatre.

Picture with Sinatra Lands In Dailies

When on a recent trip to New York, Lige Brien at the Enright theatre, Pittsburgh, renewed acquaintances with Frank Sinatra and had his picture taken with the star. This picture was brought out of the files and planted in the East Liberty *Tribune* for advance publicity on the engagement of "Higher and Higher." Lige reports that the stunt garnered lots of comment for the playdates with people seeking him out to ask questions about Sinatra.

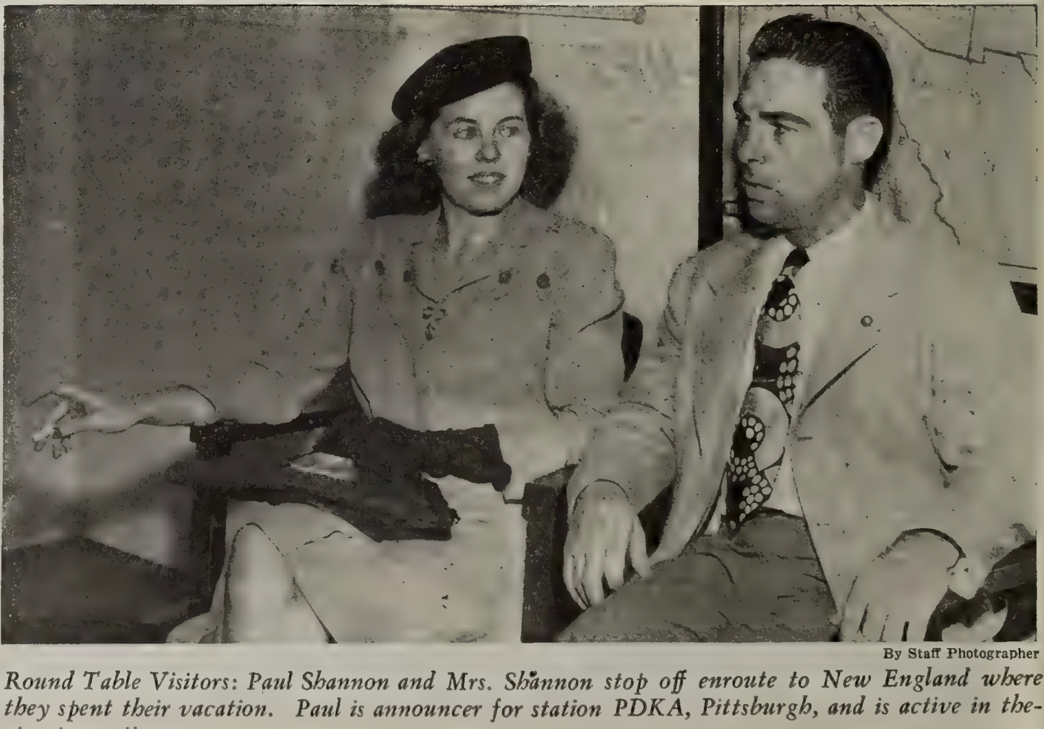
Through a tieup with Station WWSW four days before the opening and direct from his stage plugged Sinatra, his songs and the cast of the feature. On the Saturday morning kiddie show, Brien awarded prizes in cash to the boys who could best impersonate the singing star. This contest too went out over the air. For street ballyhoo, Brien dressed a lad in evening wear and had him cover the downtown area carrying a snipe which read: "I'm not Sinatra, but I am going to hear him at the Enright."

For five days ahead of opening, a juke box was planted in the lobby of the theatre playing all Sinatra songs. A date snipe was placed atop the box with a photo of the "Voice" alongside. In addition five local juke boxes in the neighborhood were sniped with 11 by 14 signs plugging the feature. 40,000 heralds were distributed, numerous window cards landed and ads were placed in five different newspapers.

Hosts Two Girls and a Sailor

Publicist Jay Burton, with the aid of Manager Ben Simon of Loew's Metropolitan theatre, Brooklyn, New York, arranged for two socially prominent girls to escort a wounded sailor from the Brooklyn Naval Hospital to the Brooklyn premiere of "Two Girls and a Sailor" at Loew's Metropolitan. They had dinner at a Brooklyn Hotel, after which they visited the theatre.

This tie-up proved so successful and thrilling to the sailor that the Chaplain at the hospital requested repetition a second evening, with another wounded boy as the guest.



By Staff Photographer

Round Table Visitors: Paul Shannon and Mrs. Shannon stop off enroute to New England where they spent their vacation. Paul is announcer for station PDKA, Pittsburgh, and is active in theatre promotion.

Hear the G.I. Nightingale Sing 5 SHOW BOAT HIT TUNES

it's Boxoffice!

Frances Langford, looking very beautiful and in excellent voice, as the principal songstress, herself worth the price of admission.
Hollywood Reporter

Tried and true cast provide entertaining picture with showboat background.
Film Daily

Extracts top audience interest throughout. Miss Langford scores heavily.
Variety

General amusement in the comedy plus pleasant music portends entertainment for average audiences.
Showman's Trade Review

"Dixie Jamboree" sends PRC Pictures' new season program off to a fine start.
Film Bulletin

Presented in a refreshing way, with good comedy situations and tuneful music. It packs more entertainment either in music or in comedy than most pictures of this type, and it leaves one in a happy mood.
Harrison's Reports

PRC Pictures, Inc. Presents

Frances *Guy*
LANGFORD ★ KIBBEE
in

"DIXIE Jamboree"

with
EDDIE QUILLAN
Charles BUTTERWORTH
FIFI D'ORSAY
LYLE TALBOT
FRANK JENKS
ALMIRA SESSIONS
LOUISE BEAVERS
BEN CARTER CHOIR

★

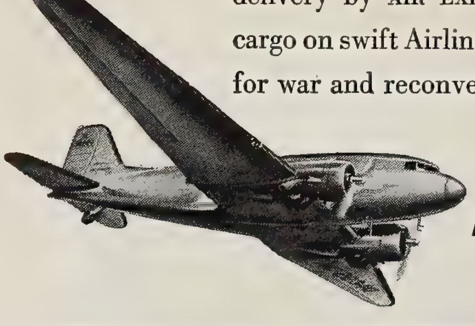
Produced by JACK SCHWARZ
Associate Producer
HARRY D. EDWARDS
Directed by CHRISTY CABANNE
Screen Play by SAM NEUMAN
Based on Original Story by LAWRENCE E. TAYLOR

ELIZABELLA

A PRC SPECIAL

CUSTOMERS ARE CLOCK WATCHERS-

DON'T let your reputation for promptness lie around on the shipping room floor. When a customer marks his order "RUSH"— call for AIR EXPRESS pick-up *and get it on its way as early in the day as possible!* That's the secret of fastest delivery by AIR EXPRESS—a service that moves cargo on swift Airlines schedules around the clock, for war and reconversion jobs.



SPECIFY AIR EXPRESS
A Money-Saving, High-Speed Tool for Every Business

With additional planes and space available for all types of traffic, 3-mile-a-minute Air Express directly serves hundreds of U. S. cities and scores of foreign countries. And shippers nationwide are now saving an average of more than 10% on Air Express charges — as a result of increased efficiency developed to meet wartime demands.

WRITE TODAY for "North, East, South, West"— an informative booklet that will stimulate the thinking of every executive. Dept. PR-10, Railway Express Agency, 230 Park Avenue, New York 17, N. Y., or ask for it at any local office.

AIR EXPRESS
AIR EXPRESS RAILWAY EXPRESS AGENCY, INC.
Gets there FIRST

Phone RAILWAY EXPRESS AGENCY, AIR EXPRESS DIVISION
Representing the AIRLINES of the United States

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

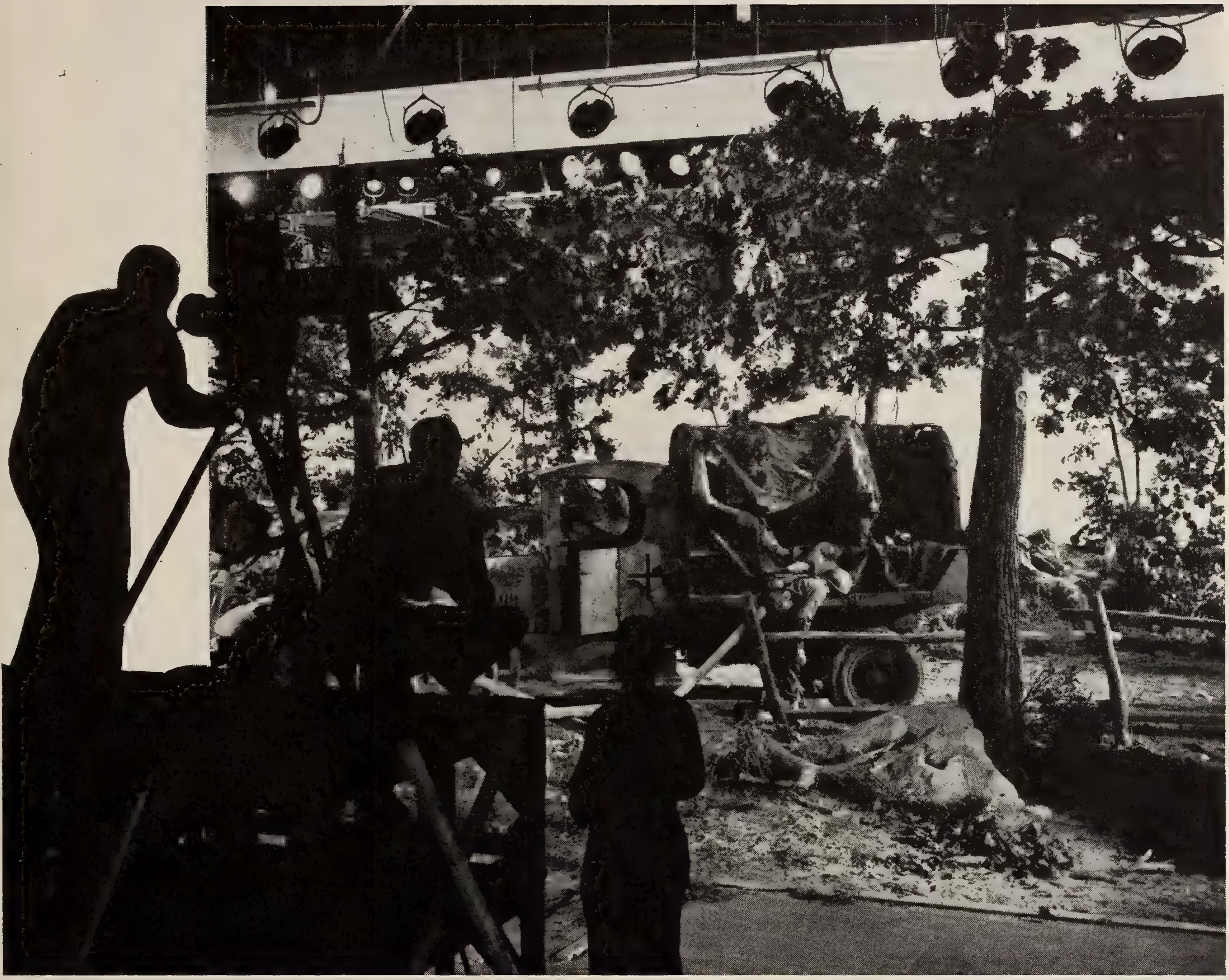
A War Showmanship Certificate is awarded annually to the theatreman whose activities and promotions of a patriotic nature are considered by the judges to have made the greatest material contribution in the prosecution of the war.

•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Stickles' Bookstore Tie-up.

In advance of her date on "See Here, Private Hargrove" at the Poli theatre in Meriden, Conn., Mollie Stickles promoted Jepson's Bookstore for a one-column ad plugging the picture's engagement and the sale of the book, which was available at the store. Window and counter displays were also promoted and featured scene stills from the picture.



U. S. Army Signal Corps Photo

Movie-Made in Lots of Ways...

TRAINING FILMS are doing wonderful work in all of our Armed Services. The technical excellence of these educational aids has much to do with their success. Their makers learned how from the movies . . . writing, acting, directing, photography—every detail of production is "professional." If you could visit one of the lots, you'd find scores of movie men on the job.

For Army use, the Signal Corps has made basic films such as "The Articles of War," "Military Courtesy," "Safeguarding Military Information" . . . how-to-do films, teaching men how to fire a 90-mm. gun, manage a gas mask, lay a field artillery battery, dig a fox hole, repair a Diesel engine. The Signal Corps also makes film bulletins combining the best features of the newsreel and the informational short, as well as many historical and documentary films.

All of the other Services depend on films for similar intensive work in their educational programs . . . all with one purpose, the most effective training of our fighting men and women. The motion picture industry can be proud of its part in this great work.

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

EASTMAN KODAK COMPANY, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTIONIST HAD TRAINING OR WILL RENT, buy small town theatre. Give description. BOX 3664, Highland Park, Detroit, Mich.

PROJECTIONIST, EXPERIENCED, WANTS RElief work. Available at any time. Nassau and Suffolk county preferred. Phone, New York, exchange Republic 9-0679, or write BOX 1770, MOTION PICTURE HERALD.

PROJECTIONIST. 10 YEARS' EXPERIENCE. ALL types equipment. Will travel reasonable distance from New York. An interview will convince you I am the right man. BOX 1773, MOTION PICTURE HERALD.

THEATRES

FOR SALE: THEATRE FULLY EQUIPPED. Information: 145 No. 33rd, Omaha.

FOR SALE ONLY THEATRE IN COUNTY. GROWing town, oil fields. Write to: ROXY THEATRE, Stratford, Tex.

WANTED LEASE, BUY THEATRE, NEW ENGland. BOX 1772, MOTION PICTURE HERALD.

WANTED TO BUY

WANTED: USED OR NEW EQUIPMENT. Complete for 750 seat house. Contact H. GILBERT, P. O. Box 2324, Jacksonville, Fla.

WILL PAY CASH FOR COMPLETE THEATRE equipment. Want seats, booth equipment or what have you for the theatre. BOX 1771, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables and graphs, $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING-CHARTS. THE LITtle book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

STUDIO EQUIPMENT

CONTINUOUS 35MM. BENCH MODEL SOUND printer, $395; Eastman microfilm double frame camera, $795; single frame, $650; Askania-Debris type 35 mm. camera, 3 lenses; 6 magazines; motors; gyro tripod; all features; worth $3,000, now $975. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trades. CAMERA MART, 70 West 45th St., New York City.

USED EQUIPMENT

SEVEN COMPLETE BOOTH OUTFITS SOLD LAST month. Come to New York—make your selection here—enough yet to equip 18 theatres. As little as $975 buys complete sound projection including lenses, lamphouses and sound screen. Advance French fry popcorn machine, overhauled, needs painting, $89.50; army surplus 40/80 ampere generators, $95. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

STRANGELY ENOUGH, SOME STILL AVAILABLE —150 massive red velour fully upholstered back, soft spring cushion chairs, good useable condition, $4.50; 150 all veneer chairs, reconditioned, $4.10; 200 fully upholstered back, spring cushion chairs, leatherette recoated, refinished, $5.50; 166 reupholstered padded back spring cushion chairs, rebuilt, $7.50; 102 veneer back, reupholstered padded cushion chairs, rebuilt, $4.50; 386 heavy inserted panel back, spring cushion chairs, $6.50, rebuilt, reupholstered; 700 red twill slip covers for backs; 49c each, brown Spanish leatherette (rolls approximately 60 yds.) 50" wide, $1.41 (10% more for smaller lengths). Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

UNUSUAL VALUE! 2 SIMPLEX MACHINES; 2 RCA soundheads (late 1937) film cabinet, rewinder, 12x16 silver screen, 300 veneer chairs, miscellaneous drapery. Complete, $2,500 or will consider selling part. All equipment like new. TOWER INVESTMENT CO., 621 Hippodrome Bldg., Cleveland, O. Main 8174.

NEW EQUIPMENT

SAND URNS, CHROME TRIMMED, $8.95; EXCITER lamp transformers, $12.50; heavy 12" PM loud speakers, $29.50; line voltage regulators with voltmeter, $37.50; Johnson lightning coin changers, $110; Ideal rechargeable flashlight batteries, $2.20; usher's flashlights, $1.39; fifteen ampere rectifier bulbs, $6.95; jewelled aisle lights, $2.97. Bargain bulletin mailed. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headaches out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2 now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

Skouras War Effort Unit Launches Paper Drive

Mobilizing hundreds of thousands of school children living in the Metropolitan New York area, the Skouras Theatres war effort department, with the joint sponsorship of the New York *Journal-American*, Station WJZ and the American Women's Volunteer Services, is launching a record waste paper drive for two weeks, starting September 11, according to an announcement by Nick John Matsoukas, director of the Skouras Theatres war effort department. A free ticket will be given by the Skouras Theatres to every youngster who brings in 50 pounds to the AWVS salvage waste paper depot.

OBITUARIE

Max Steiner's Father Dies In Hollywood at 86

Gabor Christian Steiner, 86, father of Max Stei
er, Warner Bros. composer and conductor, died
Hollywood September 9, at the home of his s
Born in Tenezvar, Hungary, he moved to Vien
where he became one of the continent's most
mous impressarios. Keenly alert to American infl
ences, he introduced the first tango and cakew
to Vienna. For his accomplishments in furtheri
the arts of their nations, nearly every governme
in Europe decorated Mr. Steiner. His son, Ma
is the only survivor.

Jacob Baker

Jacob Baker, one of the earliest newsreel camer
men to operate in Cleveland, died there Septemb
7. He headed a motion picture studio in Detr
before coming to Cleveland in 1917 to take pictur
for International News Service. His wife, thr
sons and two daughters survive.

Arthur Richman

Arthur Richman, 58, playwright who wrote "A
bush" and "The Awful Truth," died September
at the Lenox Hill Hospital, New York, followi
a heart attack. He is survived by a son, Jo
Marshall Richman.

Abraham Brown

Funeral services were held last week at Mou
Neboh Cemetery, Brooklyn, for Abraham Brow
75, oldest RKO employee. He was in charge
Brooklyn bill posting and other outdoor adverti
ing. His wife, Bessie L., and two sisters survive.

Sylvan Beebe

Sylvan Beebe, 50, former well known vaudevil
performer, died in General Hospital, Cincinna
September 6, a few hours after suffering a hemo
rhage. He also was engaged in the carnival bus
ness. His widow and two daughters survive.

New Tax Assessments Hit Boston Theatres, Clubs

New tax assessments have been placed on th
atres, night clubs, hotels, railroads and departme
stores in Boston by city authorities. The actio
has already resulted in the cancellation of som
contemplated sales and mortgages and is seen
threatening to deter business organizations fro
moving into the business district.

The Keith Memorial theatre, whose assessme
was jumped from $1,350,000 to $1,600,000 (at t
current tax rate of $39.90 a total yearly rent
increase just short of $100,000) is the hardest h
among the theatres.

Although Loew's Orpheum was assessed an add
tional $85,000, bringing its assessment from $385
000 last year to $470,000 this year, the propert
next door remains unchanged. An increase i
assessment on Loew's State theatre property als
was made.

Decency Legion Reviews Nine New Pictures

The National Legion of Decency this wee
classified nine new pictures as follows: In clas
A-1, unobjectionable for general patronage, are
"San Diego, I Love You," "Utah Kid." Class A-
unobjectionable for adults: "Arsenic and O
Lace," "Call of the Jungle," "End of the Road,
"My Buddy," "Oh What a Night," "When Stran
gers Marry." Class B, objectionable in part: "Rain
bow Island."

Bridgeport Theatre Reopens

The 1,500-seat Lyric, Bridgeport, Conn., close
for the summer, will reopen September 26 after re
modelling. The policy of the house will be legitimate shows the first part of the week, while th
remainder of the week will be devoted to pictures
Robert Carney, at the College, New Haven, for th
past year, will be manager, with Michael Strange
of Bridgeport taking over at the College.

MOTION PICTURE HERALD
Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN

Planning the Small Community Theatre

■ ■ ■

A Simple Way To Find Picture Size

■ ■ ■

Planning for Seating

PHYSICAL OPERATION · MAINTENANCE

SEPTEMBER 16, 1944

YOUR RCA THEATRE SUPPLY DEALER ANNOUNCES

INTERNATIONAL CHAIRS

NOTED FOR COMFORT AND CORRECT POSTURE PITCH

Featuring: Hingeless Seat Suspension

- STEEL-LOCKED UPHOLSTERY
- FULLY ASSEMBLED UNIT CONSTRUCTION
- CONCEALED MECHANISM
- RESILIENT CUSHIONING

See your RCA Theatre Supply Dealer for International Chairs and other theatre supplies.

RCA THEATRE EQUIPMENT

BUY
WAR
BONDS

RADIO CORPORATION OF AMERICA
RCA VICTOR DIVISION • CAMDEN, N. J.

—A Signal Corps Photo

Ever See an Emergency Set-Up?

Well, you're looking at one! A plane was commissioned to bring it to some of the boys in the Mediterranean theatre of war.

That's how important movies are to the morale of our fighting men.

Here at Strong Electric we are glad that we can help do our part toward getting screen entertainment to the front, where it is a most important link with home, second only in importance to mail.

None of us, however, are doing enough unless we're buying more War Bonds than ever before. The country's needs are greatest now.

The Strong Electric Corporation
87 CITY PARK AVENUE TOLEDO 2, OHIO
THE WORLD'S LARGEST MANUFACTURER OF PROJECTION ARC LAMPS

BATTLE-TESTED

TO BRING YOU A TOUGHER, LONGER-WEARING, LOW-COST, FLAMEPROOF UPHOLSTERY MATERIAL!

NAUGAHYDE, *specially recommended for truck, airplane, theatre, restaurant seats... and wherever upholstery must cost little, look smart, stand wear.*

U. S. NAUGAHYDE*

Reg. U. S. Pat. Off

You simply couldn't put any upholstery to more severe usage than Naugahyde is getting today.

From flameproof coverings on fighting ships, to wear-resistant seat upholstery in tanks, planes and trucks, Naugahyde coated fabrics are meeting *battle* conditions... with toughness to spare.

U.S. Rubber scientists have made Naugahyde more rugged than ever, to meet war requirements—and in addition they have developed special constructions of coated rayon, nylon, and other substances, each designed to accomplish a specific purpose better than other fabrics. This new and vastly improved family of Naugahyde Upholstery will be yours to adopt some day.

WHEN CAN YOU HAVE THEM...?*

There are indications that limited quantities of some materials may be generally available even before the war is over. So bring your upholstery problems to us *now*. Whatever your needs, there will be a Naugahyde Upholstery for you that resists wear, looks smart, costs little.

(*) NAUGAHYDE *is now available on priority, to conform with the following specifications: 34L13 Bureau of Ships; E-KK-L-136a, Type 3 Federal Specification; 12026A Air Corps Fireproof Specification; 27F11 U.S. Navy; AXS-992 Ordnance Department; MN245 (Both Types) Maritime Commission.*

SERVING THROUGH SCIENCE

United States Rubber Company

1230 Sixth Avenue • Rockefeller Center • New York 20

Said 'n' Done

STATEMENTS AND REPORTS
ABOUT THEATRE EQUIPMENT
MATERIALS AND SERVICES
AND THOSE WHO SELL THEM

Aluminum Letters Available

Changeable attraction letters of aluminum are again available without limitation other than that imposed by production and allocation of the metal. No priority is required.

Theatres having silhouette type attraction boards can therefore replace missing or damaged latters in any of the standard sizes, or diversify their present sizes for the purpose of improving their marquee advertising.

Translucent plastic letters are also being made available in two more sizes, it is announced by Wagner Sign Service, Inc., Chicago. Molds to increase the range of sizes have already been ordered.

●

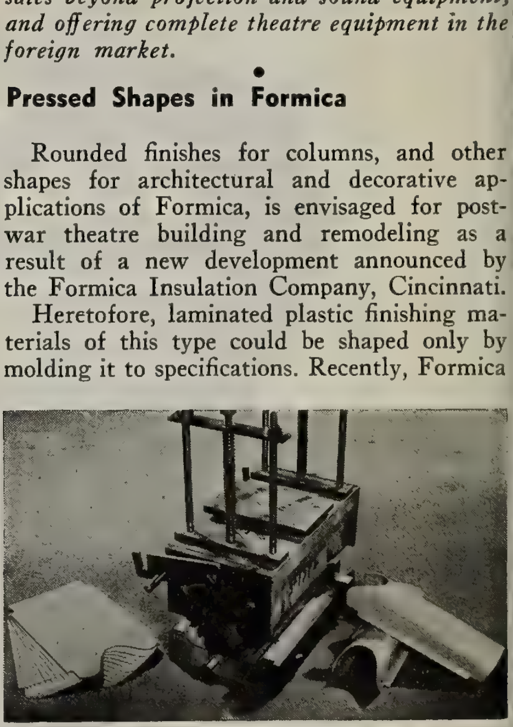
KARL STREUBER, *for many years export manager of National Theatre Supply, has been appointed sales manager of the International Department of the RCA Victor Division of the Radio Corporation of America. The appointment follows announcement by RCA of a new distribution policy in the theatre field, extending the line for domestic sales beyond projection and sound equipment, and offering complete theatre equipment in the foreign market.*

●

Pressed Shapes in Formica

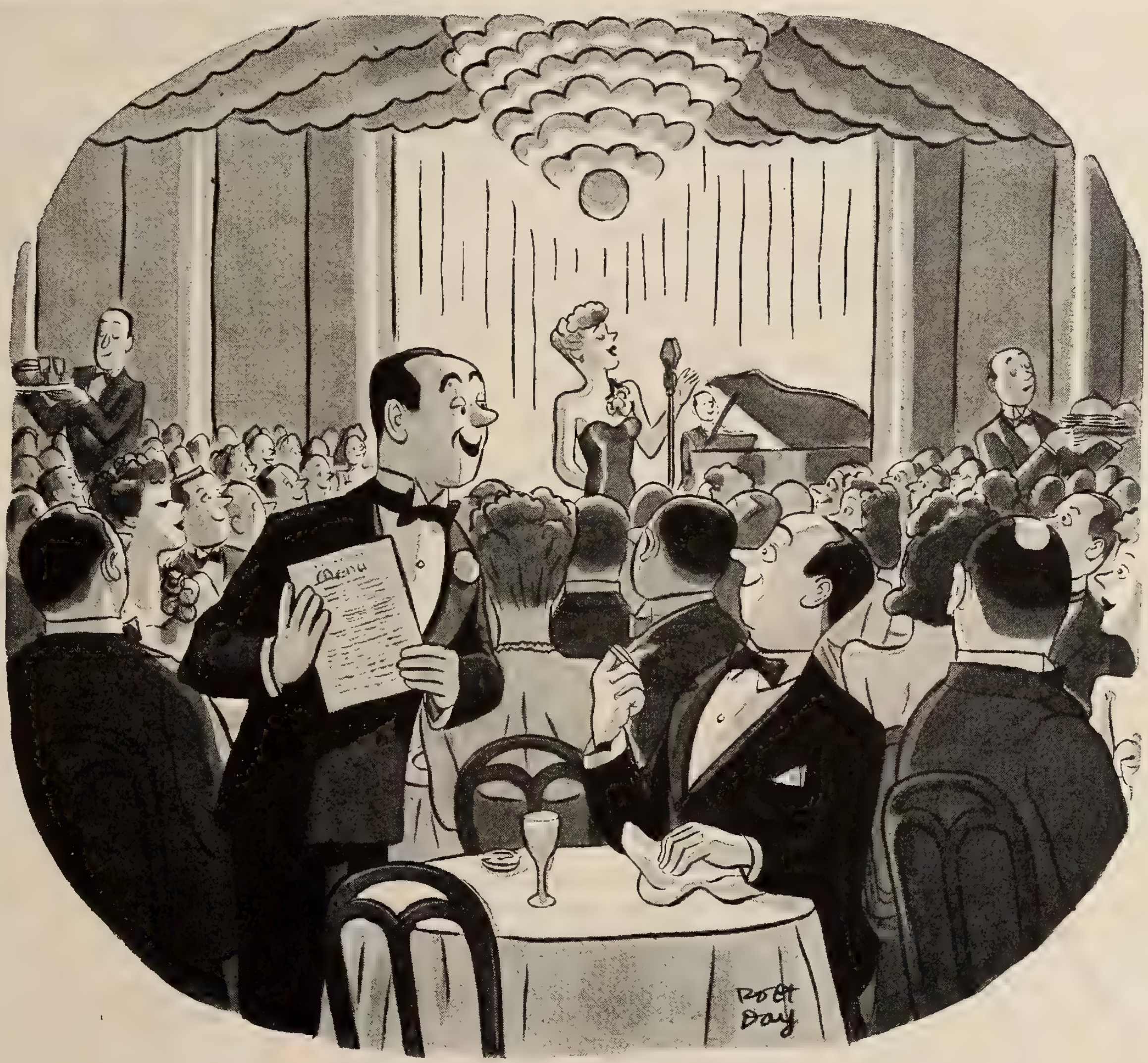
Rounded finishes for columns, and other shapes for architectural and decorative applications of Formica, is envisaged for postwar theatre building and remodeling as a result of a new development announced by the Formica Insulation Company, Cincinnati.

Heretofore, laminated plastic finishing materials of this type could be shaped only by molding it to specifications. Recently, Formica engineers, in collaboration with aviation engineers, succeeded in stamping a flat cured sheet of Formica into cylindrical shapes, and tests since have shown that the material held the form given it. The new press method is described as simple and quick.



●

The Tri-State Theatre Service Supply Company, Memphis, recently appointed distributors of DeVry projection and sound equipment, reports arrangements to equip the 350-seat Bruce theatre at Bruce, Miss., with DeVry apparatus.



"I'm glad you asked. The salad dressing was by Chef Pierre . . . the new swing singer is Sugar LaMar . . . and the Air Conditioning is by General Electric."

Air conditioning *always* heightens appreciation

Does your gross fall off during summer months?

Then remember that food just naturally tastes better . . . entertainment scores a bigger hit . . . merchandise takes on added appeal when restaurants, theatres and stores are *comfortably* air conditioned during sultry weather.

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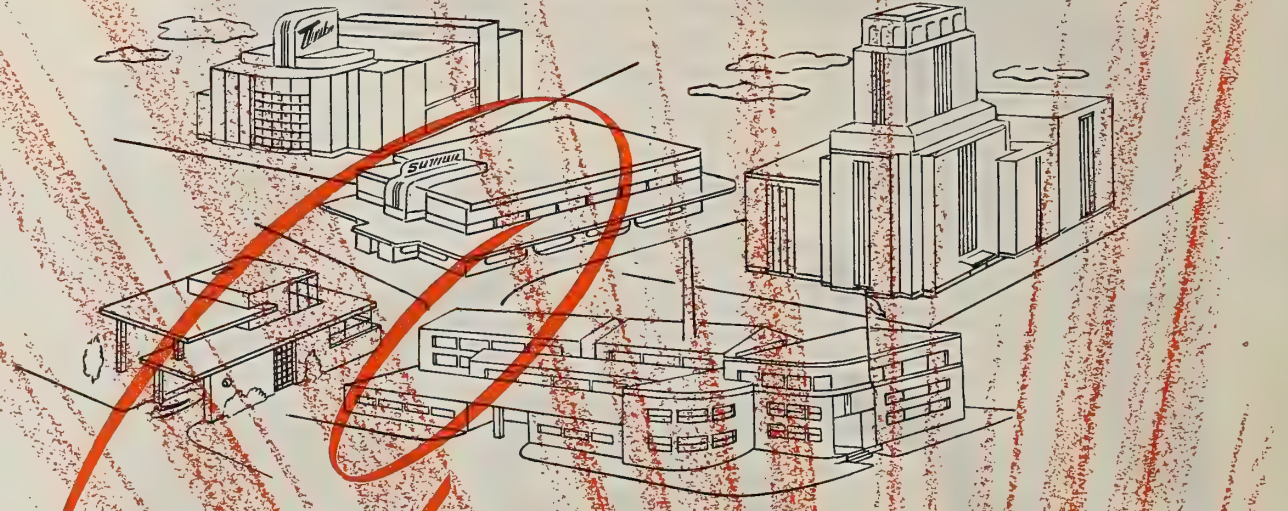

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Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Air-Conditioning Outlook

Among major industries serving the theatre business which should early be able to take advantage of the release promised soon from wartime restrictions, is air-conditioning. The Government has assured us of an end of most restrictions on civilian goods the day that Germany surrenders. For many lines of manufacturing, this will mean months of reconversion. Manufacturers of air-conditioning equipment, however, have not had to convert to other kinds of products. With removal of the ban on supplying the civilian market, they should be able to supply some components of an air-conditioning system promptly, and others—such as compressors in the medium capacities—relatively soon.

Ample supplies of refrigerant will also be available, according to present indications. In August the Government liberalized its restrictions on Freon-12 somewhat, making this agent obtainable by theatres severely handicapped by lack of it. More significant, however, is completion of the new Kinetic Chemicals plant in Chicago, which has a capacity of five million pounds of Freon a month.

Altogether, by next spring the modernization and extension of air-conditioning in the theatre field, where comfort cooling had its real beginning, and where it is more than elsewhere a practical necessity, should be possible.

Orders for equipment may of course be subject to natural "priorities" imposed by physical inability of the air-conditioning industry itself to supply all the demands of the civilian market; and the Government may retain sufficient control to give certain divisions of this market prior rights. The latter restriction is not likely to remain long an important factor, however, while the former can be obviated for many by immediate planning.

How Theatre Cooling Began

Ordering the weather, inside, by mechanical means or its equivalent, is becoming rather commonplace and will soon be taken for granted as an essential facility of at least those places where the public gathers in any considerable number. Yet air-conditioning, or more particularly comfort-cooling, had its beginning only about 30 years ago, and was given its first serious scientific attention scarcely 25 years ago. And this beginning provides the motion picture theatre business with an instance—the only one that we can think of off-hand—in which it was importantly instrumental in the development of a great new industry wholly distinguished, technologically, from itself.

We recently were handed an account of this beginning giving full credit to the motion picture theatre for early impetus to comfort-cooling. This bit of history has been variously told, but not always with such detail as the names of theatre men who are part of it. The principal figure is Willis H. Carrier.

As L. L. Lewis, vice-president of the Carrier Corporation, which developed from Mr. Carrier's original investigations of atmospheric control, tells the story, Balaban & Katz theatres in Chicago were being cooled in summer by the time Mr. Carrier turned to the theatre with his methods. Barney Balaban, incidentally, had been in the ice business; entering motion picture exhibition, he applied his knowledge of mechanical refrigeration to theatre ventilation, using carbon dioxide as the refrigerant and introducing cooled air through outlets under the auditorium seating. Mr. Carrier, of course, had arrived at his methods quite differently, and *they* were different, radically so.

To give these methods the benefit of a test in a theatre, he induced Sid Grauman, then managing the Metropolitan theatre (now the Paramount) in Los Angeles, to permit an installation of the Carrier system, with its outlets in the ceiling (for years thereafter called the "upside-down system"), and by-pass method of eliminating clamminess. The installation proved the soundness of the Carrier principles, and similar systems were installed in the Palace in Dallas, by Will Horwitz in his Texan theatre in Houston, in the Rivoli in New York, and the Missouri in St. Louis. Thus air-conditioning was proved a means of ending the summer slump in the theatre business, and a new science was introduced to the public.

WPB Restrictions Removed

Besides making a limited amount of Freon-12 available to theatres, the War Production Board has rescinded or relaxed certain restrictions affecting lighting fixtures.

Metals can now be used for filament lamp lighting fixtures to be installed in theatres, including stage lighting equipment and exit signs. They are subject, however, to preference rating on sales, except in the case of exit signs required by law and fixtures having glass bowls, globes, etc.

The Freon order specifies that "a small amount" of the refrigerant "has been made available to theatres where lack of this refrigerant has caused acute hardship." Applicants are asked to state the weekly average attendance, hours per week of operation, whether theatres has been closed as a result of lack of Freon-12, or the extent to which this deficiency has reduced attendance, the amount of Freon needed to fill the system, and the number of pounds on hand. Three copies of the application should be sent to Franklyn B. Millham, General Industrial Equipment Division, WPB, Washington 25.

Lighting in the "Future"

Members of the Famous Players Canadian theatre organization were recently told, at a circuit convention, that the day of the "incandescent" light—presumably meaning the filament lamp—"is finished." The prediction followed that when the war was over theatre operators would have only fluorescent lighting.

This is quite contrary to the belief of illuminating engineers. For many purposes the filament lamp is still recognized as superior to the fluorescent, not only functionally, but economically. In an article on lighting the post-war theatre, in the June issue of BETTER THEATRES, C. M. Cutler of General Electric's Nela Park Engineering Division, contemplated the use of both filament and fluorescent light sources. And in conclusion he said: "It is expected that the application of new things will probably be gradual; at any rate, there doesn't seem to be anything just over the horizon that will revolutionize theatre lighting."

More provocative was the picture held before the Famous Players Canadian people, of a theatre of the "future" having no electric wiring. Could be, the Future being what it is, a hell of a long time. But quite probably high-frequency electrical energy transmitted by air will not supplant present methods commercially in any future that rationally enters the calculations of a current business or career. It has been used to light lamps only in the laboratory; whether it would prove practicable elsewhere is not known. Compared with present commercial methods of supplying electrical energy, it is very inefficient, and it is not wholly subject to control.

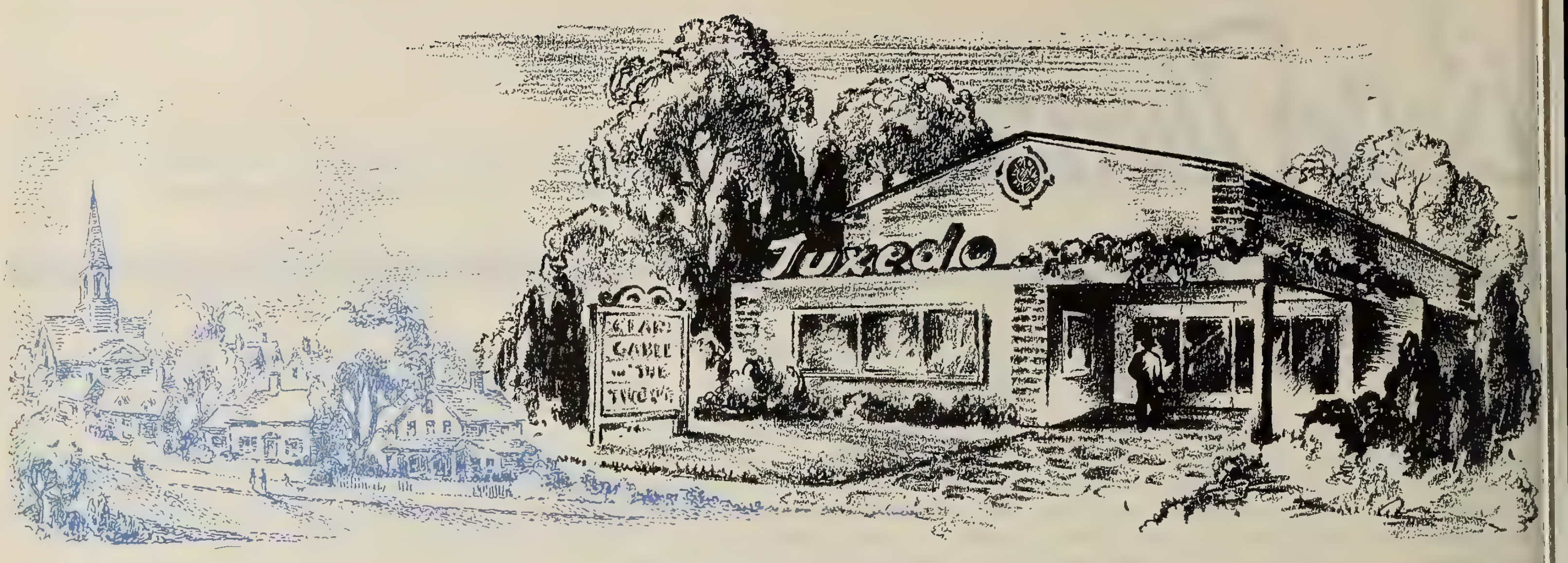
If you are planning to build a theatre after the war, or ever, better figure on wiring it.

•

► Westinghouse recently revealed that to meet a special requirement, a 3-horsepower motor was redesigned for 10 horsepower with no increase in weight or size. Since then 30 similar motors have proved that much electrical equipment can be reduced 50% in weight, and reduced also in linear dimensions, without decrease in capacity. The reason is *Silicone resins*, commercial production of which has finally been achieved. Used for insulation in electrical machines, they permit much higher output of energy with the same frame. This should reduce cost per unit of power.

•

► All applications to build theatres are now being processed at the headquarters of the War Production Board in Washington, according to an order date August 25th. Previously, application involving less than $100,000 were processed by the field offices. The applications should still be submitted to the field offices; but final action must come from Washington. —*G. S.*



Planning the Small Community Theatre

• The first of a group of articles dealing with the special problems of designing for low capacity and cost. With this article is presented a basic scheme offering one practical solution for a capacity of 450

By BEN SCHLANGER

THE PLANNING of a motion picture theatre of small capacity and minimum cost should be given considerable thought for post-war construction. The small community theatre can, and should be, as efficient in presentation of the picture, and as comfortable as a larger, costlier house, and it can be quite as charming in its own way.

It may well be that the average exhibitor does not realize that it may take more study to design a minimum-cost structure than a larger building. An effort has been made in the study presented in this article to create a type of structure that would keep the cost within practical limits. But it must be kept in mind that two factors which influence the cost of a small unit, tending to keep it too high, will remain until extensive study is given to the problem. You will find that the cost of the mechanical equipment of a theatre of around 450 seats will be more per seat than that of a 1,000-seat theatre. Secondly, quantities of materials are smaller, hence prices for some of them may be higher in the case of the small theatre, which of course increases the cost of construction.

To overcome these disadvantages that become evident in the cost analysis, we must first be sure that the schematic plan to be used will allow for the simplest types of construction. Then it would further be necessary to select materials and parts which are readily available and as low as feasible in cost. Careful planning along such lines will certainly help in controlling cost. Prefabrication should be a great aid here as it develops in the years after the war.

In order to devise a basic plan which would readily allow economical construction of the main shell of the building, it was necessary to consider, first, the way in which existing laws governing theatre construction might affect the ideal solution. We found that basically there were about three shapes we could choose from for the shape of the main auditorium. Two of the shapes (*Schemes B* and *C* in the accompanying set of drawings) were arrived at by using the requirements for seating set forth by the average code governing theatre construction. The recommended scheme presented (*Scheme A*) calls for the same general arrangement as *Scheme B,* having one bank of seats only, with an aisle at each wall. (*Scheme C* calls for a bank of seats against each side wall and an aisle on either side of a center bank of seats.)

Let us compare these plans further. *Scheme A* has 18 seats from aisle to aisle. *Scheme B* has the 14 seats from aisle to aisle, the maximum allowed by the average city code. *Scheme C* has 24 seats across the width of the auditorium, disposed in three banks.

Both *Schemes A* and *B* have the advantage of narrow-span construction. The widths of the auditorium being 38 feet and 31 feet, respectively, standard types of supports can be used for the roof. *Scheme C,* however, calls for a width of 48 feet; this also allows use of standard supports, but these supports become excessively heavy per foot of span in comparison with the narrower design. This latter consideration, plus the fact that the shape of *Scheme C* seating, creates many seat locations that are comparatively undesirable for viewing the picture, due to their being too far to one side of the picture in the front half of the plan. We rejected this scheme.

Scheme B was eliminated from this study because of the following disadvantages:

1. The constricted feeling experienced in such a long narrow enclosure.
2. The acoustical difficulties encountered in using long parallel walls in an auditorium.
3. The needless increase in picture size caused by the increased viewing distance required to overcome the lack of seating across the width. This factor is important since it is reflected in the power consumption costs.
4. The back-to-back row dimensions are limited to present standards because any further increase in this dimension would exaggerate a depth dimension of the auditorium, which is already too elongated.
5. There is a waste of space created by the extra length of the aisles for the same capacity of *Scheme A*.

THE PREFERRED PLAN

Scheme A has been developed in this study, as preferable, because it permits the use of the most economical structural shell, and it creates the maximum number of good seating locations for a properly sized picture. The picture is 16½ feet wide, with projection lenses of a 4½-inch equivalent focus.

Auditorium Floor Slope No. 3, illustrated in Better Theatres of June 26, 1943, should be used in conjunction with this scheme. In the longitudinal section given in the accompanying drawings it will be noted that

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there is almost no angle of projection—that is, the projection beam is as near to horizontal as it is feasible to have it.

Scheme A has been developed also so that the theatre can fit on an inside lot only 50 feet wide, and yet allow for an exit passage around the theatre for emergency purposes. (It is of course also possible to use this scheme on a much larger plot, where parking space would be included.)

In order to arrive at a high degree of efficiency in every aspect of the problem, from construction to operation, it has been necessary to ignore code restrictions. This we felt warranted to do because a theatre of this size is frequently not subject to building code regulation, particularly with respect to seating specifications. But in any case, *Scheme A,* calling for 18 seats from aisle to aisle, provides conditions far safer than those allowed by the average code. Here are the reasons for this:

1. *According to the average code as many as fourteen seats can empty into an aisle. In the scheme illustrated only nine seats empty into the aisle.*

2. *According to the average code, emergency exits need only be placed at the screen end of the auditorium, in addition to the entrance exits at the street. In this scheme exits are placed at intervals all along the side walls to avoid bottlenecks in the aisles in the event of an emergency.*

3. *According to the average code, a minimum of 32 inches back-to-back row spacing is permitted. In this scheme the distance between rows is 38 inches, which allows faster and safer movement in a distance of nine chairs than is possible with 32 inches in a distance of 7 chairs.*

Existing codes were for the most part written for larger theatres, with multiple aisle layouts. The small theatre, with only one bank of seats as in the arrangement submitted here, achieves the same degree of safety. In any cases, the authorities must of course be consulted before construction of a theatre is started.

The most practicable procedure to be followed in building a theatre according to *Scheme A,* would be to build the outer shell of the structure with such local materials as are available for the puropse. The interior finish and equipment, which represent by far the smaller part of the project in terms of freight shipping costs, could be furnished from established sources of such theatre products.

Incidently, the outer structure for *Scheme A* approaches the conditions of a standard unit, in the purchase of materials and structura elements, since it is of a size and of proportions that are regular and common in th building of most classes of commercial structures.

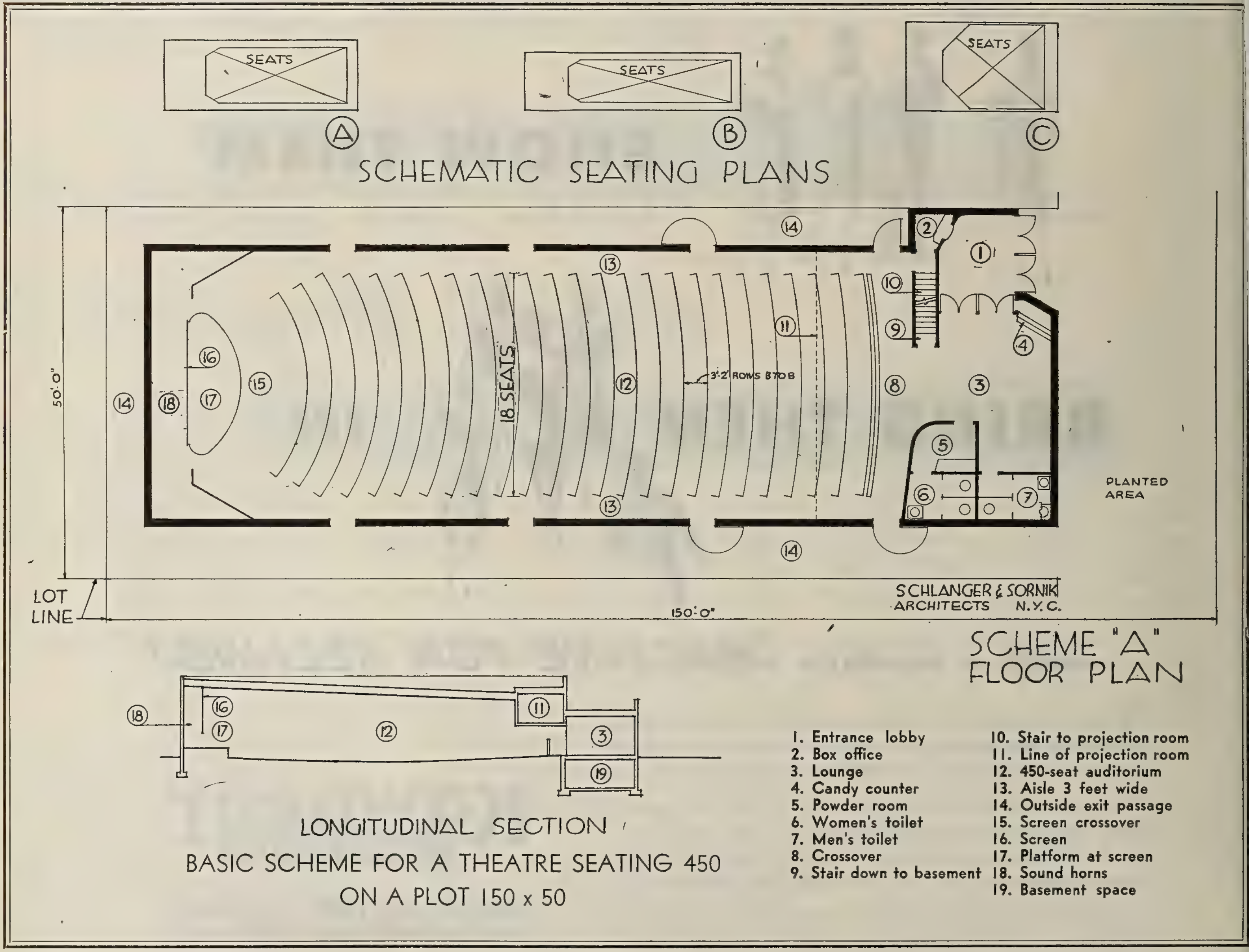
The auxiliary spaces outside the auditoriun proper in this scheme have been kept down t a practical minimum in area. Only the projection room and the manager's office are o the upper level.

All of the required facilities are present The toilet rooms are easily accessible, ye away from the auditorium proper. Dayligh is properly trapped by the arrangement of th entrance doors. The lounge, though small is placed so as to contribute the desired atmosphere.

The box-office and the candy bar can be alternated, so that tickets are sold from the outside, and candy from the lobby. These considerations are subject to local policies, and sufficient flexibility is allowed for this.

In a following article this same scheme will be adapted to a lot having a minimum depth of 100 feet lot,, but still using a 50-foot width.

[Mr. Schlanger, contributing editor of Better Theatres on theatre construction and design, is a member of the architectural firm of Schlanger & Sornik, New York.]


SEATS
SEATS
SEATS
A
B
C
SCHEMATIC SEATING PLANS
50'0"
18 SEATS
3'2" ROWS B TO B
LOT LINE
150'0"
PLANTED AREA
SCHLANGER & SORNIK ARCHITECTS N.Y.C.
SCHEME "A" FLOOR PLAN
LONGITUDINAL SECTION
1. Entrance lobby
2. Box office
3. Lounge
4. Candy counter
5. Powder room
6. Women's toilet
7. Men's toilet
8. Crossover
9. Stair down to basement
10. Stair to projection room
11. Line of projection room
12. 450-seat auditorium
13. Aisle 3 feet wide
14. Outside exit passage
15. Screen crossover
16. Screen
17. Platform at screen
18. Sound horns
19. Basement space

BASIC SCHEME FOR A THEATRE SEATING 450 ON A PLOT 150 x 50

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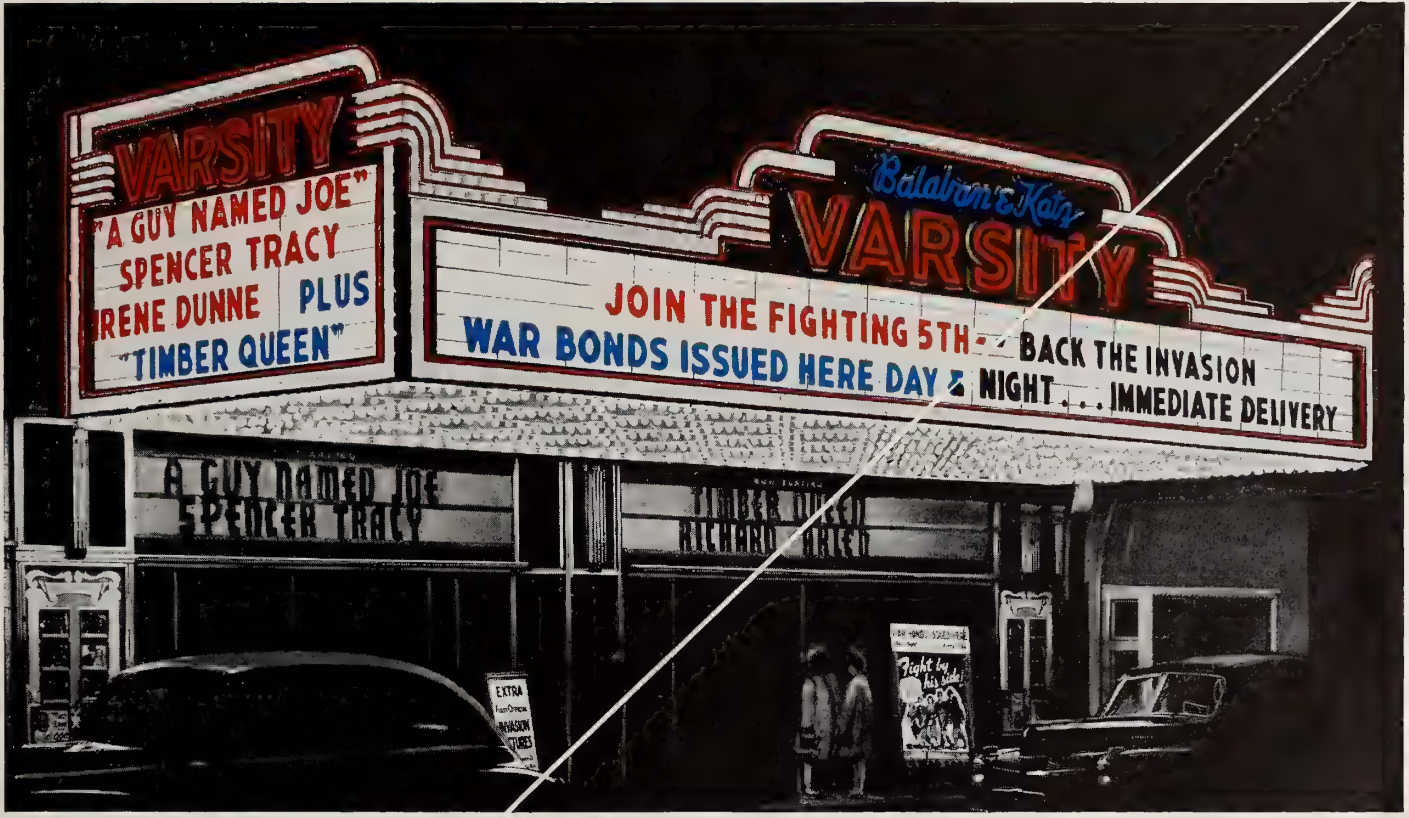
VARSITY
"A GUY NAMED JOE"
SPENCER TRACY
IRENE DUNNE PLUS
"TIMBER QUEEN"
Balaban & Katz
VARSITY
JOIN THE FIGHTING 5TH - BACK THE INVASION
WAR BONDS ISSUED HERE DAY & NIGHT . . . IMMEDIATE DELIVERY
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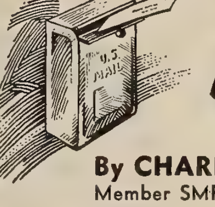

By **CHARLES E. SHULTZ**
Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

A Simple Way to Find What Your Picture Size Should Be

A GOOD DEAL of information has been published from time to time on the subject of visual angle, and the factors which determine good, bad or average conditions have been covered quite fully. I have been conducting a survey as to the reactions that this valuable information has aroused among projectionists and exhibitors in the New York Metropolitan area. My findings indicate the following general feelings seem to exsist:

1. A small minority have used the information to good advantage and have a fairly good idea of the importance of these data.

2. The average exhibitor and projectionist recognize the importance of the subject, but have not been able to set aside the time to make the necessary measurements and tests.

3. A few have been confused by the angles and drawings and read the material in a spotty manner.

4. Some have been completely baffled, believing that a screen of some definite size was considered standard for all conditions.

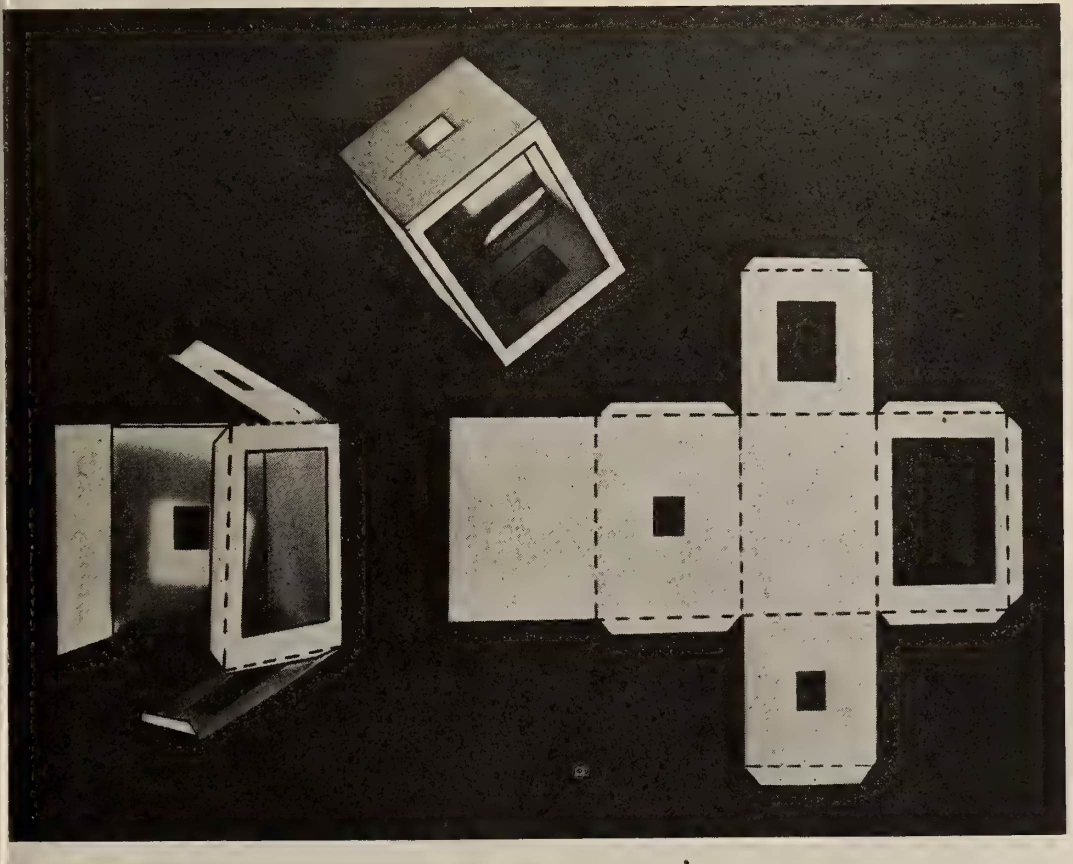

FIGURE 1. Illustrating the making of an angle gauge from pattern on following page (Figure 2), traced on cardboard. Shown are the cut out form, the form folded, and the form pasted to make a box.

Because this subject of visual angle bears an important relationship to good presentation of a film, and influences the efficiency of the projection system, I am going to devote space this month to an entirely different approach to the subject, one which does away completely with measurements and calculations and offers

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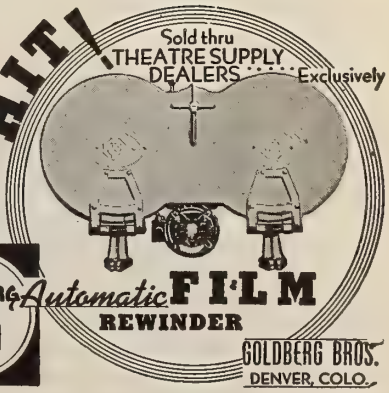

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. . . and still the *WPB* says:
SAVE THAT COPPER !

a practical means of determining the correctness of the visual angle in *your* theatre by the use of a simple little gadget; which for want of a better name for such a device, may be called an *angle gauge*.

The gadget consists of a little box with four rectangular openings in its four sides. *Figure* 2 is the pattern that can be traced on cardboard, cut out and folded into the box. *Figure* 1 shows the three simple steps required to assemble this device into a useful tool. The time required to trace, cut out and assemble this box is about five minutes.

Now here is how this simple little gadget works and how one uses it: *Figure* 3 shows the principle of the thing. Let's suppose that the average viewing angle from the rear seats of the theatre is 11½°. This means that when you look at a picture at a distance 5.2 times as great as the width of that picture, your angle of vision is approximately 11½°. It has been found that this is just about right as the greatest distance that one can sit from a motion picture screen and distinguish clearly all of the details without difficulty.

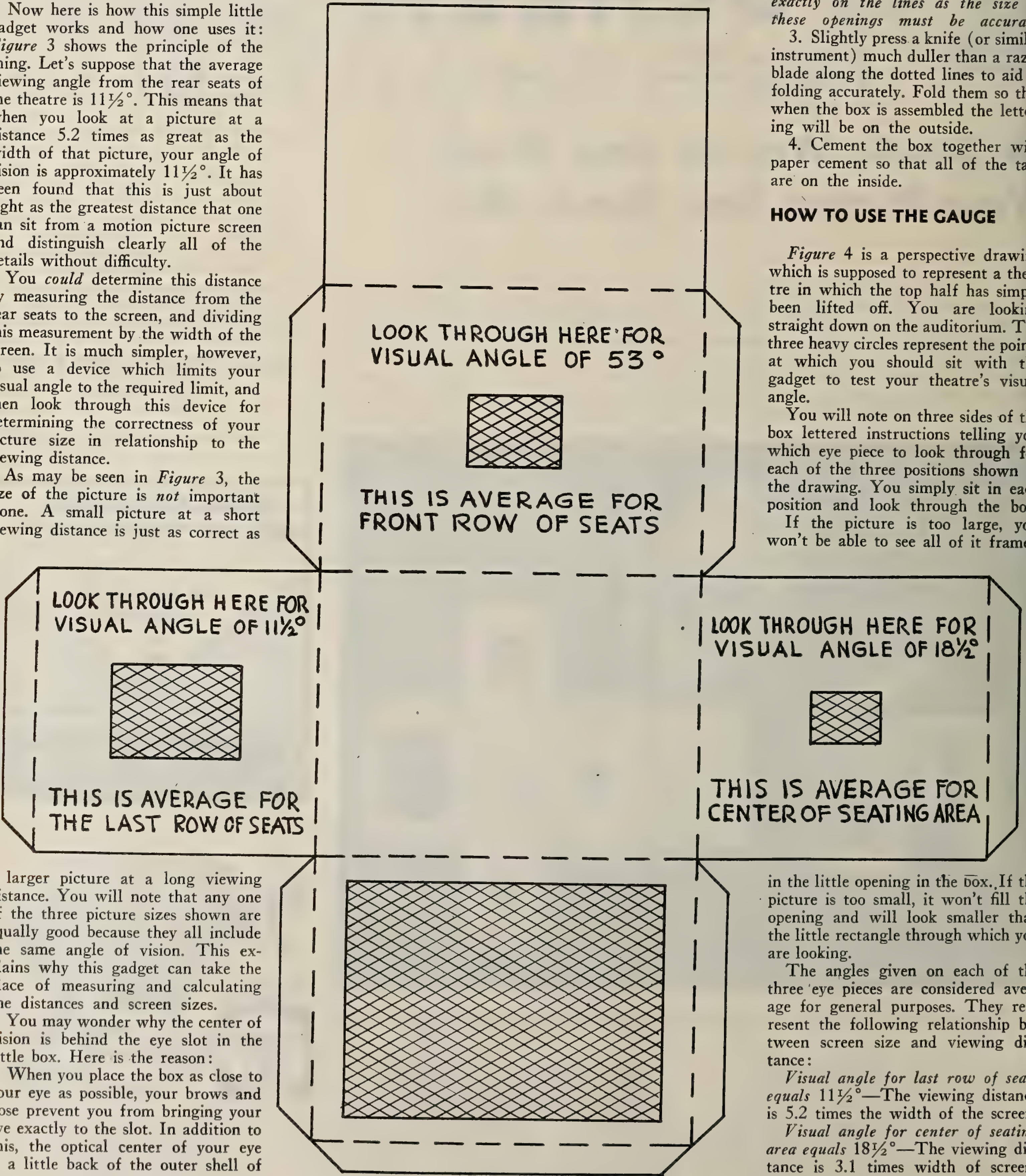
You *could* determine this distance by measuring the distance from the rear seats to the screen, and dividing this measurement by the width of the screen. It is much simpler, however, to use a device which limits your visual angle to the required limit, and then look through this device for determining the correctness of your picture size in relationship to the viewing distance.

As may be seen in *Figure* 3, the size of the picture is *not* important alone. A small picture at a short viewing distance is just as correct as a larger picture at a long viewing distance. You will note that any one of the three picture sizes shown are equally good because they all include the same angle of vision. This explains why this gadget can take the place of measuring and calculating the distances and screen sizes.

You may wonder why the center of vision is behind the eye slot in the little box. Here is the reason:

When you place the box as close to your eye as possible, your brows and nose prevent you from bringing your eye exactly to the slot. In addition to this, the optical center of your eye is a little back of the outer shell of the curved part of your eye. I experimented with several subjects until a correction was accomplished which allowed the correct distance from the face of the box to the true center of the eye. The box shown will give the proper results *automatically* if pressed as close to the eye as possible when viewing the screen. (Of course one must remove eye glasse for this test as they would alter the distanc from the center of your eye to the box.)

FIGURE 2. The gauge pattern. This is traced on cardboard, from which the gauge form is cut out, with the shaded areas inside also cut out for peepholes, whereupon the form is folded and pasted as in Figure 1.


LOOK THROUGH HERE FOR VISUAL ANGLE OF 53°
THIS IS AVERAGE FOR FRONT ROW OF SEATS
LOOK THROUGH HERE FOR VISUAL ANGLE OF 11½°
THIS IS AVERAGE FOR THE LAST ROW OF SEATS
LOOK THROUGH HERE FOR VISUAL ANGLE OF 18½°
THIS IS AVERAGE FOR CENTER OF SEATING AREA

ASSEMBLING THE GAUGE

1. After tracing *Figure* 2 on suitably heavy paper (the back of a pasteboard suit box will do), cut out around the solid lines on the outside (a razor blade is best for this).

2. Cut out the four rectangular openings indicated by shading. *Be CAREFUL to cut exactly on the lines as the size of these openings must be accurate.*

3. Slightly press a knife (or similar instrument) much duller than a razor blade along the dotted lines to aid in folding accurately. Fold them so that when the box is assembled the lettering will be on the outside.

4. Cement the box together with paper cement so that all of the tabs are on the inside.

HOW TO USE THE GAUGE

Figure 4 is a perspective drawing which is supposed to represent a theatre in which the top half has simply been lifted off. You are looking straight down on the auditorium. The three heavy circles represent the points at which you should sit with the gadget to test your theatre's visual angle.

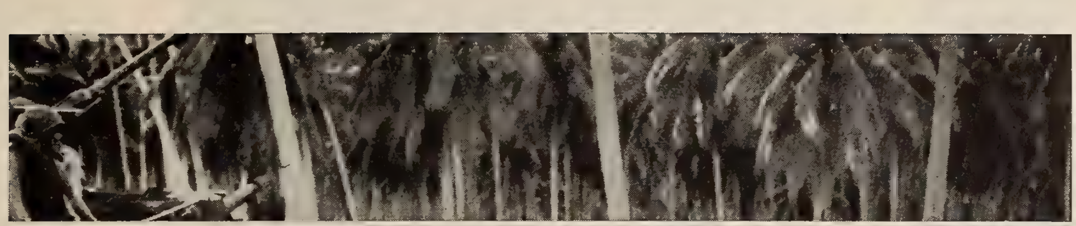
You will note on three sides of the box lettered instructions telling you which eye piece to look through for each of the three positions shown in the drawing. You simply sit in each position and look through the box.

If the picture is too large, you won't be able to see all of it framed in the little opening in the box. If the picture is too small, it won't fill the opening and will look smaller than the little rectangle through which you are looking.

The angles given on each of the three eye pieces are considered average for general purposes. They represent the following relationship between screen size and viewing distance:

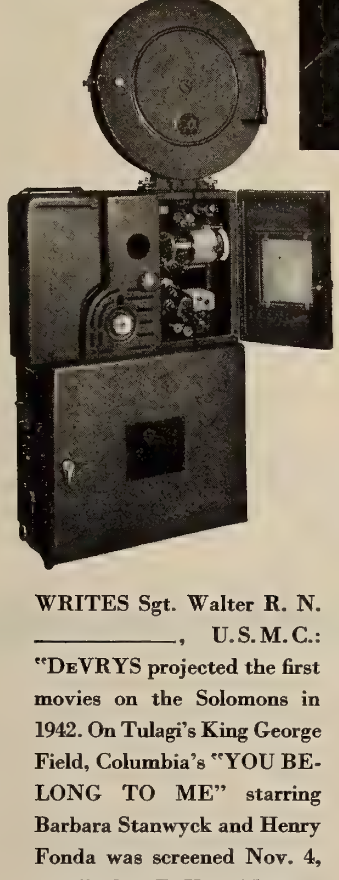
Visual angle for last row of seats equals 11½°—The viewing distance is 5.2 times the width of the screen.

Visual angle for center of seating area equals 18½°—The viewing distance is 3.1 times width of screen.



A MARINE "*Tells It*" TO DEVRY

Official U.S. Marine Corps photo of Marine landing on Rendova Island in the Solomons.



WRITES Sgt. Walter R. N. __________, U.S.M.C.: "DEVRYS projected the first movies on the Solomons in 1942. On Tulagi's King George Field, Columbia's "YOU BELONG TO ME" starring Barbara Stanwyck and Henry Fonda was screened Nov. 4, 1942"—by DeVry 35 mm. semi-portable sound projectors, as pictured above.

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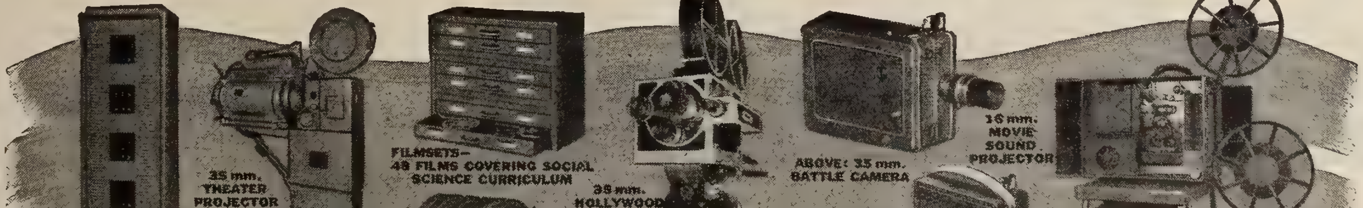
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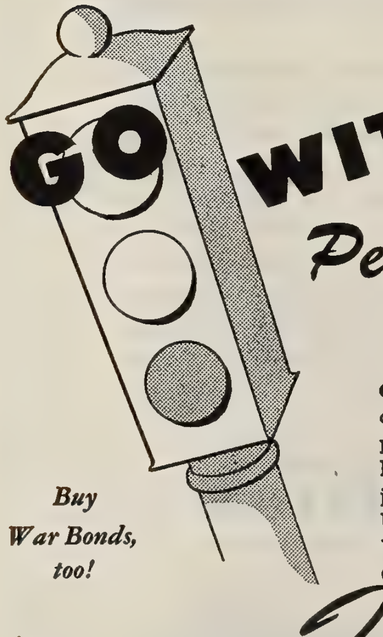

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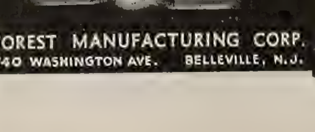

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Visual angle for front row of seats equal 53°—The viewing distance is equal to th width of the screen.

You *don't* need to know that to test you picture size with the gauge; I give this information only for those who are interested. Th actual test is simply a matter of looking through the little box at the three points i your theatre shown in *Figure* 4, and noting whether your picture is larger or smaller thar average or whether it is "right on the button."

ANGLE AND EFFICIENCY

You are probably wondering why I made that statement about visual angle influencing projection efficiency. Here is the reason:

If the tests show that your picture is larger than average you can be reasonably certain that the following is also true:

1. It requires more current and carbons to illuminate a large screen than it does to produce equal intensity on a smaller screen. As the illumination required is determined by the *area* of the screen surface, a foot or two in width will make a very marked increase in the area with the need of more arc power and greater carbon consumption.

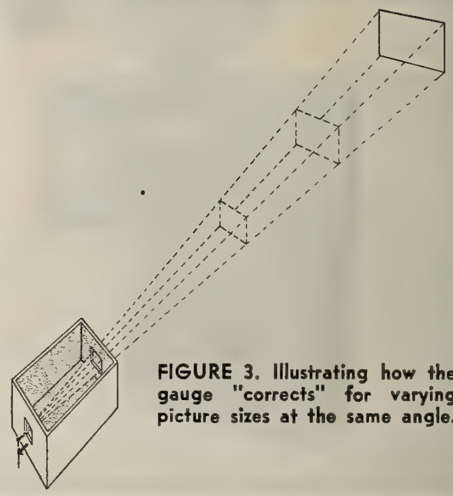


FIGURE 3. Illustrating how the gauge "corrects" for varying picture sizes at the same angle.

2. *All* defects in projection are increased and magnified with an unnecessarily large screen. The slightest jump, travel ghost, focal imperfection and side sway become sharply evident.

3. The patrons will shun the front of the theatre because the natural graininess of the picture will be very noticeable to them and its unpleasing characteristics are confused for poor focus.

4. An unnecessarily large picture increases the difficulty of maintaining good focus, particularly when going from one subject to another. This does *not* mean that the lens is at fault. It is the natural result of using a shorter focal length lens that will have a smaller depth of focus than a longer focal length lens of the same optical speed.

If the tests show that your picture is smaller than average, you can be reasonably certain that the following is true:

1. The rear seating area (which usually contains the greater number of chairs) presents a displeasing view of the screen because the picture appears too tiny for comfortable vision. Your customers will use the forward seats whenever possible in an effort to obtain a comfortable viewing angle.

2. The illusion of the presentation is

owered greatly because the size of the picture s not in keeping with the proportions of the theatre and the patron cannot obtain the desired effect from the dramatic use of close-ups and long shots that were so carefully produced to give "punch" to the story.

I realize that war restrictions make it difficult to correct the size of the picture, but I believe that the average exhibitor and projectionist are anxious to know "where they stand" on this matter so that they can plan on the correction of this difficulty (wherever it is found) in their post-war modernization. I hope by the elimination of measurement and calculation to induce *you* to check up on this matter by means of this simple little gadget.

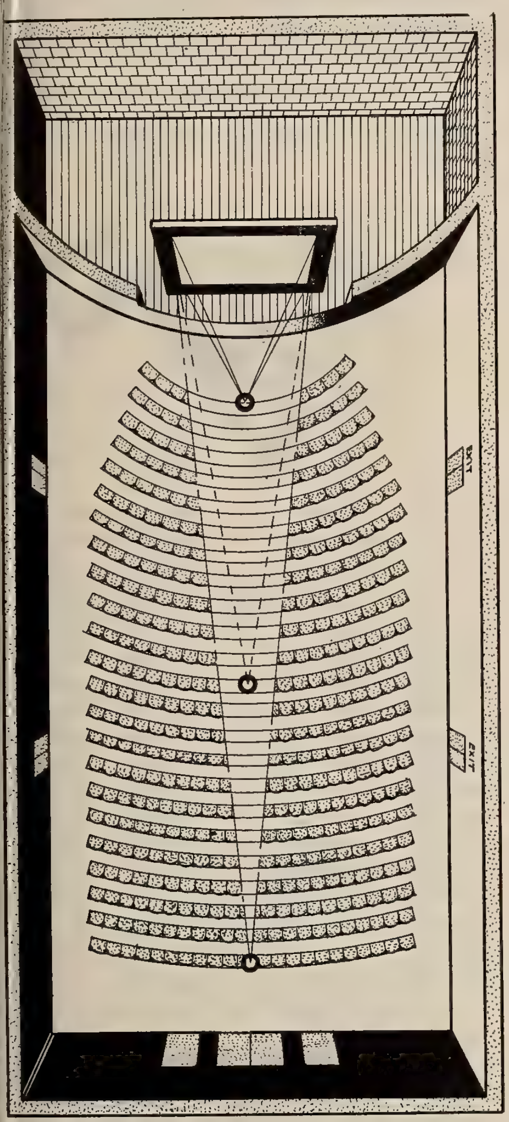


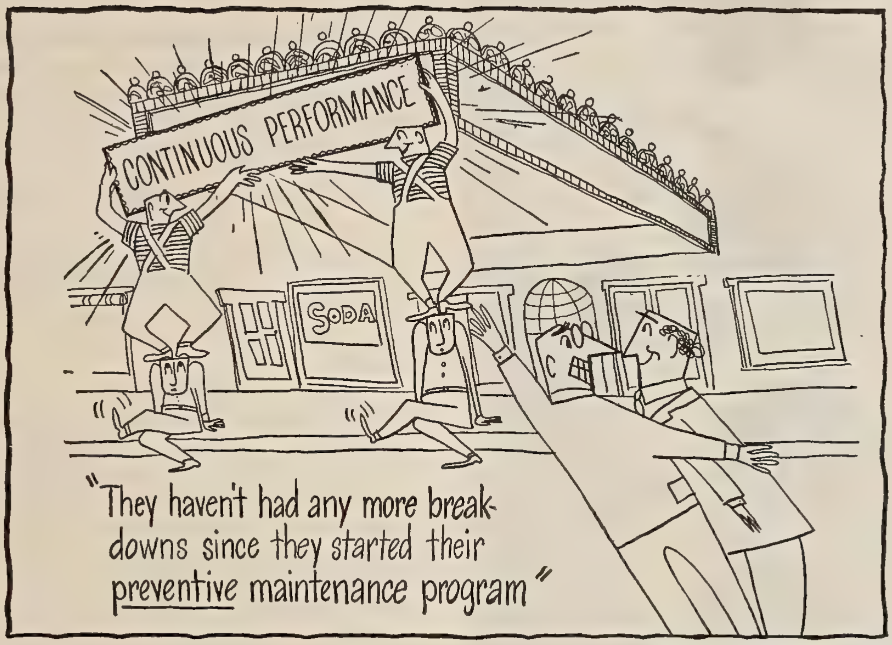
FIGURE 4. Diagram of an auditorium showing points in seating plan from which tests are made (circles).

•

Rewinder Tension as a Cause of Film Scratches

VICTOR BUFIS, projectionist of Newton, N. J., writes, "You have been discussing film damage lately, with particular attention to film scratching. I think that a great deal of the kind of scratching, known as 'rain', occurs in rewinding. I refer to the long scratches which run the length of the film and come and go during projection. I have noticed that this kind of scratching is most noticeable at the end of the reel.

"It is my personal belief that what happens is this: The film starts to rewind with-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SODA
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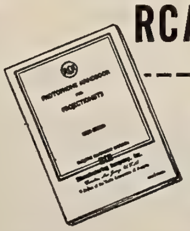

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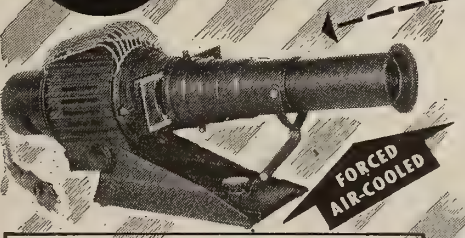

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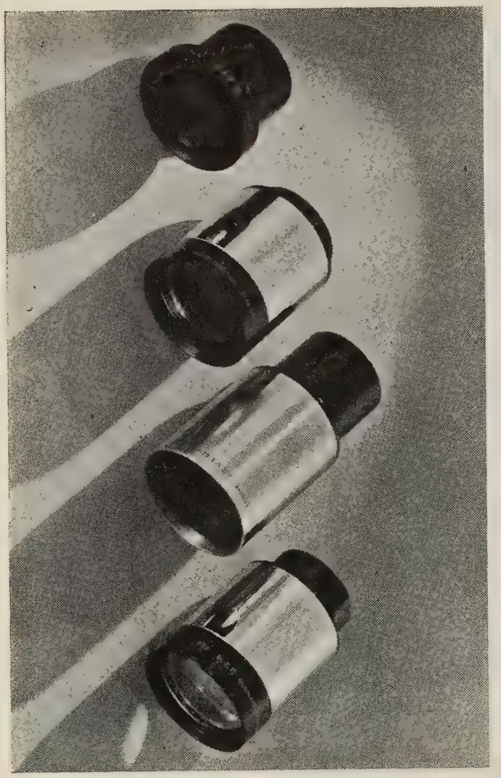

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out very much tension in the beginning, and as more film winds on the driven reel, the diameter of the unwinding reel gets smaller and smaller; this causes a change in the pull on the film, which tightens the film and causes the center part, which is wound loosely, to begin to skid around. I think that it is this skidding around between the various layers of film that makes these scratches at the ends of the reels.

"Can you tell me whether I am right on this and what you think could be done to make the rewinding more even?"

► This is a very good question, Projectionist Bufis, and one which I am sure will interest many other fellows who may have wondered about it.

You are absolutely correct in your belief that the tension gets constantly greater as the size of the "dummy" reel decreases during rewinding. This is because the braking action remains constant while the leverage decreases as the roll of film on the reel becomes smaller. With a 2,000-foot reel having a 5-inch hub, the tension is three times as great at the end of the rewinding process as it is at the beginning. You can feel this difference with your finger by simply turning an empty spool from the outside and then turning it from the finger holes in the center of the reel hub. You will notice that the reel turns easily against the brake from the outside of the rim, but requires a great deal more effort to move from the finger holes in the hub. The reason for this difference is the amount of leverage at the two points, and it is this same leverage condition that changes the tension on the film as the dummy reel becomes smaller during the rewinding process.

You are also quite correct in assuming that "skidding" can occur between the layers of film at the center of the roll as this tension builds up. This "skidding" action is known as "cinching," and is often responsible for scratching of the film near the center of the roll.

A non-cinching rewinder was developed by the Bell Telephone Laboratories for the rewinding of stereophonic film containing multiple sound tracks which might be seriously impaired by this undesirable condition. This machine was described in detail in the October 1941 issue of the *Journal* of the Society of Motion Picture Engineers, in a very comprehensible paper by Mr. L. A. Elmer. Full equations were set forth for determining the correct specifications of such a machine, but because the paper was rather technical in nature I am going to describe it herein by means of a perspective drawing of the simple principle used.

ADJUSTMENT OF TENSION

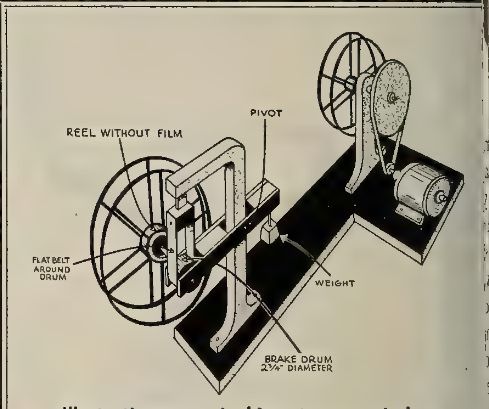
The accompanying drawing illustrates the basic means for accomplishing the non-cinching characteristics of this device, it does *not* include many of the refinements, such as the automatic shut-down switch, or wiring circuits.

As may be observed in the sketch, the dummy end of the rewinder is contained upon an arm that is attached to an upright support by a pivot that allows the arm to swing up and down from the point of support. The reel spindle and brake drum have their bearing in this arm.

Around the brake drum passes a flat belt which is attached to the upright support. This belt prevents the arm from dropping beyond the desired position as the brake drum cradled in this belt. A counterweight is plac on the arm at the opposite side of the piv point to reduce the weight to a desired valu and it is the adjustment of this weight whic controls the tension. The lighter the counte weight, the greater the pull on the film.

The adjustment of the tension of th rewinder is a rather simple matter if do by trial and error in the following manne

An empty reel is placed on the dumm spindle and a single layer of film attache to the hub and wrapped once around it. scale is attached to the end of the film fo measuring the "pull" required to just tur the reel. About half a pound is considere desirable, so the counterweight is increased c decreased until the half-pound pull will ju move the reel. This is the only adjustmen required as the design of the unit is such tha when one has established a definite tension, th rewinder will maintain this value closely du ing the entire rewinding of the reel.



Illustrating non-cinching type rewinder.

The principle behind this is very easil understood when it is realized that a full 2,00 foot reel weighs 8.44 pounds more than th same reel when empty. When the reel is ful at the beginning of the rewinding proces it pushes the brake drum down upon the bel with heavy pressure. As the dummy reel un winds it becomes lighter, which decreases th brake friction. The friction decreases at th same rate that the leverage increases, whic balances the tension on the film perfectl throughout the unreeling.

I believe that this answers your very in teresting question, Projectionist Bufis, an discloses the developments that have been mad in this particular field.

Some of you "old-time" projectionists ma recall that the Baird projector used a simila method for equalizing the film tension on th takeup reel in the lower magazine.

In this application the bearing of the takeu spindle was placed in a vertical slot with spring under it to hold the spindle and empt reel at the top of the slot. As the film woun on the reel, the increasing weight caused th assembly to move downward in the slot con stantly tightening the belt which drove th takeup. This held the tension to an even pul during the entire reel and avoided excessiv tension at the start of the reel when the smal diameter of the takeup reel might creat enough leverage to tear out the sprocket hole and loose the bottom loop. This was a valuabl device in "the good old days" when the reel in use had a very small hub which increase the leverage to an excessive pull at the start The modern reel with, a 4- or 5-inch hub reduces this pull considerably.

METHODS in MANAGEMENT

A department for newcomers to theatre operation

The Theatre Manager's Dual Job of Showman-Engineer

IN THIS AGE of gadgets, the erm *engineer* is getting popular. Vocations hat have nothing to do with machinery and hysical construction are adopting it. We have ales *engineers*, merchandising *engineers*, etc.; usiness has developed a "science" mixing law, sychology, banking, chart-making, and so on, nd hires "economic engineers" to apply it to what was once the simple art of buying-cheap-nd-selling-dear. Nevertheless, and also despite he fact that the motion picture is a gadget-how, and its theatre a complex of many kinds f engineering, many theatre managers shy away from the word *engineer* as though it were the name of a plague.

One may be entitled to smile when one who thinks up ways to market some product calls imself a merchandising engineer; but a theatre engineer is what a theatre manager is whether he likes the term or not. To use the word in the loose sense that it is often applied oday, he is either an engineer or he's only alf a manager.

If approaching a manager for a "touch," the opening blandishments had better be prinkled with the word *showman.* That's what he usually likes to be called. If he was an exploitation man for a string of five-and-dime stores, he probably would be called a merchandising engineer. But not in the field of motion picture exhibition. Although it is a vastly different kind of business, socially as well as physically, motion picture exhibition hares the traditions of the carnival, the circus and the repertoire troupe. The manager of a heatre representing an investment of at least $40,000 and perhaps $200,000, in building and equipment alone, doing business in the same place seven days a week, year after year, still emphasizes, as a rule, the arts of ballyhoo in his line of work.

Showman, of course, he is—or should be. But there must be time and energy for doing and learning the rest of the job, which remainder is predominantly the operation and maintenance of the physical property.

Motion picture theatre management is inevitably, and doubtless increasingly, a double job. It has two main divisions which are radically unlike each other. One is merchandising, the other is engineering. If the average theatre were an enterprise of much larger scale, it probably would be advisable to have two managers, one in charge of exploitation and handling the public, the other to supervise physical operation. But, with exceptions so rare that they need not be considered, the economics of motion picture exhibition do not allow such fancy staffing. It therefore is necessary for the manager, if he wants to be completely competent, to act like a couple of guys, with two different sets of knowledge.

The first step in acquiring sufficient knowledge for competent supervision of physical operation is to get rid of any fear that may exist of things called technical. There are degrees of technicality. Cooking is a technology, but there is quite a difference between managing the commissary of a chain of restaurants and getting up a meal for Pa and the kids. The average theatre manager's technical knowledge of any craft represented in the theatre, need not go beyond the practical interests of the theatre, and the brains necessary to be a competent showman can acquire such knowledge if they are applied to the purpose.

Practical knowledge of the affairs that go to make the physical theatre—enough of the principles to be able to read understandingly about those affairs, and to supervise their operation and maintenance—not only is necessary for business-like routine management, but helpful in dealing with staff members whose duties involve such matters, and with outside people called in to service the theatre. When the boss knows as much as, or more than, the help, he gets respect—and honest effort.

If an electrician, for example, must be called in to make a repair, he is more likely to do the job right if the manager talks his language. For one thing, the manager may be able to tell him what the trouble is definitely, which may save time; for another, the manager has indicated he knows something about electrical devices and is therefore apparently in a position to judge the efficiency with which the repair is made.

Intelligent supervision of physical operation can mean important savings. And profits come from that direction as well as from the direction of the box-office.

BEING BEST ON V-DAY

"I would suggest," says J. J. Fitzgibbons, president of the Famous Players Canadian circuit, in a letter prompted by this department, "that each theatre manager and employe who feels that he may be replaced by a returned soldier, should ask himself just whom he is working for—the boss or himself?"

"Under present conditions," Mr. Fitzgibbons points out, "with business coming to our theatres without very much effort on our part, some of us are developing habits which will be hard to break in normal times.

"The theatre manager or staff employe who is really working for himself will understand that now, when jobs are plentiful, he must 'be the best' in the job he is doing so that when jobs become scarce the boss will not want to replace him."

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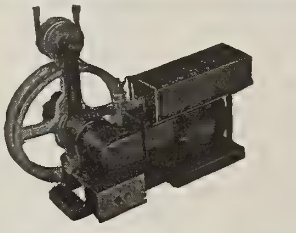

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John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

The Way to Good Seating Starts at the Theatre Plan

NO SINGLE aspect of the theatre, with the exception of the projection scheme, can stamp a theatre either an expert or an inexpert job to the degree that the auditorium seating can. The theatre owner, his architect, the chair manufacturer, and the contractor should co-operate closely in planning and construction so that the final chair installation will be as trouble free, efficient and attractive as possible.

There is a lot more to this than just ordering a certain number of chairs and installing them on the floor of the auditorium. Before the architect's floor plan can be called complete, the floor slope and chair radius lines must be determined *accurately* in relation to the width and length of the seating area, the width and height of the screen, in order to obtain comfortable viewing conditions. The exit spaces and aisles must be laid out according to the requirements of the building code, where one exists, and the exact overall dimensions of each row of chairs, and of each bank, should be determined according to the size and type of chair to be installed.

Another thing that should be settled between the owner and the architect is whether the center bank of chairs is to be staggered or installed "in line." A stagger layout requires adjustment of the widths of chairs in order to prevent an uneven aisle line.

In addition, the floor plan should show if the aisles are to be depressed for the carpeting, and specify the size and type of carpet wood stripping bound in the floor. All aisle light and hearing aid conduits should be located accurately to fit properly the chairs installed, and if "mushroom" air vents are to be used under the seats, they should be located so that there is no interference with traffic.

And here I think it necessary to point out that it should be definitely decided in the planning whether or not "pushback" chairs are to be installed. It is difficult to install them to greatest advantage on a floor laid out for the conventional solid seats.

As can be readily seen, the exact location of all these items will depend on the number of chairs to be installed, the type and size of the chairs, the pitch of the floor, and on how well theatre owner, the architect and the contractor does his part of the job.

ONE WAY TO DO IT, BUT—

Let's see what can happen when there is little or no co-operation between the persons concerned in planning, building, and installation. The architect lays out on the seating plan, the curvature and width of the standee rail, the conduit locations and floor inclines according to his own idea of what will best suit the conditions; or this work is done haphazardly with the idea that the chair contractor will rectify any discrepancies in the layout. The theatre owner decides to sub-let the chair contract without notifying or consulting the architect, and the sub-contractor orders the chairs according to *his* idea of what is best for the auditorium, perhaps without guidance because of omissions in the architect's plan. Then the general contractor's superintendent lays out the standee rail pitch of floor, mushroom vents, aisle widths and depressions and the conduit locations as shown in the architect's plan, and if some information is missing, does the work his own way in order to get the job done on time. Such procedure despite the fact that once the floor pitches are laid out, the concrete poured, and the standee rail set in place, they are *permanent* and the chairs must be installed accordingly, for better or worse!

Now, the standee rail must have openings for the required aisle widths, and if these aisles are depressed for carpeting, each section between the depression will have a definitely limited space for the chairs to be installed in. In case this rail is laid out on a radius straighter than the radius followed by the chair people the end chairs will have to be "toed-in," making a somewhat deeper curve than the curve of the rail, otherwise objectional space will be shown between the backs of the chairs and the standee rail up to the center.

Another thing that can happen when there is no intelligent co-operation in laying out the standee rail, is extension of the rear end of the aisle chair standards slightly beyond the depressed aisle line, or too close to the edge for proper drilling of holes for fastening. This condition can result along the entire edge of the depressed aisles, because once the widths, and especially the radius of the rail, are laid out wrong, the end chairs will continue to be wrong down to the front row of chairs unless the installation man "steals" a little space between each row of backs, in which case the rows will be uneven and the back-to-back spacing not be uniform.

Another result of laying out the radius of the standee rail without an understanding between the chair people and the general contractor or architect, will be observed where he radius of the depressed area at the front meets the radius of the front row chair standards. In this case there may be about 4 inches of concrete in front at the one end of chairs, and about 20 inches of concrete at the other end. This will mean that some people must rest their feet on the carpet, while others scrape their feet on the concrete. The appearance of such a job will be very unsatisfactory, to say nothing of the annoyance to patrons.

Then when the pitches of the floor are laid out by the contractor according to his own judgment, or if there is no co-operation between the architect and the chair people, most of the chairs will rest level on the floor when installed. This will be due to the fact that when chairs are ordered from a manufacturer, the standards are fabricated for a definite floor slope, be it entirely downward or reversed. When chairs are installed on a floor with the pitch not exactly right for the slopes cut on the standards, they will either lean to the side or forward, making a very bad job from all standpoints. The only thing left to do is to install metal shims under the standards, the quantity and thickness of the shims depending on how far off the floor pitch is from the pitch cut on the standards; however, this creates a makeshift job at best; special long bolts are required where the shims are placed, reducing the strength of the anchorage and increasing the possibility of shearing the threads of the bolt itself by movement of the chair. When two flat pieces of metal bear upon each other, there is bound to be some movement between their surfaces, and this is especially true of a fixed chair, in which strains and stresses are constantly set up by the action of the patrons.

PREPARING THE FLOOR

Precaution must be taken not to lay out the expansion joints in the floor, directly in line or near the line where the chair standards are to be bolted to the floor. The weakest parts of the floor are at the expansion joints, and when any holes are drilled nearby the concrete can be fractured and in a short time the holding bolts will become loosened, or they will rip out a chunk of concrete. The expansion joints in the floor should always be laid out as closely as possible on the center line between the front and rear of the chair standard fastening holes or on the center line between each row of chair standards.

In mixing and pouring the concrete for the floor, there are a number of things that should be kept in mind. Before the concrete is poured it should be made certain that the ground fill underneath is well tamped and uniformly solid throughout. If cinders or cinder concrete is used as a base, it should be about 4 inches thick, while the cinders used should be hard, clean, vitreous clinkers free from unburned coal, sulphur compounds or ashes.

When rough concrete is poured over an earth fill, it should be of a mixture of 1:3:6—that is one part cement, three parts sand, and six parts gravel.

The finish of the concrete for the floor should be at least 2 inches thick and consist of a 1:3 mixture—one part cement, three parts sand. The sand should be clean, coarse, free from dust or dirt, from soft particles and especially from vegetable matter. When the concrete is poured it should be worked into a compact mass with a straight shovel or slicing tool, which should be kept moving up and

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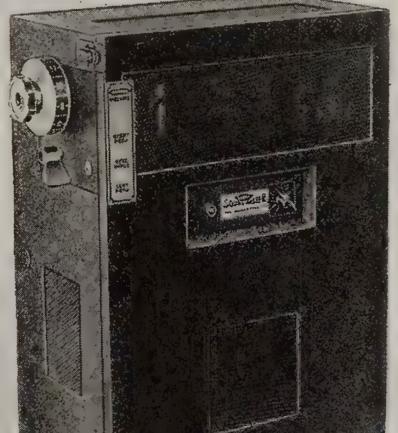

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down until the concrete has thoroughly settled in all places and the surplus water has been forced to the top.

It should be membered that a *thin* layer of concrete should not be joined to *thicker* layer without providing for shrinkage joints at such points, or fillet bands for gradually reducing from the thicker to the thinner body; also, that cracks may occur at points where fresh or new concrete is joined to concrete that has already set in the mixing batch and been remixed with water.

AISLE-LIGHT CONDUITS

It is very important that the aisle-light conduits be located correctly in the floor in relation to the chair standards since each outlet at the floor must fit just right when the chairs are installed. Each aisle-light outlet should come up from the floor to a height of about 3 inches, an inch inside of the aisle light chair standard, and 2 inches in from the rear end of the standard. This will allow the BX or Greenfield conduit attachment to come up straight along the inside of the standard, clearing the rear hinge bracket with only a small bend as it enters the aisle light box.

When aisle light conduit outlets are located improperly, they may come out directly below the hinge bracket, requiring a very sharp bend in the conduit and causing interference with the patron where it loops around the box.

In other cases this conduit outlet may come up directly under the center of the seat, and near the front, where a patron will tear clothing, get feet entangled,

It is very difficult to correct conditions of this sort once the floor is laid out, without going to the trouble and expense either of bending the conduit critically, or of chipping away the concrete around the outlet; and even that is only a partial remedy, for the BX or Greenfield conduit, and the wiring, will be under constant strain. In time the conduit and wiring will either be broken through completely, or will deteriorate to such an extent that a new job will have to be done.

HEARING AID WIRING

In laying out the conduit outlets for the hearing aid phones, they should be located so that this conduit comes up to a height of about 3 inches above the floor, an inch inside the right chair standard—facing the screen—and about 4 inches in from the front end of this standard. The armored cable connection should run up along the front flange of the chair standard, with clips or strong tape holding it in place, instead of allowing it to dangle at or near the seat hinge, which will cause interference with the operation of the seat, or with the comfort of the patron.

When running in the armored cable from the floor outlet to the jack-box under the arm of the standard, make sure that it is long enough to reach the jack-box easily. If this cable is figured too short and installed improperly, there is a very strong possibility that it will be pulled out entirely, or that the shielded wiring will be loosened at the connection when the seat is lifted or lowered.

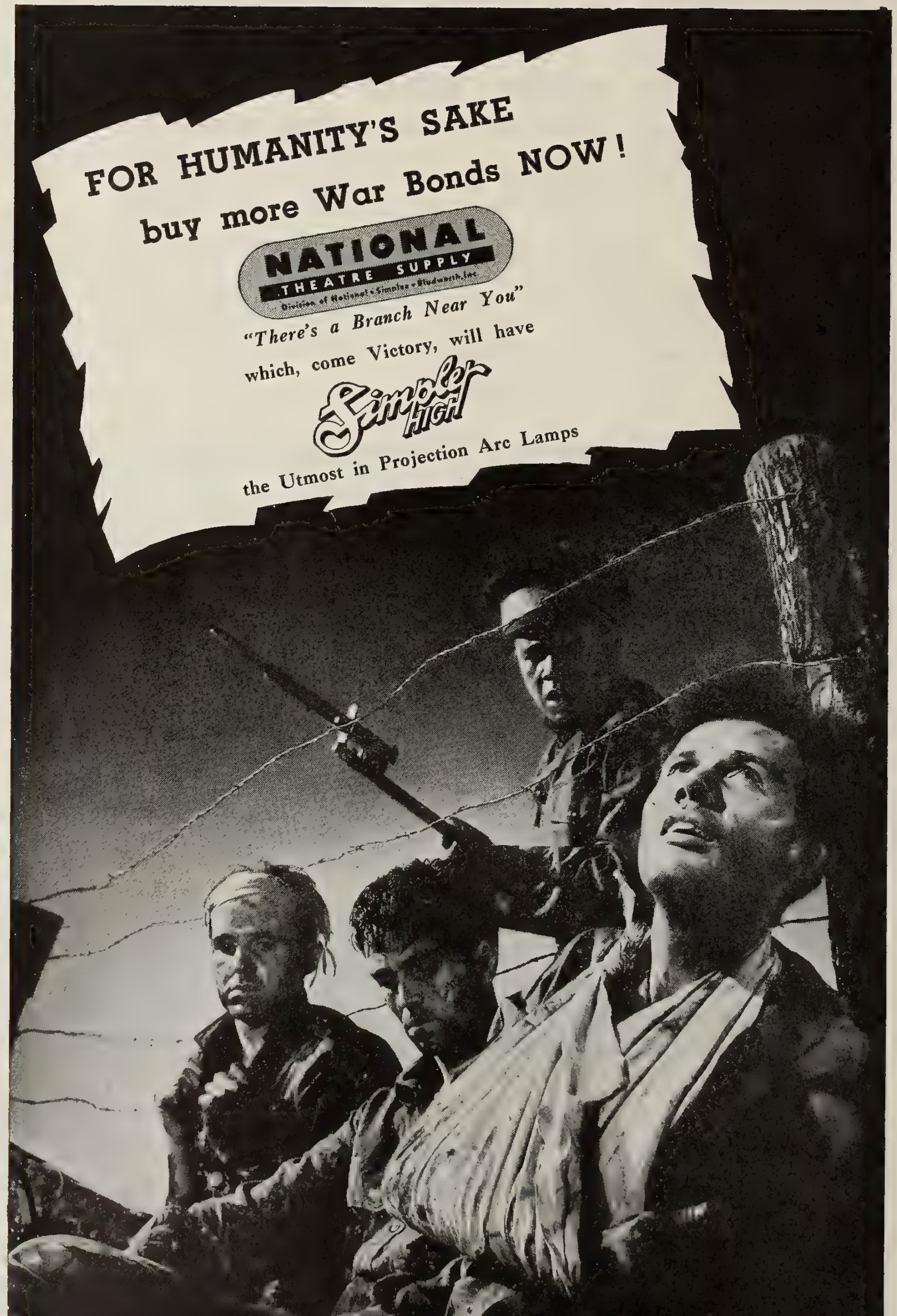
The jack-box for plugging in the headphone should be installed as close as possible under the right arm rest of the chair. In determining the size and shape of the mounting bracket for the jack-box, the exact type and shape of the chair standard flange should be known. When the rib or flange of the standard is round, make the inside face of the bracket also round so as to follow the contour as closely as possible for a solid fastening. And when these this flange or rib has square corners, the inside face of the bracket should be square also in order to have more stock for a rigid fastening.

When these brackets are fastened to the chair standard make sure that the screw heads are tightened flush inside the recess provided for them so that they do not project beyond the face of the bracket. Make sure that only the special socket head, or hexagon-shaped cap screws, are used in fastening the brackets to the standard. When the latter type of screw is turned solidly in place, there is no sharp protruding edges to tear clothing; furthermore, only a special hex-shaped wrench will loosen the screws.

FLOOR VENTILATORS

In determining the exact location of the mushroom floor vents, particular care must be taken that they run on the same radius as the row of chairs, otherwise they will come up in the passageway between the rows of chairs. In locating these vents, make sure that each is installed on the center line between the standards of each chair, and that the outside diameter of the hole touches the radius line of the rear of the standards.

When these particular floor vents are laid out haphazardly, most of them will be located just where the chair standards are to be fastened to the floor. To remedy such a condition, one must move the chairs a little backward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have you heard?

that to remove grease or oil soaked into wood floors, you should first cover the spot with a thick layer of dry portland cement or powdered whiting? Leave the substance there for a few days, then scrape it off and, if need be, repeat the process until the wood is fairly clean. Then wash the area with a strong solution of trisodium phosphate—one tea cupful to a pail of hot water. Ordinary washing soda can also be used for the wash, but if not applied properly the wood will belly up, requiring a sandpapering job.

that casein paint deteriorating on the walls, or giving off a musty odor, can be removed by dissolving trisodium phosphate in water (3 pounds to the gallon), then applying this to the affected area? The paint can be scraped off with a steel wool brush. Then rinse well with clean water. Protect all nearby painted surfaces when using this solution!

that plumbing fixtures of porcelain and tile restrooms can be cleaned thoroughly and given added luster by washing with a clean, soft rag or cloth saturated with kerosene?

forward or sideways, and a ragged and lging line will be the result in the row of air backs, as well as a narrower passage beeen the rows. The only other thing that n be done is to chip out or around the vent eeve and relocate the hole to clear the chair ndard; however, this also is a makeshift medy. To obviate such necessities, make re that the job is *planned* and laid out corctly *before* the actual installation of the airs.

Remember This for Post-War Reseating

WHEN NEW chairs have been urchased for an existing theatre and the old hairs are in good enough condition to be salaged, either for resale or re-installation in nother theatre, there are a number of pitfalls o be avoided. It is very important for one hing, that the salvaged chairs be picked up ff the floor so that the threads of the floor olts are not stripped or marred, that proviions be made for setting aside the removed hairs without any interference with the intallation of the new ones, and that as the hairs are picked up off the floor, each be agged as to its seat size and floor incline (when 600 or 1,000 chairs are picked up off he floor and piled up haphazardly, it is imossible to guess where they will fit best on nother floor).

When storing the old chairs, make sure that he seats are *laid flat,* in stacks, so as not to orce the springs out of shape or rip loose the overing. The standards and backs should be

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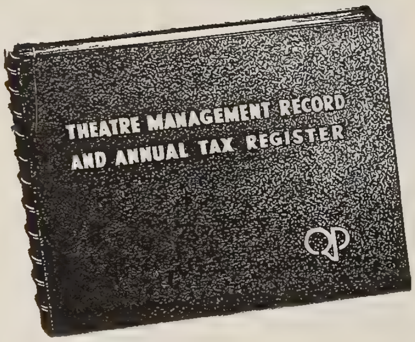

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stored *standing upright* to prevent damage.

When the new chairs arrive, particular attention should be paid, before opening the crates, to the markings on the outside, as the *seat and back sizes* are shown thereon, as well as the *pitch* of the standards.

If the old floor bolts are loose, or the threads are stripped, the standards should not be fastened to them. Such bolts should be clipped as close as possible to the floor with bolt-cutters and any extension hammered flat with the floor pitch. This will leave the floor smooth and sound, with no obstruction for patrons to trip on. Then other holes should be drilled and new bolts installed in order to have a rigid fastening for the chairs.

REMOVING STANDARDS

Old chairs that have stripped floor bolt threads, stripped or rusted nuts, should not be forcefully pulled off the floor; a chair removed by rocking it back and forth may come off the floor quicker, but also with it may come the entire expansion bolt and a piece of concrete, making it impossible to fasten another chair in its place.

The best thing to do when a standard is hard to remove is to use a cold chisel and hammer and split the nut in two (making sure, however, that the threads of the bolt are not damaged).

A very thorough check should be made of the floor where the new chairs are to be installed. When the floor is of concrete any large crack, especially at the expansion joints that run across the width of the theatre, should be filled with new concrete and left to set properly before drilling any holes. Defective bolts should be sheared off smooth with the level of the floor and all new holes should be drilled as far as practicable from old holes to give the bolts solid material.

LEVELLING AND ANCHORING

In case shims must be used for levelling the chairs, they should be of the type and size made by a reliable chair manufacturer. Home-made shims, or shims of porcelain, should never be used.

If the floor is a thin concrets slab over a cinder fill, and the concrete tends to chip off on the underside when drilling the holes, hot lead should be poured into the holes after the bolts are inserted in the floor, otherwise the chair will become loose in a short time.

Where the floor is of a wood construction, extreme care should be taken not to fasten the standards by using the old screw holes, especially if the wood is chewed considerably. In such a case, the chairs should be shifted a couple of inches away from the old holes. When the wood of the floor is badly splintered, or has large cracks or rotted areas, lay a new wood floor in order to have rigid anchorage. Another method in such a case, is to lay over the defective flooring a new floor of some such composition as Marbloid that has good wearing qualities, is moistureproof and fireproof, and is soft enough to eliminate the sounding board effect that is found in such composition as transite or hard asbestos.

INSTALLING OLD CHAIRS

Before installing *old* chairs, check these matters:

The hinges of the seats should be looked over to see if they are bent, broken or jus need some slight repairs.

When the hinge is of the friction type i should be cleaned thoroughly so as to be free of grit, dirt, pieces of string, etc. that have a way of sticking there and causing the hinge to fail in operation.

The stud that sets the friction pressure should be tried to see if it is working properly—the threads not stripped, the seat doesn' wobble or stick when it is raised or lowered

When the seat works hard or has a screech sometimes the application of light machine oi will eliminate the trouble.

When trouble arises in a hinge of the bearing type, it should be taken apart carefully cleaned thoroughly and the roller or ball bearing checked for evenness.

If the chairs have wood veneer backs or sea bottoms, and the panels are split, they shoul be thoroughly cleaned underneath at these breaks and glued. One also can remove the torn or split plywood, peal it from the panel sandpaper the rough edges as smooth as possible then stain it to match the rest of the panel. After this work is done, the entire repaired section should be lacquered. Plywood backs or seat bottoms that show the least signs of breaking or pealing should be glued together before the chairs are installed.

When the backs or seat bottoms are o metal, any loose or burred parts should be remedied at once as this protruding metal can cause serious trouble after the installation. Al burred spots should be smoothed off with a fine file, and loose sections be fastened with proper screws. When the backs have a metal finishing strip at the top and this strip is in such a condition that further fastening is impossible, it should be ripped off entirely and a strip of durable fabric, matching the finish of the back, be installed.

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THE RELEASE CHART

Mrs. Parkington

MGM—The Story of a Fortune

Metro-Goldwyn-Mayer found in Louis Bromfield's popular novel a story cut to the special talents of Greer Garson and Walter Pidgeon, a tale of love and wealth and power in which the first is triumphant over the failure of the other two. It is magnificently set in heavy Victorian elegance and vibrantly acted by a large and impressive cast.

But it is not solely a prestige picture. It is warm, well-paced and humorous, rarely pompous and never dull.

Miss Garson achieves another distinctive characterization, although her role may recall at times some of her former successes. She is for much of the picture a woman well past youthful radiance who remains glamorous, desirable and very much in love with her husband. But she is not "Mrs. Miniver." At 86 she still has charm, spirit and regal beauty, but she is not "Madame Curie." Mrs. Parkington starts out as a hotel maid in a mining town and never forgets it. At the end, surrounded by a family of weaklings and the collapse of the empire her husband built, she retains her identity by giving up her fortune and going back.

She has a worthy partner in Pidgeon, who gives the role of Major Parkington all the strength, color and lust for power necessary to make the fortune believable and the love between them a reality. It is he who sets money as his goal, trampling on all who cross him, enjoying the position and friends that money brings only to be saved from his own ruthlessness and disillusion by the judgment and understanding of his wife.

The story is told in a series of flashbacks from the present. While the children, grandchildren and great-grandchildren hear of the disgrace from which they can be saved only at the cost of their inheritance, Mrs. Parkington recalls the way it was built and makes her own decision.

Edward Arnold has a smaller role as the erring son-in-law, and handles it with skill. Agnes Moorehead gives a matchless performance as the life-long friend, first of the Major and then of his wife. Cecil Kellaway has an excellent scene as Victoria's Prince of Wales. These stand out in a cast in which every performer appears, even if briefly, to advantage.

Credit should be given without stint to Leon Gordon who gave the film a magnificant production and to Tay Garnett, whose direction proves he knows how to tell a story. Robert Thoeren and Polly James made the adaptation from the novel.

Seen in a New York production room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, November, 1944. Running time, 124 min. PCA No. 10200. General audience classification.

Susie Parkington	Greer Garson
Major Parkington	Walter Pidgeon
Amory Stilham	Edward Arnold
Aspasia Conti	Agnes Moorehead

Cecil Kellaway, Gladys Cooper, Frances Rafferty, Tom Drake, Peter Lawford, Dan Duryea, Hugh Marlowe, Selena Royle, Fortunio Bonanova, Lee Patrick, Harry Cording, Celia Travers, Mary Servoss, Rod Cameron.

That's My Baby

Republic, 1943-44—Anything for a Laugh

The idea of a comic book publisher who hasn't laughed in 20 years because of a frustrated desire to be a cartoonist has farcical possibilities which are not all developed in this Walter Colmes production. It has moments of comedy, forced a little farther than they might reasonably reach, and at least one amusing performance by Leonid Kinskey as the visiting psychologist. But the theme is sidetracked for a potpourri of specialty acts, often amusing in themselves although not conducive to any coherence in plot.

Richard Arlen and Ellen Drew play the young couple who try to relieve the depression of the girl's father to insure their own happiness. Theirs are thankless roles, adequately performed. Minor Watson has only to keep a straight face as the father.

The entertainers, called in as therapy before the cause of melancholia has been found, add variety and sparkle. Two novelty orchestras — Freddie Fisher and his Schnickelfritz Band and Mike Riley and his Musical Maniacs—do their best to draw a laugh from the publisher. Al Mardo puts his non-performing dog through its paces, Adia Kuznetzoff sings a Russian war song, Gene Rodgers pounds out a bit of boogie-woogie and Isabelita injects some Latin rhythm. There's even the old act in which the fashion designer dresses a beautiful girl from bolts of cloth without the aid of pins.

Dave Fleischer, the animated cartoonist, is listed as associate producer. William Berke directed.

Seen in the home office projection room. Reviewer's Rating: Fair. — E. A. C.

Release date, September 14, 1944. Running time, 68 min. PCA No. 10274. General audience classification.

Tim Jones	Richard Arlen
Betty Moody	Ellen Drew
Dr. Svatzky	Leonid Kinskey

Richard Bailey, Minor Watson, Marjorie Manners, Madeline Grey, Alex Callam, P. J. Kelly, Billy Benedict, Jack Chefe.

"THUNDER ROCK" RELEASED BY ENGLISH FILMS

The British-made drama, "Thunder Rock", produced by Charter Film Productions in 1942, had its American premiere in New York this week under the auspices of English Films. It is a fantasy, featuring Barbara Mullen, Michael Redgrave and James Mason, set in a lighthouse on Lake Michigan. There a newspaperman, disenchanted with the world outside, creates his own dream world from persons mentioned in the log of a ship wrecked there 90 years before. From them he learns to appreciate the slow but unmistakable progress of humanity.

The review in Motion Picture Herald issue of October 3, 1942, said in part: "This adaptation is emphatically motion picture art and motion picture entertainment of a most unusual quality. The theme is discursive and the subject matter serious, but the picture is also an emotional bull's-eye."

The Last Ride

Warner Bros.—Rubber Racket

This picture, which deals with the evils of trafficking in the tire black market, could have made a more effective, because more timely, appearance a year or so ago when the necessity for shunning the rackets which waxed fat on violations of wartime restrictions was more urgent. "The Last Ride" remains a fairly exciting film of the conventional gangster pattern and ought to be received with moderate approval from the devotees of such material.

Richard Travis, as the incorruptible detective, works hard and with ultimate success in exposing the vicious practices of a gang, headed secretly by Cy Kendall, police captain, which steals tires and accommodates its victims with a prompt replacement of illegal, expensive and inferior ones. Both they and Charles Lang, as the detective's racketeering brother; Jack LaRue, as a gang member, and Eleanor Parker, who supplies a tenuous romantic interest, give satisfactory performances in their formula roles.

Directed by D. Ross Lederman from an original screenplay by Raymond L. Schrock.

Seen at the home office projection room. Reviewer's Rating: Fair.—DANIEL BELLEW.

Release date, October 7, 1944. Running time, 56 min. PCA No. 8834. General audience classification.

Pat Harrigan	Richard Travis
Mike Harrigan	Charles Lang
Kitty Kelly	Eleanor Parker
Joe Genna	Jack La Rue
Capt. Butler	Cy Kendall

Wade Boteler, Mary Gordon, Harry Lewis, Michael Ames, Virginia Patton, Ross Ford, Jack Mower, Frank Mayo, Stuart Holmes, Leah Baïrd.

Boss of Rawhide

PRC, 1943-44—Western with Music

Loaded with an abundance of fight and fury and enlivened with many tuneful melodies, this film should strike a responsive chord in all Western fans. As an added bit, there is a minstrel show. Another variant that helps lift the production above the average is the use of a long-range rifle by one of the outlaws with a telescopic sight, thereby enabling him to pick off his victims at a safe distance.

The story concerns a group of gunmen who hem in the lands with toll gates and levy transportation fees from the ranchers. Often they do not scruple to enforce their methods by terror and killings.

Resolved to break up the gang and safeguard the rights of the citizens, the Texas Rangers, a trio composed of Dave "Tex" O'Brien, Jim Newill and Guy Wilkerson, go into action. Many action-filled scenes follow and Robert Cline's camera catches several unusual shots.

Numerous humorous interludes combine with Jim Newill's entertaining singing to make this a well-balanced and satisfying Western.

Elmer Clifton, who wrote the original screenplay, also directed and Alfred Stern produced.

Seen in the New York theatre on Broadway where a mid-week noontime audience responded excitedly. Reviewer's Rating: Good.—MANDEL HERBSTMAN

Release date, November 20, 1943. Running time, 50 min. PCA No. 9692. General audience classification.

Tex Wyatt..............................Dave "Tex" O'Brien
Jim Steele ....Jim Newill
Panhandle Perkins..........................Guy Wilkerson
Nell O'Day, Edward Cassidy, Jack Ingram, Billy Bletcher, Charles King, Jr., George Chesebro, Robert Hill, Dan White, Lucile Vance.

Leave It to the Irish

Monogram, 1943-44—Murder and Mirth

Although unendowed with any great originality of plot, this production is not without moments of entertainment as it sails blithely along with colorful Irish savor. Although a murder mystery under William Beaudine's direction, homicide is usually secondary to the light comedy touch.

James Dunn, private detective, is in love with Wanda McKay, police captain's daughter. But because the captain considers Dunn a blot on the name of the police and is unable to tolerate his frivolous and cavalier manner, several comic conflicts arise and there are many exchanges of verbal broadsides couched in thick Irish brogue.

Jimmy sets out, with the aid of Miss McKay, to solve a mysterious murder, but before the original story and screenplay of Tim Ryan and Eddie Davis runs out, he has three of them to unravel. He goes bungling in and out of many jams, touches off Irish thunder in the police captain, and becomes so entangled and involved that he himself is accused of murder. Finally he succeeds in piecing the fragmentary clues into the logical pattern that catches the criminals. The end sees Jimmy winning his girl and capturing the favor of his prospective father-in-law.

The picture should appeal to those who like light comedy. Lindsley Parsons produced.

Seen at the New York theatre on Broadway before a chuckling audience. Reviewer's Rating: Fair.—M. H.

Release date, August 26, 1944. Running time, 71 min. PCA No. 10092. General audience classification.

Terry Moran....................................James Dunn
Nora O'Brien..............................Wanda McKay
Pat Burke.......................................Dick Purcell
Arthur Loft, Vince Barnett, Barbara Woodell, Jack LaRue, Joe DeVillard, Eddie Allen, Dick Scott, Ted Stanhope, Olaf Hytten.

When the Lights Go on Again

PRC, 1943-44—Rehabilitation Story

PRC is first to the screen with a picture about the returning veteran's mental readjustment to civilian life, a topic the government has been interested in having treated. Going the full distance, PRC's Leon Fromkess has selected a veteran afflicted with amnesia, and by depicting his forgotten home surroundings as they were before the boy went to war and then taking him back over them in gentle stages, has set on the screen an example for persons who may be called upon to deal with similar cases.

Producer Fromkess based his picture on an original story by Frank Craven and a script by Milton Lazarus and assigned direction of it to William K. Howard, a combination of talents which give the finished product a professional polish particularly marked in the latter portions of the production.

The picture opens with the soldier, played by James Lydon, arriving home on furlough after hospitalization for a mental condition considered cured. In a taxi accident he incurs amnesia and an interested journalist takes him to his home, where his family and the girl he married before going to war restore his memory by exposing him to familiar surroundings, faces and experiences.

The appeal of the psychological side of the enterprise may be a plus or minus in the whole equation, but youngsters considering or having undertaken marriage with young men off to the wars find their views of that matter confirmed, which seems to guarantee their interest.

Previewed at the studio. Reviewers's Rating: Average.—WILLIAM R. WEAVER.

Release date, Sept. 15, 1944. Running time, 74 min. PCA No. 10244. General audience classification.

Ted Benson.......................................James Lydon
Regis Toomey, George Cleveland, Grant Mitchell, Dorothy Peterson, Harry Shannon, Lucien Littlefield, Luis Alberni, Emmett Lynn, Joseph Crehan, Warren Mills, Jill Browning, Roberts Carling, Larry Thompson, James Hope.

The Singing Sheriff

Universal—Satire with Songs

Universal, which makes a number of Westerns and moderate-budget musicals, has combined the two forms of entertainment and comes up with a good-natured satire on the familiar horse opera. Bob Crosby, Fay McKenzie and Fuzzy Knight romp through a nonsensical little tale about an actor who portrays a singing cowboy on the stage, and through a series of coincidences goes out west and is assigned the task of ridding the town of a band of gunmen.

Crosby, who is accustomed to shooting-irons loaded with blanks, is somewhat dismayed to find himself shooting with real bullets at real desperadoes. He tries to leave town, thereby forfeiting the respect of the sheriff's daughter whom he has come to love. He gets to the bus-station just in time to stop a robbery, thereafter traps the villains and brings them to justice in a courtroom scene which, while it has no precedent in real life, is nevertheless amusing.

Crosby sings several songs, among them "When a Cowboy Sings" and "Reach for the Sky." Iris Adrian also sings, although it would appear that dancing is a more familiar outlet for her. Fuzzy Knight adds his usual brand of comedy and Samuel S. Hinds and Edward Norris do ably by the roles of the sheriff and the villain, respectively.

Leslie Goodwins directed and Bernard W. Burton was associate producer. The screenplay was by Henry Blankfort and Eugene Conrad, based on an original by John Grey.

Seen at the studio. Reviewer's Rating: Average.—THALIA BELL.

Release date, October 6 1944. Running time, 63 min. PCA No. 10124. General audience classification.

Bob Richards..Bob Crosby
Caroline...Fay McKenzie
Fuzzy ....Fuzzy Knight
Iris Adrian, Samuel S. Hinds, Edward Norris, Andrew Tombes, Joe Sawyer, Walter Sande, Doodles Weave.

Dead Man's Eyes

Universal—Murder Mystery

Mystery fans have learned to expect from the Inner Sanctum stories of radio and screen an element of novelty in plot or treatment with horror at its base. "Dead Man's Eyes" is somewhat out of the pattern. It is, in spite of its thriller title, a tight crime puzzle dealing quite as much with the personalities and motives involved as with murder and clues. Unfortunately, the pace is too slow and the dialogue too trite to hold the serious attention of the audience at all times.

One departure from formula is the casting of Lon Chaney in the role of hero and accused murderer. Blinded by a jealous impulse of his model, Acquanetta, he is suspected of killing the father of the girl he loves for the living cornea tissue which may restore his sight.

The delicate eye operation is performed successfully, but the man still pretends blindness to trap the killer. He fastens the crime finally on the character with the weakest motive and the mildest disposition.

Jean Parker is attractive as the girl and Thomas Gomez has a good bit as the detective.

Reginald LeBorg directed the original screenplay by Dwight V. Babcock. Will Cowan was associate producer.

Seen in the home office projection room. Reviewer's Rating: Average.—E. A. C.

Release date, November 10, 1944. Running time, 64 min. PCA No. 10089. General audience classification.

Dave Stuart...Lon Chaney
Heather Hayden....................................Jean Parker
Paul Kelly, Thomas Gomez, Jonathan Hale, Edward Fielding, George Meeker, Pierre Watkin, Eddie Dunn and Acquanetta.

TABLOID REVIEWS

The following reviews are condensed versions of reviews of 1944-45 product appearing in Product Digest prior to the issue of September 2, 1944. They are carried for their reference value.

Dangerous Journey

20th-Fox— Exploring by Camera

Although the film opens and closes with shots of convoys plying the oceans, this record of an expedition through Africa, India and Burma is largely concerned with remote outposts which the servicemen overseas will never see. It is highlighted by a thrilling capture of a wild elephant in Africa and a terrifying spectacle of an encounter between the priestess of a Burmese cult and the deadly cobra worshipped by her tribe.

Armand Denis and Leila Roosevelt, the explorers responsible for "Goona-Goona" and "Dark Rapture," led the expedition.

There is no thread of narrative superimposed on the scenes. Geographically, the trail leads from Morocco across the Sahara Desert to Lake Chad, onto the African plain and then over to India and the mountains of Burma. Handicrafts, penitential ceremonies, religious rites and exotic ideals of beauty are pictured against varying backgrounds.

The sequences are generally interesting enough to sustain the more than an hour's running time, although they are uneven photographically.

Reviewer's Rating: Good.

Complete review published August 12, 1944, *page* 2041

Maisie Goes to Reno

M-G-M — Romantic Comedy

The latest offering in the Maisie series sustains the entertainment average of its predecessors and has "something added" in the person of a new leading man, John Hodiak. As regular fare, there's Ann Sothern, with an involuntary but telling wink, and a new batch of trouble with more laughs than drama.

Maisie is not divorce-bound, but she is trying to prevent a young soldier's marriage from ending in the courts. It's really none of her business, as John Hodiak, the black-jack dealer at the hotel, keeps telling her. But she's wanted by the police and suspected of insanity before she stops meddling and the young people get together.

Ann Sothern is her pert self throughout and receives strong support from Hodiak, Roland Dupree as the youngster, and Bernard Nedell as a philandering forger.

The screenplay covers the more implausible twists of story with bright dialogue.

Reviewer's Rating: Good.

Maisie Ravier...Ann Sothern
Flip Hannegan..John Hodiak
Tom Drake, Marta Linden, Paul Cavanaugh, Ava Gardner, Bernard Nedell, Roland Dupree, Chick Chandler, Bunny Waters, Donald Meek.

Complete review published August 12, 1944, *page* 2041

Marriage Is a Private Affair

M-G-M — Lana Turner Returns

Lana Turner returns to the screen in this picture, and the fact of her return is the thing for showmen to emphasize in exploiting the attraction. That her vehicle is a Pandro Berman production directed by Robert Z. Leonard, and that John Hodiak is to be seen opposite her with a number of other name persons in support, are other items that rate chronicling in the ad copv. That the picture turns out to be neither fish nor fowl as entertainment is not one of the facts to be advertised to the customers.

The enterprise opens in comic vein, satirizing the wealthy, but shifts later on to serious drama. Miss Turner portrays a girl, daughter of a frequently married mother, who enters matrimony lightly and gets to worrying about whether she can make a success of it. Her husband's most intimate married friends crash on the rock of infidelity and it looks for a while as though the newlyweds will crash also, but they don't quite go through with their planned divorce although it's never made clear why.

Settings are opulent, costuming is stunning, some of the dialogue is a bit hot for general consumption and much of it is just words strung together.

A comedy sequence near the close, featuring Keenan Wynn, is a riot.

Reviewer's Rating: Average.

Theo West	Lana Turner
Tom West	John Hodiak

James Craig, Frances Gifford, Hugh Marlowe, Natalie Schafer, Keenan Wynn, Herbert Rudley, Paul Cavanagh, Morris Ankrum, Jane Green, Tom Drake

Complete review published August 19, 1944, *page* 2053

Gypsy Wildcat

Universal—**Romance in Technicolor**

Universal starts the new season with another adventure into the past when men wore swords and knee-breeches and every castle had a well-used dungeon. The staples are once more the lavish Technicolor spectacle and the beauty of Maria Montez. Both are shown to the fullest advantage.

Miss Montez plays an impetuous gypsy who may ransom her tribe by agreeeing to marry a scheming baron. The baron is holding them for a murder in which they had no part and proposes marriage to the girl when he discovers that she is heiress to the estate which he has usurped. A handsome stranger, played by Jon Hall, swims the moat, vaults up the castle steps, frees the gypsies and rescues the maiden in time.

Gypsy fairs and dancing, sword play and bow-and-arrow warfare fill the screen with movement.

Roy William Neill, the director, balances fantasy with comedy and keeps his tongue in his cheek.

Reviewer's Rating: Good.

Carla	Maria Montez
Michael	Jon Hall

Peter Coe, Nigel Bruce, Leo Carillo, Gale Sondergaard, Douglass Dumbrille, Curt Bois, Harry Cording.

Complete review published August 12, 1944, *page* 2041

The Merry Monahans

Universal—**Song and Dance Family**

Donald O'Connor takes another large stride forward in "The Merry Monahans," carrying Peggy Ryan and Ann Blyth right along with him and learning a few tricks from Jack Oakie on the way. He's with his elders, although not his betters, most of the time and turns in an able and appealing performance in all departments.

He's the junior member of an old vaudeville family, traveling from the three-a-day to the Follies. As the senior Monahan, Jack Oakie has his best role in some time and makes it count. The third member of the act is Peggy Ryan, whose vitality sparks the show and whose dancing nearly stops it.

There's no place for jive and jitterbugs in 1917, but there is compensation in the familiar ballads and the amusing vaudeville turns. Two large production numbers give a touch of modern splendor.

Michael Fessier and Ernest Pagano have revived a story as old as show business and then produced it with such warmth that few will find it repetitious. The father who takes to drink because of a romantic disappointment, the youngsters who carry on loyally and the love affair between young Donald and Ann Blyth are all sketched in lightly with sentiment and humor.

Reviewer's Rating: Good.

Jimmy Monahan	Donald O'Connor
Patsy Monahan	Peggy Ryan
Pete Monahan	Jack Oakie

Ann Blyth, Rosemary De Camp, John Miljan, Gavin Muir, Isabel Jewell, Ian Wolfe, Robert Homans.

Complete review published August 19, 1944, *page* 2053

Greenwich Village

20th-Fox—**Technicolor Musical**

William Bendix, Carmen Miranda, Don Ameche, Vivian Blaine and associates go back to 1922 and speakeasy days in New York's Greenwich Village to entertain with spirit and much sprightly music, some of it nostalgic, in a Technicolor extravaganza rating with William LeBaron's best.

Walter Lang, the director, switches tempo only two or three times to provide breathing spaces in an otherwise headlong story about a bootlegger who requires money to produce a show but gets it by different means than usual. Miranda turns in three or four peppery song numbers. Newcomer Vivian Blaine handles some more romantic ones with charm, while several specialty acts contribute substantially to the proceedings at proper intervals.

Bendix sparks the enterprise, playing the bootlegger-producer, and Ameche is again a pianist, this time a long-hair who learns swing.

Utilizing color to the hilt, LeBaron capitalizes upon the garishness and sensationalism of the setting and period without overdoing it.

Reviewer's Rating: Good.

Princess Querida	Carmen Miranda
Kenneth Harvey	Don Ameche
Danny O'Mara	William Bendix
Bonnie Watson	Vivian Blaine

Felix Bressart, B. S. Pully, Emil Rameau, Frank Orth, Torben Meyer, Herbert Evers, Hal K. Dawson.

Complete review published August 12, 1944, *page* 2041

The Sign of the Cross

Paramount—**DeMille Spectacle Reissued**

Paramount has plucked Cecil B. DeMille's spectacle of 1932 out of the vaults and modernized it with a prologue. It is the story of Nero's persecution of the early Christians.

The prologue is set in a bomber over the Rome of today, just prior to its capitulation to Allied forces. Below, there is smoke, and from the chaplains the members of the crew learn of another burning of the city of Rome.

This has done little or no damage to the De Mille spectacle of 1932. It still runs the gamut of emotions from A to approximately X, from scenes of tender love to sequences of as much wickedness as have ever appeared on the screen. It is wrapped around the love of Marcus Superbus, prefect of Rome, for the outcast Christian girl Mercia.

Nevertheless, the picture remains a spectacle, with a fine cast headed histrionically by Charles Laughton, whose portrayal of Nero has been well etched in the minds of many these past 12 years. Nor since has Claudette Colbert appeared to better advantage than in this reissue, wherein she is Poppaea, Empress of Rome, wife of Nero.

Reviewer's Rating: Good.

Marcus Superbus	Frederic March
Mercia	Elissa Landi
Poppaea	Claudette Colbert
Nero	Charles Laughton

Ian Keith, Vivian Tobin, Harry Beresford, Ferdinand Gottschalk, Arthur Hohl, Joyselle Joyner.

Complete review published August 19, 1944, *page* 2053

Moonlight and Cactus

Universal—**Comedy, Crooning and Cattle**

This tuneful little musical presents the Andrews Sisters at their best, with plenty of songs to sing and only incidental acting to do. Elyse Knox and Tom Seidel acquit themselves well in the romantic leads. Leo Carrillo is the heavy, but he's a heavy with a heart of gold and a gift for comedy.

The original screenplay, by Eugene Conrad and Paul Gerard Smith, tells of a rancher, returning from service in the merchant marine, who finds that in his absence all his cowhands have been replaced by women. The rancher, an old-fashioned fellow, who does not believe that woman's place is on a cattle ranch, resents the situation until his new foreman, portrayed by Miss Knox, proves to him that women can be efficient as well as easy on the eyes.

Eddie Cline's direction keeps the proceedings moving.

Reviewer's Rating: Average.

Andrews Sisters	Themselves
Pasqualito	Leo Carrillo
Louise Ferguson	Elyse Knox
Tom Garrison	Tom Seidel

Shemp Howard, Eddie Quillan, Murray Alper.

Complete review published August 26, 1944, *page* 2067

When Strangers Marry

Monogram—**The Wicked Flee**

Despite story inconsistencies, this King Brothers production is a taut melodrama wherein suspense is achieved mainly by William Castle's direction.

The screenplay is illogical in spots and leans heavily on the long arm of coincidence. It concerns a young girl who marries a man she barely knows and travels to New York to meet him. When she gets there, he has disappeared and she enlists the aid of a rejected suitor to find him. By the time she is reunited with her husband, events have taken such a course that she is convinced that he is a murderer. However, she refuses to turn him over to the police. Her faith is justified when it is disclosed that her rejected suitor is actually the killer.

Kim Hunter turns in an excellent performance as the bewildered and trusting girl. Robert Mitchum does a fine job as the murderer, and Dean Jagger, as the husband, is less convincing.

Reviewer's Rating: Good.

Paul	Dean Jagger
Millie	Kim Hunter
Fred	Robert Mitchum
Blake	Neil Hamilton

Lou Lubin, Milt Kibbee.

Complete review published August 19, 1944, *page* 2053

Sing Neighbor Sing

Republic—**Homespun Musical**

For the people to whom Roy Acuff, "Pappy" Cheshire and Lulubelle and Scotty mean top radio entertainment, "Sing, Neighbor, Sing," should be a happy screen offering. The favorites play their familiar roles to new tunes and with a slight change of setting and story. It is a formula of known value to showmen.

The background is again a small town college where extra-curricular interests abound and the dean is not always understanding. Brad Taylor arrives in professional disguise with the Smoky Mountain Boys and is immediately mistaken for a renowned psychologist. Hoping that the impersonation will earn him enough to get to California and insure frequent consultations with pretty Ruth Terry, he gives lectures and demonstrations, sells pamphlets and, quite by accident, solves many of the town's problems.

Dorrell and Stuart McGowan have written a script without a serious or surprising turn.

Reviewer's Rating: Fair.

Bob Reed	Brad Taylor
Virginia Blake	Ruth Terry

Roy Acuff and his Smoky Mountain Boys, Lulubelle and Scotty, Harry "Pappy" Cheshire, Virginia Brissac, Beverly Loyd, Charles Irwin, Olin Howlin, Maxine Doyle.

Complete review published August 12, 1944, *page* 2042

Enemy of Women

Monogram—**Another Nazi Film**

W. R. Frank, Minneapolis exhibitor, is financial and production impresario of this film, originally known as "The Life and Loves of Dr. Paul Joseph Goebbels." Under either title, however, Frank's picture is a prosaic and routine job.

Moved into the foreground is the attenuated love story of Claudia Drake, as a German actress who once laughed at Goebbels and ultimately paid the price, and Donald Woods, her doctor-husband, who escapes the Gestapo for a free life in Switzerland. His wife, with whom Goebbels had made a deal, is returned to Berlin to fulfill her bargain, which is never explained but doesn't need it. An Allied air attack comes along to supply her liberation through death.

The original story purpose evidently was to paint Goebbels in stark, ruthless colors. Starkness and ruthlessness are suggested, but are of milk and water content.

Paul Andor as Goebbels bears some physical resemblance to the original, but his performance is a surface job. Miss Drake is only adequate.

Much dramatic incident draws from areas covered extensively in other films about Nazis and their chief henchmen.

Reviewer's Rating: Average.

Dr. Paul Joseph Goebbels	Paul Andor
Maria	Claudia Drake
Dr. Traeger	Donald Woods

H. B. Warner, Sigrid Gurie, Robert Barratt, Ralph Morgan, Beryl Wallace, Gloria Stuart, Erskine Saniford.

Complete review published August 26, 1944, *page* 2066

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2068-2069.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2091.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Bokhara (Rus.)	Artkino	....	Russian feature	Aug. 19,'44	84m	Sept. 2,'44	2082	....	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Dec. 16,'44	....	....	....	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Oct. 14,'44	....	....	....	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Oct.,'44	151m	July 1,'44	2095	1457	2072
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
•And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	2072
•Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2072
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Nov. 4,'44	....	....	....	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	....
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	....
•Attack	OWI-RKO	....	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street	Univ.	....	Peggy Ryan-Ann Blyth	Oct. 27,'44	....	....	....	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2072
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
•Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
•Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	2072
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	....	....	2092	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Oct. 15,'44	....	....	....	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 9,'44	....	....	....	2032	....
Bowery to Broadway	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	....	....	....	1971	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	....
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2072
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Not Set	....	....	....	2093	....
•Carolina Blues (formerly Battleship Blues)	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	....	....	....	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Sept. 1,'44	92m	Aug. 5,'44	2094	1806	....
Castle of Crimes	PRC	513	Keneth Kent-Diana Churchill	Aug. 25,'44	....	....	....	....	....
Champagne Charlie (British)	Ealing	....	Tommy Trinder-Sterling Holloway	Not Set	105m	Sept. 9,'44	2090	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Charlie Chan in the Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 29,'44	56m	....	....	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2072
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Dec. 2,'44	....	....	....	2092	....
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	....	....	....	1786	....
Cloud Busters (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....

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•Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 9,'44	56m	....	....	....	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	....	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	Oct. 21,'44	....	....	....	1850	....
•Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	....	..
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	....	....	....	2007	....
•Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
DANGEROUS Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
•Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	72m	July 8,'44	1981	1913	....
•Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
•Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	....
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Nov. 30,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2072
EMPIRE of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Oct. 21,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	....	....	2007	....
•Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2072
•Ever Since Venus	Col.	5025	Ross Hunter-Ann Savage	Sept. 14,'44	74m	....	....	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....
•FALCON in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
•Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
•Follow the Boys	Univ.	8061	Stage and Screen Entertainers	May 5,'44	109m	Apr. 1,'44	1825	1635	1995
•Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British) (formerly Went the Day Well?)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
•Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
•For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
•GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	....	....	....	2092	....
•Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	2072
•Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost of Indian Springs	Mono.	....	Johnny Mack Brown	Dec. 23,'44	....	....	....	2071	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush, The	RKO	....	Frances Langford-Wally Brown	Not Set	....	....	....	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Give Us the Moon (Br.)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
•Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	2072
Goin' to Town	RKO	....	Lum and Abner	Block 1	....	....	....	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
•Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
•Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 30,'44	73m	Sept. 2,'44	2082	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	....
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	....
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2072
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	....
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
•Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	64m	Apr. 22,'44	1858	1431	....
Her Heart in Her Throat	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Here Come the Waves (color)	Para.	....	Bing Crosby-Betty Hutton-S. Tufts	Not Set	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2072
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2072
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
•Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	74m	Mar. 4,'44	1781	1555	....
House of Frankenstein (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....

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I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Oct. 10,'44	....	....	....	2092	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	....
I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	....	....	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes	Oct.,'44	....	....	....	1835	....
It Happened One Sunday (British)	Assoc. Br.-Pathe	....	Robert Beatty-Barbara White	Not Set	97m	Aug. 26,'44	2067	....	....
•JAMBOREE	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
•Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy MacDowall	Not Set	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	103m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
•Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	Not Set	....	....	....	1899	....
•Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	55m	July 1,'44	1970	1817	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	....	....	....	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
•Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Dec. 23,'44	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama (formerly Mexican Fiesta)	PRC	421	Armida-El Brendel	Aug. 18,'44	....	....	....	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
•Manpower (reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2072
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12, 44	2042	1971	....
•Mark of the Whistler (formerly Dormant Account)	Col.	....	Richard Dix-Janis Carter	Nov. 2,'44	....	....	....	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	118m	Aug. 19,'44	2102	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	....	Carl Esmond-Osa Massen	Block 1	....	....	....	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet Miss Bobby Socks	Col.	....	Bob Crosby-Lynn Merrick	Oct. 12,'44	....	....	....	2071	....
•Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	2072
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	....	....	....	....	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	....
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2072
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	Not Set	. ..	....	....	1971	....
Murder in the Family	Mono.	....	B. Gilbert-S. Howard-M. Rosenbloom	Jan. 13,'45	....	....	....	2093	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	....
My Pal, Wolf	RKO	....	Jill Esmond-Sharyn Moffett	Block 1	....	....	....	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
•Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	2030	....	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26,'44	1774	1747	1995
Nevada	RKO	....	Bob Mitchum-Anne Jeffreys	Not Set	....	....	....	2007	....
•Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Block 1	....	....	....	1826	....

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OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'44	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
•Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	2072
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Not Set	....	....	....	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
•PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	2072
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Block 2	....	....	....	1806	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	....
•Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	....	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
•Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	....	....	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	....	....	....	....	....
•Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	58m	....	....	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	....	....	1971	....
•SAN ANTONIO Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
•Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	2072
•Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	64m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2095	1715	....
Shadows in the Night	Col.	....	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Suspicion	Mono.	....	Marjorie Weaver-Tim Ryan	Sept. 23,'44	....	....	....	2032	....
•She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,'44	2066	1890	....
•Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	2072
Sign of the Cross, The (Reissue)	Para.	....	Fredric March-Claudette Colbert	Not Set	118m	Aug. 19,'44	2103	....	....
•Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2072
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
•Slightly Terrific	Univ.	8036	Leon Errol-Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys	20th-Fox	....	Carmen Miranda-Michael O'Shea	Nov.,'44	....	....	....	2071	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
•Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
•South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
•Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	....	....	2032	....
•Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	July 29,'44	2018	1890	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2072
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	....
•Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	2072
Strange Affair	Col.	....	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	....	....	....	2071	....
Strangers in Our Midst	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	....	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	....
Sunday Dinner for a Soldier	20th-Fox	....	Anne Baxter-John Hodiak	Jan.,'45	....	....	....	2092	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	....
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	....	....	....	2032	....
•Swing in the Saddle	Col	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	2032	....
•TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Block 1	....	....	....	1899	....
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Sept. 18,'44	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 27,'45	....	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	....	....	....	1989	...
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	2092	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Jan. 21,'44	....	....	....	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2092	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Not Set	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	....	....	....	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	..
•Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2072
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
•Underground Guerillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	....	....	1890	2072
Unwritten Code, The	Col.	....	Tom Neal-Ann Savage	Oct. 26,'44	....	....	....	2093	....
•Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	1947
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
•VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	July 15,'44	1993	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	Nov. 1,'44	....	....	....	1850	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henry Youngman	Oct. 7,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	2030	....	....
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Oct. 7,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Sept. 15,'44	74m	Sept. 16,'44	2102	2032	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy MacDowall	June,'44	126m	Mar. 11,'44	1793	1586	2072
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2072
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2072
Winged Victory	20th-Fox	....	Edmond O'Brien-Jeanne Crain	Not Set	....	....	....	2093	....
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	Not Set	....	....	....	1923	....
Wonder Man (color)	RKO-Goldwyn	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Canary (Brit.)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
•Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
•You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	78m	Mar. 4,'44	1781	1763	1947
•Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	1944-45	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2091.

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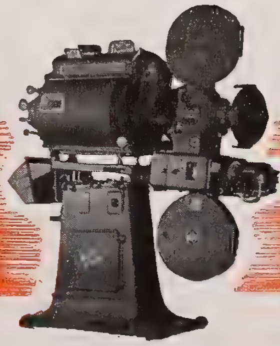

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Kay KYSER

Ann MILLER

Victor MOORE

More songs per sce
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More stars for your
marquee...in the
sweetest musical in
many a moon!

with
JEFF DONNELL · ISH KABIBBLE · GEORGIA CARROLL
HARRY BABBITT · SULLY MASON · DIANE PENDLETON

and
KAY KYSER'S BAND

Screen Play by Joseph Hoffman and Al Martin
Produced by SAMUEL BISCHOFF · Directed by LEIGH JASON

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Frenchman's Creek
- The Master Race
- Tall in the Saddle
- My Pal, Wolf
- Babes on Swing Street
- In the Meantime, Darling
- Mr. Emmanuel
- Return of the Vikings
- Goin' To Town
- The Big Noise
- Cheyenne Wildcat
- Riding West
- Ever Since Venus
- Gangsters of the Frontier
- 1812

PRODUCT

What's coming up and from what distributors by title and type

RANK DEAL OPENS RUSSIAN MARKET FOR BRITISH FILMS

EXHIBITORS PLAN TO FIGHT STATE TAX BILL FLOOD

HOLLYWOOD STARS ATTACK STUDIO CONTRACT CONTROL

VOL. 156, NO. 13 SEPTEMBER 23, 1944

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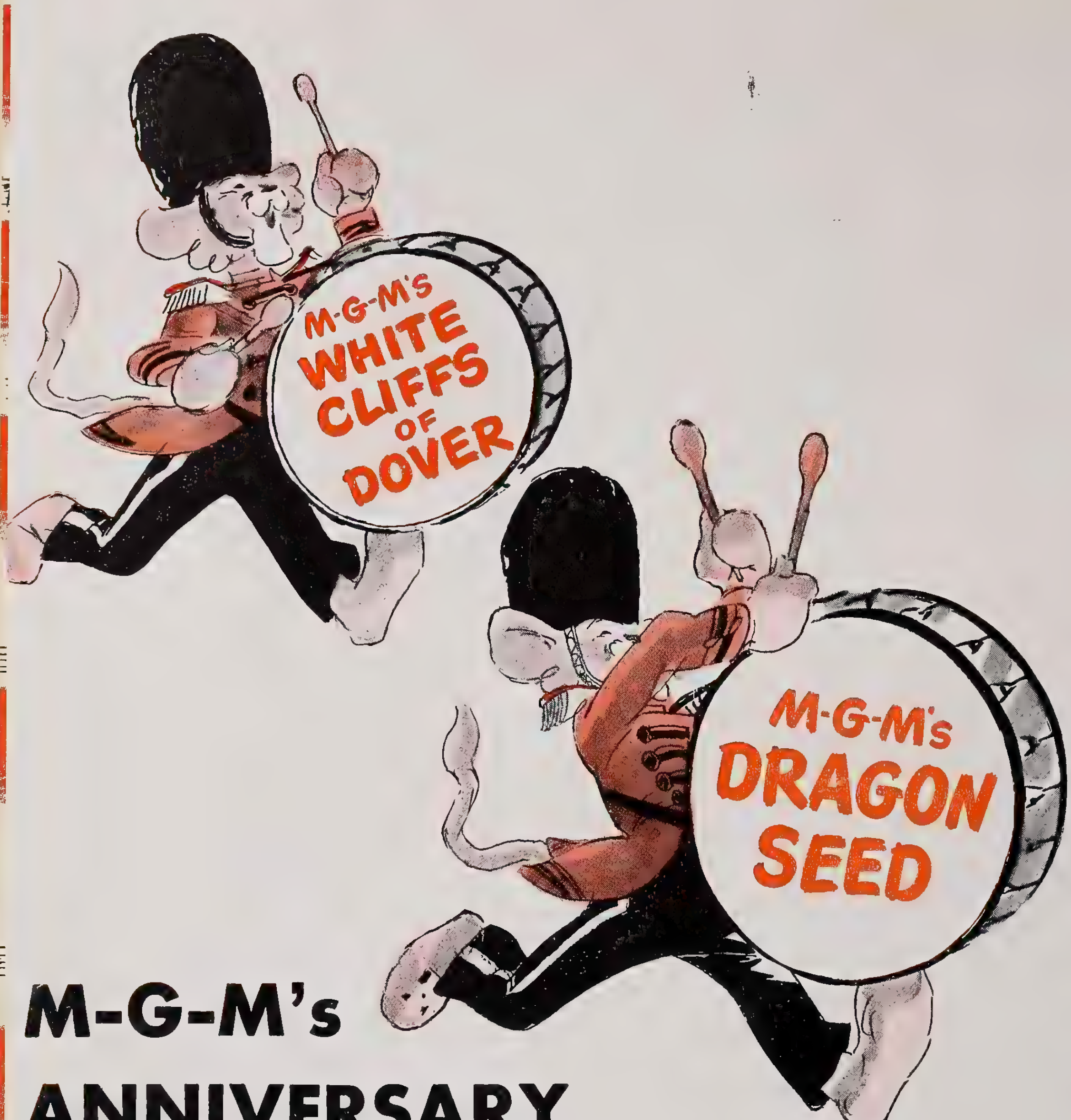
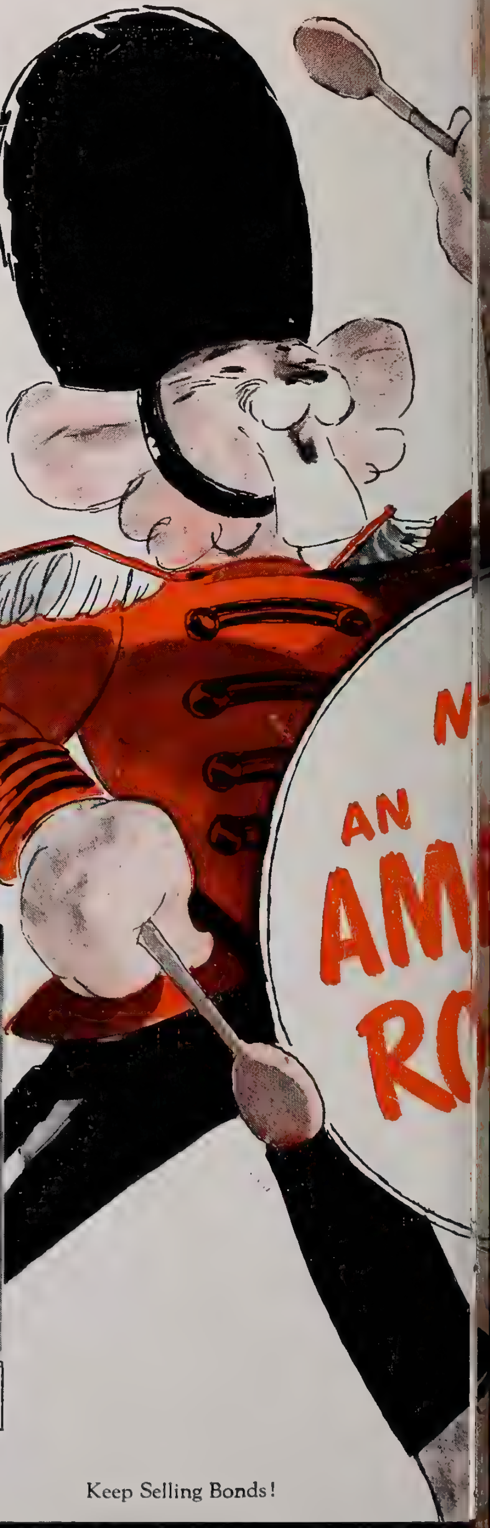
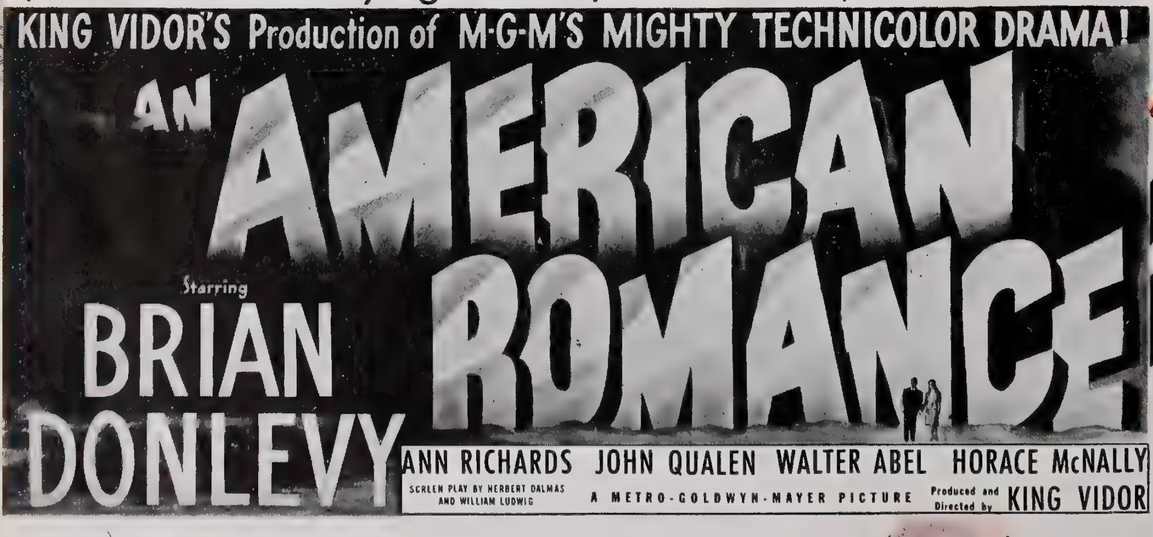

M-G-M's
WHITE CLIFFS OF DOVER
M-G-M's
DRAGON SEED



M-G-M's ANNIVERSARY PARADE OF SHOWMANSHIP MARCHES ON!

(With 24-sheets flying! Below, for instance)


KING VIDOR'S Production of M-G-M'S MIGHTY TECHNICOLOR DRAMA!

AN AMERICAN ROMANCE

Starring
BRIAN DONLEVY

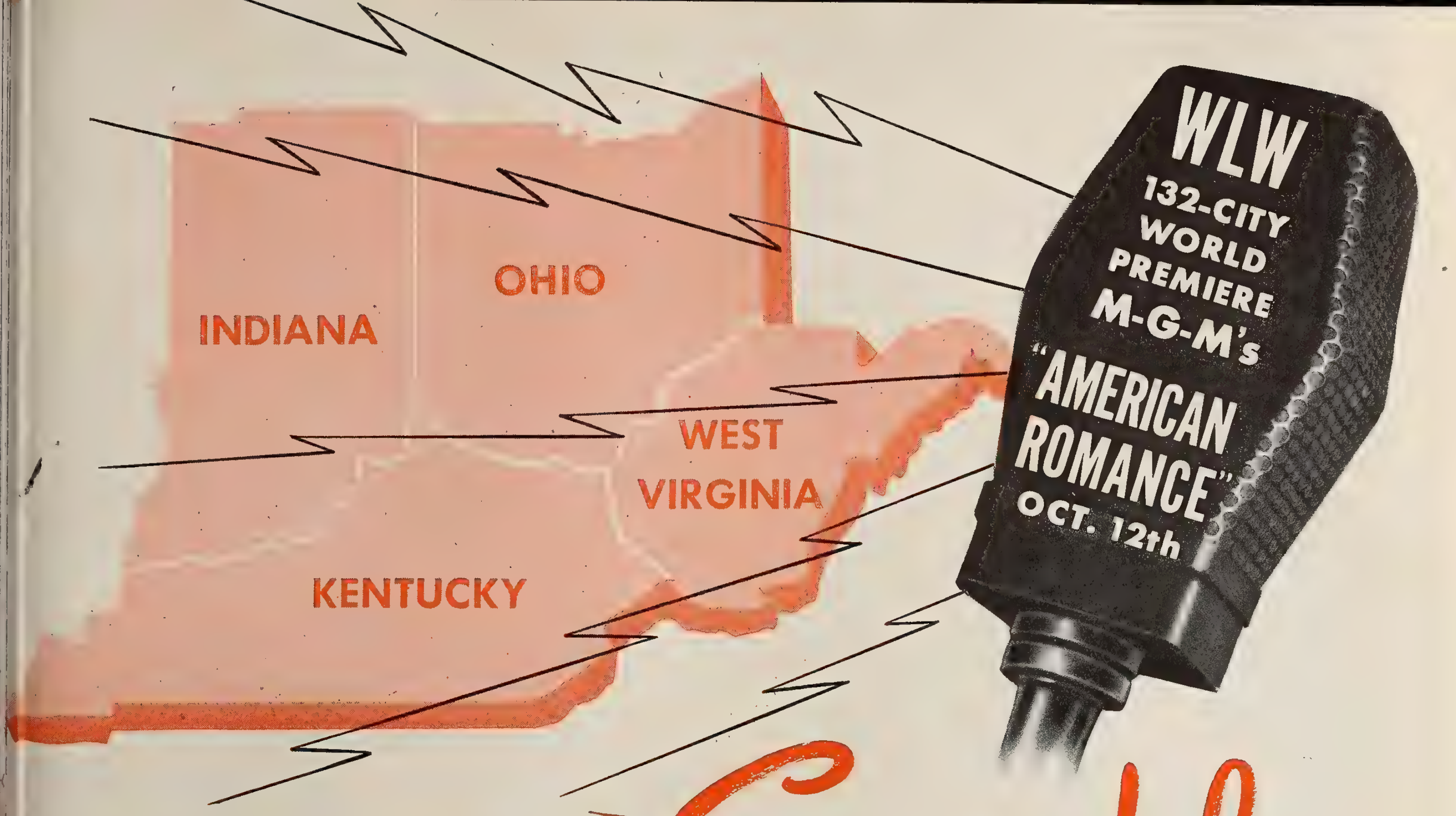
ANN RICHARDS JOHN QUALEN WALTER ABEL HORACE McNALLY

SCREEN PLAY BY HERBERT DALMAS AND WILLIAM LUDWIG

A METRO-GOLDWYN-MAYER PICTURE

Produced and Directed by KING VIDOR

Keep Selling Bonds!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M-G-M's
"AMERICAN ROMANCE"
OCT. 12th

WATCH THIS SPOT *Sparkle*

This is the scene of the greatest promotion campaign ever devoted to any picture! Launching to the nation M-G-M's mighty film. World Premiere October 12th!

(The Facts)

1 WLW, famed merchandise-able station of Cincinnati, covering Ohio, Indiana, West Virginia and Kentucky will spearhead the 132-city World Premiere of M-G-M's "An American Romance."

2 Spot announcements start 4 weeks in advance, building into larger and larger radio time, up to and after the openings.

3 Newspaper ads start 3 weeks in advance in newspapers in the Premiere territory.

4 Posting of all kinds includes: 24-sheets, street-car cards, American Express truck posters, taxi tire covers, etc.

5 Intensive exploitation includes: special trailers, appearances of cast personalities, premiere parades, lobby displays, etc. Entire promotion starts with Inaugural Banquet and Preview in Cincinnati.

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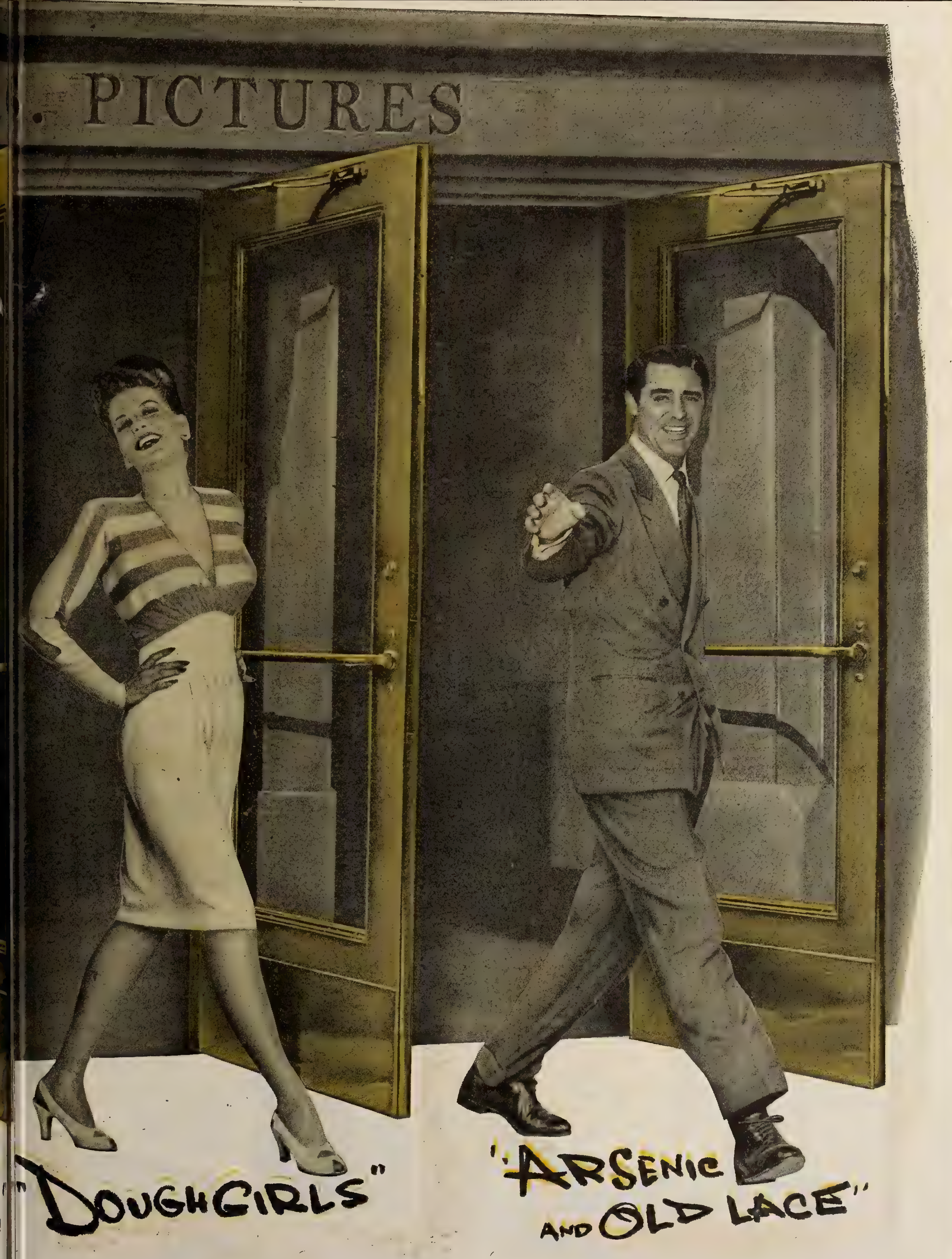

. PICTURES
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"ARSENIC AND OLD LACE"

LL STEPPING OUT TOGETHER!

Jack L. Warner,
Executive Producer

VIVIAN BLAINE

Sensational new Cherry Blonde is sensational news in "Greenwich Village," in Technicolor!

JEANNE CRAIN

The Sweetheart of "Home in Indiana"—now a star in "In the Meantime, Darling"!

20th CENTURY-FOX

GALLERY OF NEW STARS!

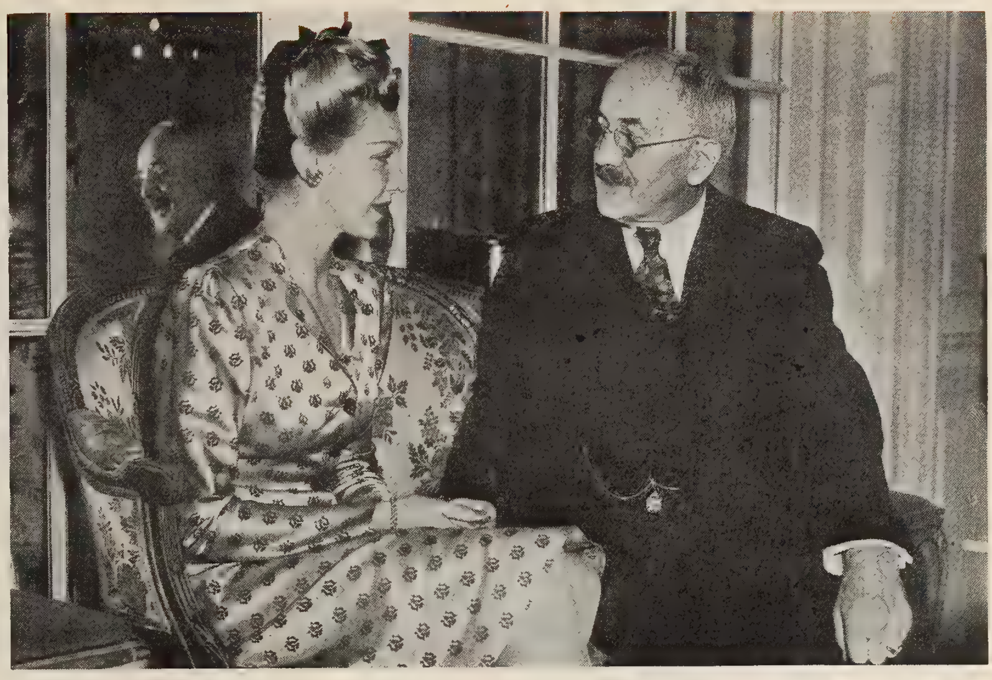
JUNE HAVER

The "Home in Indiana" blonde—a star (and in Technicolor) in "Irish Eyes Are Smiling"!

WILLIAM EYTHE

Young, romantic . . . his work in "Wilson" and "Bernadette" leads to stardom in "The Czarina!"

MURRAY SILVERSTONE, foreign manager of Twentieth Century-Fox, left, and J. C. Bavetta, Brazilian managing director, at the company convention in Brazil. Mr. Silverstone was the principal speaker.



BELITA, Monogram's skating star, is being interviewed by Dr. Frederick H. Law, of the Reader's Digest, at the cocktail party in her honor held last week at the St. Regis Hotel, New York.

GUEST SPEAKER: Earl Godwin being welcomed as a new Washington, D. C. Variety member. Above are, left to right, John S. Allen, chief barker; Carter Barron, 1st assistant national chief barker; Mr. Godwin, and Sam Wheeler, King for the Day.

AL REYNOLDS recently promoted to city manager for Interstate Circuit in San Antonio. With him is Raymond Willie, assistant to R. J. O'Donnell, Interstate vice-president and general manager.

SHERWIN KANE, editor of *Motion Picture Daily,* meets Peggy Ryan, Universal star of "The Merry Monahans", at the trade press luncheon Universal held last week in New York.

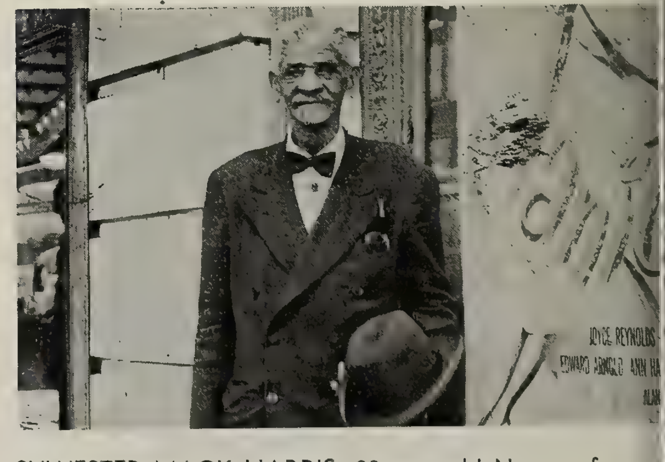
EDITORIAL CONFERENCE: Mer
bers of the editorial staff of LO
new Loew's home office employe
magazine. Clockwise around the
table are: Ruth Gillis, Dave Merar
Sybil Smolen, Gladys Zucker, Wal
Dennis, Muriel Leifer, Sherry Ston
Harriet Silverman, Lillian Gilman
Elaine Prensky, Leon Tokatyan, Je
Adler, Bill Ornstein, Helen Leste
M. D. O'Brien, Harriet Parker,
Norman Weisman, Norma Hirsho
Rae Henigsberg, Alice Kadish, Ed
Thalheim, Harold Goldgraben,
Minerva Shopenn, Mollie Singer,
Shirley Bleendes, Pat Stewart, Edd
Dowden and Mike Simons. First
issue was published this week.

PERSONAL APPEARANCE: Paramount stars at a Paramount Pep Club meeting in New York. Left to right: Mrs. Joseph Sistrom; actress Diana Lynn, Russell Holman, eastern production head, and Dorothy Lamour.

SILVER ANNIVERSARY: Robert K. Hawkinson, RKO expo
department executive who completed his 25th year with
the company, receives a gold wrist watch commemoratin
the event from Phil Reisman, vice-president in charge
of foreign distribution.

B. E. STECHBART, newly appointed vice-president in charge of mechanical engineering and research for Bell & Howell.

L. A. McNABB, also made a vice-president, in charge of electronic design and production, by Bell & Howell.



SYLVESTER MACK HARRIS, 93-year old Negro of Memphis, discovered by the *Press-Scimitar* to be the oldest movie fan in Memphis. He goes every afternoon. Howard Waugh, Warner zone manager, presented Mr. Harris with a life pass to the Warner theatre.

HOLLYWOOD 1944-45 PRODUCT LINEUP—BY TITLE AND KIND

)rama Leads Studios' Lists of New Season Product; Music and Comedy Next

y RED KANN
Hollywood

Dramas will dominate in 1944-45. Musicals ill be a limping second numerically, but licking the heels.

Contrary to what appears a widespread opin- n, the war is not out of the running. In fact, is decidedly in the running as source mate- al to which producers will continue to turn.

Taking the announced and the anticipated rograms of all companies operating nationally d breaking them down by types of stories, an alytical sweep for the 1944-45 product div- ges these highlights:

Dramas head the list with a total of 130. n second position, numerically, are West- rns, at 91. Third are musicals, at 81. Then ome comedies, 74; mystery-horror, 49; and omedy-dramas, 12.

Comedies are up, sharply. One of the inter- sting disclosures is a drift, perhaps later to ecome a cycle, toward big-scale Westerns. Col- mbia will have "Jubal Troop," Paramount The Virginian," RKO a quartet. A United rtists possibility in "The Old West." At Uni- ersal the contender will be "Salome—Where he Danced"; and at Warner, "San Antonio." lost of them will be in color.

Another flirtation, new to these parts of late, fantasy. Universal has been on its own, ractically, with its Montez series. Now MGM as its "Kismet" and will go further with "Yo- anda and the Thief." Columbia is preparing One Thousand and One Nights," a story of ld Bagdad. Fantasy, naturally, suggests color. olor it is.

ar Varies Its Impact n Screen for 1944-45

Most arresting of conclusions, however, is he relationship which war themes will bear to he total production pattern. The drift, of ourse, has been away from stories out-and-out bout war. Within the strict confines of such definition, it is true Hollywood is actually naking fewer such films. But it does not end here. A war film is not necessarily character- zed as such in the public's mind merely because t contains scenes of battle. Uniforms remind f war, too.

Thus, there is a difference between war stor- es and stories with war background. No whole- ale swing away from films fitting into this tter category is evident. Many attractions earing on war without its physical violence re finished, are on the way, or are planned. In act, in both categories—the straightaway war lm, so-called, and the film suggested by the acets and the indirections of war—are an even 00 at this writing.

The facets and the indirections, moreover, un a lengthy gamut, including black markets, vounded soldiers, sailors on leave, soldiers on eave, saboteurs, defense workers, juvenile de- inquency, war marriages, postwar rehabilita- ion of soldiers, sailors and marines. And of logs!

Fifty-six, or almost half of all the dramas in ight, will deal with war, or touch upon war in

(*Continued on page* 14)

Blueprint for the 1944-45 Season

THE following breakdown is based on data furnished by spokesmen for the 11 producing and distributing companies operating in the national field. In some respects, it differs from earlier product analyses published in MOTION PICTURE HERALD. In the main, the statistics jibe.

Constantly shifting plans alter the producing programs of all companies. Any finally conclusive analysis is not possible. But at mid-week in Hollywood the blueprint for 1944-45 certainly had assumed specific definition, if allowance for story casualties and changes of mind are granted.

No official aura surrounds the data covering MGM, Paramount and Warner. These companies have not committed themselves to a fixed number of releases. Therefore, the breakdowns applying to them are predicated on expectancy which, in turn, reverts to their programs for 1943-44. MGM recognizes no new seasons, views each succeeding season as running into its predecessor, and vice versa. Paramount and Warner are operating on a basis designed to permit a step-up in releases over 1943-44 levels, should they feel the market demands it.

While Monogram officially declared for 47 in June, its work-sheet now lists 45. All of these are accounted for in the tabulation below, except one. PRC announced 40 to 45 at its June sales convention in New York, but its plans have been changed to allow for a flexible schedule of ten more. These may or may not be made. If made, they may not reach the market but hold over for 1945-46.

Fifty "or more" were on RKO Radio's program at sales convention time in New York in July, but the studio now lists 59. In all probability the company will have 50 from its own studio and contributing outside producers, and will release only 41. The additional nine will mark the beginnings of the following season's stockpile. This leaves nine others presumably heading for 1945-46 as well.

Twentieth Century-Fox is down for 27. However, 12 "B's" are contemplated, nature unknown but probably in the action classification. United Artists officials view it as "likely" that they may have 41, and it is on this basis that the company's program is analyzed. If it proves to be 41, this total would be the highest, perhaps, in the company's history. Those familiar with the differential between intention and delivery on the part of UA producers, however, discount the expectancy and incline toward placing 35 as maximum for 1944-45.

Missing from Universal's line-up is the "marquee" group of 12. This company's breakdown, therefore, is confined to known quantities. In most instances, attractions in the "marquee" group have not been determined as yet, but will be as the season progresses.

Basis of the analysis of types of attractions is seven major classifications. Additionally, there will be three fantasies, so described by their sponsors. MGM has "Kismet" and will shortly place "Yolanda and the Thief" in production. Columbia intends making "One Thousand and One Nights", with old Bagdad as the background.

Cartoon features are represented by one: "The Three Caballeros", made by Disney, released by RKO Radio.

Alone in its division—big game hunting, exploration and travel—is "Dangerous Journey" on Twentieth Century-Fox's list.

And now the statistical story:

	Dramas	Melo-dramas	Comedy-Dramas	Comedies	Musicals	Mystery-Horror	Westerns	Totals
Columbia	17	6	1	5	14	4	11	58
Metro-Goldwyn-Mayer	18†	3	..	5	4**	1	2	33
Monogram	4	4	5	5	4	6	16	44
Paramount	11‡	4	2	7	4	5	1	34
PRC Pictures	9	8	..	7	3	1	16	44
RKO Radio	12	6	..	17	9	11	4	59
Republic	7	8	..	3	9	6	33*	66
Twentieth Century-Fox	12	1	1	2	10	1	..	27
United Artists	26	..	..	8	4	3	..	41
Universal	1	9	..	9	18	10	7	54
Warner	13	2	3	6	2	1	1	28
Totals	130	51	12	74	81	49	91	488

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† Includes "Waterloo Bridge", reissue.
‡ Includes "The Sign of the Cross", reissue with war prologue.
* Includes 8 Gene Autry reissues.
** Includes "Naughty Marietta", reissue.

DRAMAS LEAD, MANY IN COLOR

(*Continued from page 13, column 1*)

one manner or another. Another 21 attractions will play the military scene for laughs.

What follows is a classification of product from all sources for 1944-45. A drama is dubbed a drama because the studio which intends to produce it has said so.

Dramas

Columbia: "And Now Goodbye," "Another Love Story," "Burlesque," "Counterattack," "Ferry Command," "Girl of the Limberlost," "Jacobowsky and the Colonel," "Men of the Deep," "No Sad Songs for Me," "Sergeant Mike," "A Song to Remember," "Storm in April," "Ten Cents a Dance," "Together Again," "Unwritten Code," "Wandering Daughters," "War Sings a Lullaby."

MGM: "An American Romance," "The Clock," "Dr. Red Adams," "The Distaff Side," "Dragon Seed," "For Our Vines Have Tender Grapes," "Hold High the Torch," "Marriage Is a Private Affair," "Meet Me in St. Louis," "Mrs. Parkington," "National Velvet," "The Picture of Dorian Gray," "The Seventh Cross," "Son of Lassie," "The Valley of Decision," "Without Love," "Waterloo Bridge" (reissue), "Women's Army."

Monogram: "Alaska," "Enemy of Women," "Little Devils," "They Shall Have Faith."

Paramount: "And Now Tomorrow," "For Whom the Bell Tolls," "Frenchman's Creek," "Incendiary Blonde," "Kitty," "Lost Weekend," "Love Letters," "A Medal for Benny," "Miss Susie Slagle's," "The Sign of the Cross" (reissue), "Till We Meet Again."

PRC: "Bombshell of Brazil," "Crime, Inc.," "The Enchanted Forest," "The Great Mike," "Hannah from Savannah," "I Accuse My Parents," "Patriot of the Philippines," "Spellbound," "The Wife of Monte Cristo."

RKO Radio: "Betrayal from the East," "China Sky," "Elizabeth Kenny," "The Enchanted Cottage," "The Greatest Gift," "It's a Pleasure," "Lady Not Alone," "My Pal, Wolf," "None But the Lonely Heart," "The Master Race," "The Robe," "Situation Out of Hand."

Republic: "A Guy Could Change," "The Fatal Witness," "Let the Hurricane Roar," "Queen of the Jungle," "Storm Over the Philippines," "Thoroughbreds," "Three's a Crowd."

20th Century-Fox: "A Bell for Adano," "Bon Voyage," "Fighting Lady," "In the Meantime, Darling," "The Keys of the Kingdom," "The Song of Bernadette," "Sunday Dinner for a Soldier," "Thunderhead, Son of Flicka," "A Tree Grows in Brooklyn," "Wilson," "Wing and a Prayer," "Winged Victory."

United Artists: "Belladonna" (Small), "Blood on the Sun" (Cagney), "Borrowed Night" (Bronston), "Caesar and Cleopatra" (British), "Cagliostro" (Small), "Colonel Blimp" (British), "Decision," (Bronston), "Dishonored Lady" (Stromberg), "Driftwood" (Pressburger), "G. I. Joe" (Cowan), "The Great John L." (Crosby Prod.), "Guest in the House"(Stromberg), "Henry V" (British), "Her Man Gilbey" (British), "Hold Autumn in Your Hands" (Producing Artists, Inc.), "I'll Be Seeing You" (Vanguard), "Mr. Emmanuel" (British), "Mayerling" (Nero), "The Old West" (Producers Corp. of America), "Only the Valiant" (Small), "Since You Went Away" (Selznick), "Summer Storm" (Nero), "This Crazy, Lovely World" (Producers Corp. of America), "This Happy Breed" (British), "This Is Life" (Stromberg), "Tomorrow the World" (Cowan).

Universal: "Strangers."

Warner: "The Conspirators," "The Corn Is Green," "Devotion," "God Is My Co-Pilot," "My Reputation," "Objective, Burma," "Of Human Bondage," "Rhapsody in Blue," "Saratoga Trunk," "Strangers in Our Midst," "Stolen Life," "To Have and to Have Not," "Very Thought of You."

Melodramas

Columbia: "Blimp Patrol," "Blockade Runner," two "Crime Doctor" series, untitled; "Mark of the Whistler," second "Whistler," untitled.

MGM: "Cloud Busters," "Telltale Hands," "Thirty Seconds Over Tokyo."

Monogram: "John Dillinger, Killer," "Gang War," two untitled "The Shadow."

Paramount: "Dangerous Passage," "Dark Mountain," "Double Exposure," "Two Years Before the Mast."

PRC: "Bluebeard," "Castle of Crime," "Drums of Death," "First Illusion," "Fog Island," "Phantom of 42nd Street," "Quebec," "White Gorilla."

RKO Radio: "Deadline at Dawn," "Johnny Angel," "Madamoiselle Fifi," "Meet Dick Tracey," "The Spanish Main," "Tarzan and the Amazons."

Republic: "The Chicago Kid," "Faces in the Fog," "Flame of the Barbary Coast," "Gangs of the Waterfront," "Gay Blades," "The Great Flamarion," "My Buddy," "Road to Alcatraz."

20th Century-Fox: "Hangover Square."

Universal: "The Fugitive," "Gypsy Wildcat," "Jungle Captive," "Night in Paradise," "Queen of the Nile," "Sudan," "The Suspect," "That's the Spirit," "Uncle Harry."

Warner: "The Last Ride," "Nobody Lives Forever."

Comedy-Dramas

Columbia: "A Guy, a Gal and a Pal."

Monogram: "Army Wives," "Bowery Boys," three with "East Side Kids," untitled.

Paramount: "Masquerade in Mexico," "Sa O'Rourke."

20th Century-Fox: "The Czarina."

Warner: "The Animal Kingdom," "Crime Night," "Roughly Speaking."

1944-45 FILMS IN COLOR

Fifty attractions in color are pointed toward release in the 1944-45 season. Four will be British-made for distribution here via United Artists. The expectancies:

COLUMBIA—"One Thousand and One Nights," fantasy; "A Song to Remember," drama; "Tonight and Every Night," musical.

MGM—"An American Romance," drama; "Anchors Aweigh," musical; "Hold High the Torch," drama; "Kismet," fantasy; "Meet Me in St. Louis," drama; "Music for Millions," musical; "National Velvet," drama; "Son of Lassie," drama; "Yolanda and the Thief," fantasy; "Ziegfeld Follies," musical.

PARAMOUNT—"Bring On the Girls," musical; "For Whom the Bell Tolls," drama; "Frenchman's Creek," drama; "Incendiary Blonde," drama; "Rainbow Island," musical; "The Virginian," western.

RKO-RADIO—"The Belle of the Yukon," musical; "The Gibson Girl," comedy; "It's a Pleasure," drama; "The Princess and the Pirate," comedy; "The Robe," Biblical drama; "The Spanish Main," melodrama; "The Three Caballeros," cartoon feature; "The Wonder Man," comedy.

20TH CENTURY-FOX—"Billy Rose's Diamond Horseshoe," "The Dolly Sisters," "Greenwich Village," "Irish Eyes Are Smiling," "Nob Hill," "Something for the Boys," "Waltz Me Around Again, Willie," "Where Do We Go From Here?", musicals; "Thunderhead, Son of Flicka," drama; "Wilson," drama.

UNITED ARTISTS—"Blithe Spirit," comedy; "Caesar and Cleopatra," drama; "Colonel Blimp," drama; "Henry V," drama; "The Old West," drama.

UNIVERSAL—"Can't Help Singing,' musical; "The Climax," mystery-horror; "Gypsy Wildcat," melodrama; "Night in Paradise," melodrama; "Queen of the Nile," melodrama; "Salome—Where She Danced," western; "Sudan," melodrama.

WARNER—"San Antonio," western.

Comedies

Columbia: "Girl Habit," "Hello, Mom," "Ov 21," "Some Call It Love," "Three Blondes and Redhead."

MGM: "Autumn Fever," "The Home Fron "Lost in a Harem," "Maisie Goes to Reno," "Thr of Romance."

Monogram: "G. I. Honeymoon," "Murder in t Family," "A Wave, Wac and a Marine," tv Shemp Howard-Maxie Rosenbloom features u titled.

Paramount: "Affairs of Susan," "Duffy's Ta ern," "My Favorite Brunette," "Our Hearts We Young and Gay," "Out of This World," "Pra tically Yours," "Road to Utopia."

PRC: "East Side, West Side," "Hollywood a Vine," "Queen of Burlesque," "Swamp Mar "Sweet Homicide," "The Town Went Wild," "W Marriages."

RKO Radio: "Bamboo Blonde," "Bride By Mi take," untitled Cantinflam comedy, "Casano Brown," "Come Share My Love," "The Gibs Girl," "Girl Rush," "Goin' to Town," "Heaven Days," "The Little Black Book," untitled Lu 'n' Abner, "Made in Heaven," "Portrait of Lady," "The Princess and the Pirate," "Rad Stars on Parade," "Wonder Man," "Zombie Broadway."

Republic: "Hitchhike to Happiness," "Mo Over Tahiti," "Tell It to a Star."

20th Century-Fox: "The Big Noise," "Color Effingham's Raid."

United Artists: "Abroad With Two Yank (Small), "Bedside Manner" (Stone), "Blit Spirit" (British), "Brewster's Millions" (Small "Civilian Clothes" (Lesser), "O'Brien's Nav (Producers Corp. of America), "Three's a Fa ily" (Lesser), "Two Yanks in Paris" (Small).

Universal: Joan Davis in two, untitled; "He Come the Co-Eds," "The Merry Monahans," "T Naughty Nineties," "Patrick the Great," "S Diego, I Love You," "See My Lawyer," "Y Hypnotize Me."

Warner: "Arsenic and Old Lace," "Christm in Connecticut," "The Doughgirls," "The Ho Blows at Midnight," "Janie," "Pillar to Post."

Musicals

Columbia: "April Showers," "Chautauqua "Eadie Was a Lady," "Eve Knew Her Apples, "In Old Monterey," "Meet Miss Bobby Socks, "One Thousand and One Nights," "Song Broadway," "Song of Tahiti," "Tonight and Ever Night" and four "action musicals" untitled.

MGM: "Anchors Aweigh," "Music for Mi lions," "Naughty Marietta" (reissue), "Ziegfel Follies."

Monogram: "From the Land of the Sky-Blu Water," "Rhapsody on Ice," "Rhythm Ranch, "Sunbonnet Sue."

Paramount: "Bring on the Girls," "Here Com the Waves," "National Barn Dance," "Rainbo Island."

PRC: "Dixie Jamboree," "I'm From Arkansas, "Swing Hostess."

RKO Radio: "American Carnival," "Alban Night Boat," "Bar of Music," "The Belle of th Yukon," "George White's Scandals," "Lady of th Lampoon," "Meet Ding Dong Williams," "Musi in Manhattan," "Pan-Americana."

Republic: "Affairs of Geraldine," "Brazil," "Ea Carroll's Vanities," "Fun Valley," "Hit Parade, "Lake Placid Serenade," "Moonlight and Roses, "New Faces of 1945," "Sing, Neighbor, Sing."

20th Century-Fox: "Billy Rose's Diamon Horseshoe," "The Dolly Sisters," "Greenwich Vil lage," "Irish Eyes Are Smiling," "Nob Hill, "Something for the Boys," "Sweet and Lowdown,

(*Continued on page 16*)

ASK THESE FOLKS:

"Can you spare something for the USO and other patriotic charities?"

You know the answer!

Mister Exhibitor, these people are not going to be asked to give in your theatre (no collections)! We just hope you'll let them know that the NATIONAL WAR FUND DRIVE is for a good cause. Please run the Quentin Reynolds short "Memo For Joe"—available from RKO. And during the Drive there will be just a two-minute trailer available through your local War Chest Campaign. The Drive is from Sept. 20th to Nov. 11th. Thanks!

P. S. Every man and woman in film business, home offices, exchanges, studios, theatres, should consider it a sacred duty to give liberally to the humanitarian National War Fund through their local united campaign.

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

WAR STILL A STORY SOURCE

(*Continued from page 14*)

"Take It or Leave It," "Waltz Me Around Again, Willie," "Where Do We Go from Here?"

United Artists: "Crazy to Dance" (Lesser), "High Among the Stars" (Rogers), "Latin Quarter" (Rabinovitch), "Love Is Where You Find It" (Producers Corp. of America).

Universal: "Accent on Rhythm," untitled Allan Jones, "Babes on Swing Street," "Bowery to Broadway," "Brazilian Nights," "Can't Help Singing," "Frisco Kate," "Honeymoon Hotel," "Madam Swing," "Moonlight and Cactus," "Musical Roundup," "On Mobile Bay," "Penthouse Serenade," "Radio Revels," "Reckless Age," "Senorita from the West," "The Singing Sheriff," "Song of the Sarongs."

Warner: "Cinderella Jones," "Hollywood Canteen."

Mysteries and Horror

Columbia: "Man from Morocco," "Nine Girls in a Dress Shop," "Stalk the Hunter," untitled Boston Blackie.

MGM: "The Thin Man Goes Home."

Monogram: "The Jade Mask," and two more untitled Charlie Chans, two "Adventures of Kitty O'Day," "When Strangers Marry."

Paramount: "Her Heart in Her Throat," "The Man in Half-Moon Street," "Ministry of Fear," "Murder, He Says," "One Body Too Many."

PRC: "His Adopted Daughter."

RKO Radio: "The Body Snatchers," "The Brighton Strangler," "Experiment Perilous," "The Falcon at the Circus," "The Falcon in Hollywood," "The Falcon in Mexico," "Farewell, My Lovely," "Having Wonderful Crime," "Hotel Reserve," "Island of the Dead," "The Woman in the Window."

Republic: "Grizzly's Millions," "Melody and Mystery," "The Mysterious Mr. Valentine," "The Phantom Speaks," "Under Cover Girl," "The Vampire's Ghost."

20th Century-Fox: "Laura."

United Artists: "Dark Waters" (Bogeaus), "Spellbound" (Vanguard), "Ten Little Indians" (Bronston).

Universal: "The Climax," "Dead Man's Eyes," "The Devil Brood," "Dracula vs. the Wolfman," "Enter Arsene Lupin," "The Frozen Ghost," "The House of Fear," "The Mummy's Curse," "Murder in the Blue Room," "The Pearl of Death."

Warner: "Conflict."

Westerns

Columbia: "Jubal Troop." Regular series of 10 starring Charles Starrett.

MGM: "Barbary Coast Gent," "Gentle Annie."

Monogram: Eight starring Johnny Mack Brown, four "Saddle Pals" series, four "Cisco Kid" series.

Paramount: "The Virginian."

PRC: Eight "Texas Rangers" co-starring Tex Ritter and Dave O'Brien, eight starring Buster Crabbe.

RKO Radio: "Duel in the Sun," "Nevada," "Tall in the Saddle," Zane Grey untitled.

Republic: "A Fabulous Texan." Regular series: eight "Red Ryder," starring Wild Bill Elliott; eight Smiley Burnette, eight western action starring Allan Lane, eight Gene Autry reissues.

Universal: "Salome—Where She Danced." Regular series of seven, four of them with Rod Cameron.

Warner: "San Antonio."

Fantasies

Columbia: "One Thousand and One Nights."

MGM: "Kismet," "Yolanda and the Thief."

Cartoon Features

RKO Radio: "The Three Caballeros" (Disney).

Travel

20the Century-Fox: "Dangerous Journey."

WAR THEMES

Here is what is planned by way of war stories or stories with a wide range of war backgrounds:

Dramas

Columbia: "Counterattack," "Ferry Command," "Jacobowsky and the Colonel," "Sergeant Mike," "Unwritten Code," "War Sings a Lullaby."

MGM: "An American Romance," "The Clock," "Dragon Seed," "Hold High the Torch," "Marriage Is a Private Affair," "The Seventh Cross," "Son of Lassie," "Waterloo Bridge" (reissue), "Without Love," "Women's Army."

Monogram: "Enemy of Women," "Little Devils," "They Shall Have Faith."

Paramount: "For Whom the Bell Tolls," "Love Letters," "A Medal for Benny," "The Sign of the Cross" (reissue), "Till We Meet Again."

RKO Radio: "Betrayal from the East," "China Sky," "The Enchanted Cottage," "Island of the Dead," "The Master Race," "My Pal, Wolf."

Republic: "A Guy Could Change," "Storm Over the Philippines," "Thoroughbreds."

20th Century-Fox: "A Bell for Adano," "Bon Voyage," "Fighting Lady," "In the Meantime, Darling," "Sunday Dinner for a Soldier," "Wilson," "Wing and a Prayer," "Winged Victory."

United Artists: "Colonel Blimp," "Decision," "G. I. Joe," "I'll Be Seeing You," "Since You Went Away," "This Crazy, Lovely World," "This Happy Breed," "Tomorrow the World."

Warner: "The Conspirators," "God Is My Co-Pilot," "Objective, Burma," "Strangers in Our Midst," "To Have and to Have Not," "The Very Thought of You."

Columbia: "Blimp Patrol," "Blockade Runner."

MGM: "Cloud Busters," "Telltale Hands," "Thirty Seconds Over Tokyo."

Republic: "The Chicago Kid," "My Buddy."

Comedy-Dramas

Monogram: "Army Wives."

Warner: "Roughly Speaking."

Comedies

Columbia: "Hello, Mom," "Over 21."

MGM: "The Home Front," "Thrill of Romance."

Monogram: "G. I. Honeymoon," "A Wave, a Wac and a Marine."

Paramount: "Practically Yours."

PRC: "War Marriages."

RKO Radio: "Bride By Mistake," "Heavenly Days," "The Little Black Book."

20th Century-Fox: "The Big Noise," "Colonel Effingham's Raid."

United Artists: "Abroad With Two Yanks," "Civilian Clothes," "O'Brien's Navy," "Two Yanks in Paris."

Universal: "San Diego, I Love You."

Warner: "Christmas in Connecticut," "The Doughgirls," "Pillar to Post."

Musicals

Columbia: "Meet Miss Bobby Socks," "Tonight and Every Night."

MGM: "Anchors Aweigh."

Paramount: "Bring on the Girls," "Here Come the Waves," "Rainbow Island."

20th Century-Fox: "Something for the Boys," "Where Do We Go From Here?"

United Artists: "Latin Quarter."

Warner: "Hollywood Canteen."

Mysteries

Paramount: "Her Heart in Her Throat," "Ministry of Fear."

RKO Radio: "The Brighton Strangler."

United Artists: "Dark Waters."

WAR AND WAR BACKGROUND: 100 PICTURES

The 11 companies will have 100 attractions with war stories or war background in 1944-45, an analysis of their programs reveals. This is how, by company and story type:

	Dramas	Melo-dramas	Comedy-Dramas	Comedies	Musicals	Mystery-Horror	Totals
Columbia	6	2	. .	2	2	. .	12
Metro-Goldwyn-Mayer	10#	3	. .	2	1	. .	16
Monogram	3	. .	1	2	. .	. .	6
Paramount	5" "	. .	. .	1	3	2	11
PRC Pictures	1	. .	. .	1	. .	. .	2
RKO Radio	6	. .	. .	3	. .	1	10
Republic	3	2	. .	. .	. .	. .	5
Twentieth Century-Fox	8	. .	. .	2	2	. .	12
United Artists	8	. .	. .	4	1	1	14
Universal	. .	. .	. .	1	. .	. .	1
Warner	6	. .	1	3	1	. .	11
Total	56	7	2	21	10	4	100

Includes "Waterloo Bridge", reissue.

" " Includes "The Sign of the Cross", reissue with war prologue.

Producing Film on U.S. Soldiers in Australia

"Australia Is Like That," a film of the first impressions of an American serviceman after his arrival in Australia, is soon to be produced in Australia. The Australian Department of Information is collaborating with the U. S. Army Signal Corps Motion Picture Unit in the production. U. S. Army regulations forbid the publication of names of those who will be associated with the production, but they include some of Hollywood's best known film men.

"Wilson" Breaks All-Time Roxy Holdover Record

Darryl F. Zanuck's "Wilson," which is continuing to shatter box office records at the Roxy theatre, New York, is also marking the first time in the Roxy's history that a film has been held over for more than five weeks. At the end of six weeks, more than 750,000 persons had seen the picture, and it is estimated that at the end of the eight-week period the number of patrons will exceed the one million mark.

RKO RADIO PICTURES, Inc. TRADE SHOWINGS of . . .

International Pictures'

EDWARD G. ROBINSON

and

JOAN BENNETT

The Woman in the Window

Directed by FRITZ LANG

with

RAYMOND MASSEY

and

Edmond Breon • Dan Duryea

A NUNNALLY JOHNSON Production

Released by RKO RADIO PICTURES, Inc.

BRANCH	PLACE OF SHOWING	ADDRESS	Day & Date	TIME
Albany	Fox Projection Room	1052 Broadway	Mon. 10/9	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 10/9	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 10/9	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 10/9	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 10/9	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 10/9	2:30 P.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 10/9	2:30 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 10/9	2:30 P.M.
Dallas	Paramount Projection Room	412 So. Harwood St.	Mon. 10/9	2:30 P.M.
Denver	Paramount Projection Room	2100 Stout St.	Mon. 10/9	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 10/9	2:30 P.M.
Detroit	Blumental Projection Room	2310 Cass Ave.	Mon. 10/9	2:30 P.M.
Indianapolis	Paramount Projection Room	116 W. Michigan St.	Mon. 10/9	2:30 P.M.
Kansas City	Paramount Projection Room	1802 Wyandote	Mon. 10/9	2:30 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 10/9	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 10/9	2:30 P.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 10/9	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 10/9	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 10/9	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 10/9	2:30 P.M.
New York	RKO Projection Room	630 - 9th Ave.	Mon. 10/9	11:00 A.M. 2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 10/9	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 10/9	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 10/9	2:30 P.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Mon. 10/9	2:30 P.M.
Portland	Star Pre-view Room	925 N.W. 19th St.	Mon. 10/9	2:30 P.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 10/10	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Mon. 10/9	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 10/9	2:30 P.M.
Seattle	Jewel Box Projection Room	2318 — 2nd Ave.	Mon. 10/9	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 10/9	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 10/9	2:30 P.M.

Exhibitors Plan Fight On State Tax Bills

Expect Flood of Admission Levies from 42 Legislatures This Winter

State and regional exhibitor organizations are preparing to fight or face a barrage of state admission tax levies this winter, it was indicated this week in association headquarters where exhibitor leaders were reported to be seeking information and advice on how to fight the impending legislation. Forty-two state legislatures will convene in January and it is expected that many of them will be considering new sources of tax revenue.

It was considered likely that a national exhibitor tax council will be organized under the aegis of the theatres division of War Activities Committee to supply the much-needed aid to showmen. Following the recent board of directors meeting of National Allied States Association in Bretton Woods, N. H., several Allied leaders conferred with executives of the WAC theatres' division in New York to discuss the formation of such a council.

State legislators who are planning extensive post-war public welfare programs designed to benefit returning war veterans and unemployed workers are said to be looking to the motion picture theatre to increase state budgets, following their study of increased Federal revenue as a result of the theatre admission tax which went into effect last April.

It is pointed out that previous attempts of exhibitor associations to form a unified national tax unit to fight state and Federal levies aimed at the nation's film theatres, failed because of disputes and distrust.

Allied leaders, it has been learned, are of the opinion that a national unit organized to represent showmen throughout the country could be most effective if it were formed by an "outside" group, such as the War Activities Committee.

Very few state exhibitor associations have had tried and tested experience in making contacts with their state legislators and their Congressmen in Washington when the threat of theatre taxes faced them. It is thought that a WAC tax council could give affiliated and unaffiliated exhibitors advice on procedure in meeting the anticipated tax bills to be presented in a great many of the 42 state legislatures convening this winter.

The latest effort of theatre men to form a block, through WAC, against any attempt by state or Federal legislators to pass discriminatory tax measures, developed almost immediately after a previous exhibitor group had failed to organize for that purpose.

This group was to have held a meeting in Chicago sometime this month, but the plan was abandoned when the Washington office of the MPPDA reportedly felt it was an invasion of its domain. The group was designed to represent Allied, Motion Picture Theatre Owners of America, affiliated theatres and unattached regional exhibitor organizations, including independent units.

It is understood that WAC theatre division members may call a meeting in New York shortly to discuss the proposed council with exhibitor leaders of national and regional associations.

COL. WHITNEY ESCAPES, RETURNS TO DUTY

Colonel John Hay Whitney, who was captured August 21 in Southern France by the Germans, has escaped and returned to the Mediterranean Air Force, according to an announcement by the U. S. Army Air Force last week. The announcement said Colonel Whitney had effected his escape from a moving train and that he was "in good physical condition." He resigned as director of the motion picture division of the Office of Coordination of Inter-American Affairs to enter the Army in October, 1942.

Paramount Plans 16 Top Features

Paramount Pictures will produce 16 important feature films during the coming year, it was announced this week by Henry Ginsberg, vice-president and general manager in charge of production and studio operations. At the same time, he announced a reorganized production setup following vacation of the post of executive producer by B. G. DeSylva to produce independently for Paramount release.

The 16 pictures will be exclusive of the several pictures to be produced by the DeSylva and Hal B. Wallis independent production units, and six or more to be turned out by the Pine-Thomas unit.

Mr. Ginsberg has been working on the reorganized studio production plan for the past month, with Mr. DeSylva continuing to function on certain pictures in work.

Republic's Policy To Be Elastic, Says Yates

Herbert J. Yates said in Hollywood last week that although Republic's program of 68, announced in May, would stand, public tastes would dictate the order in which they will be produced.

The program will be determined in quarterly periods, thereby permitting switches to different story types if required. Musicals, comedies, light romances and Westerns will be stressed in the first quarter, and the company will depend on exhibitors and its sales force for guidance in succeeding periods, Mr. Yates stated.

"Song of Mexico," which James A. Fitzpatrick will make in Mexico, is the first for a series for North and South American distribution. While details were not announced, Mr. Yates also said Republic was planning production abroad.

Dembow Presides at Final National Screen Meeting

Sales staffs and branch managers of National Screen exchanges in the Midwest met at the Blackstone Hotel, Chicago, September 14, for the opening of a regional meeting, second of a series of three. The meeting highlighted the "George Dembow Tribute," the National Screen Service sales drive for 1944, honoring its vice-president in charge of sales, who presided.

The third regional meeting was to open September 22 at the Ambassador Hotel in Los Angeles.

LeRoy Unit Signs with Warner Bros.

A new producing unit deal with a major distributor, following the trend which began more than a year ago with the Cagney brothers, William Goetz, and this year with Hal B. Wallis and Joseph Hazen, B. G. DeSylva, Edward L. Alperson, among others, was announced this week.

Mervyn LeRoy

Jack L. Warner, executive vice-president in charge of production for Warner Bros. announced that Arrowhead Productions, Inc., the new unit formed by Mervyn LeRoy, had made a long-term deal with Warners for a series of pictures.

Mr. LeRoy will produce and direct the films at the Warner studio and the company will distribute the Arrowhead product. It was not stated how many pictures a year are to be made under the arrangement. He will start work at the studio as soon as he completes the direction of "The Robe" at RKO.

For the last six years, Mr. LeRoy has been a producer-director at MGM, where he made, among other films, "Waterloo Bridge," "Blossoms in the Dust," "Random Harvest," "Madame Curie" and "Thirty Seconds Over Tokyo."

Prior to his association with MGM, he directed many Warner pictures, including "Little Caesar," "I Am a Fugitive from a Chain Gang," "Anthony Adverse," "Gold Diggers of 1933" and "Oil for the Lamps of China."

Blumenfeld Heads Theatres Association

Joseph Blumenfeld, president of Blumenfeld Theatres, Inc., which controls theatres in San Francisco, Oakland, Sacramento and Stockton, has been elected president of the California Theatres Association, Inc., at a meeting held in San Francisco. Other officers elected were Herman Wobber, Twentieth Century-Fox Films, first vice-president; George Nasser, of Nasser Bros., Inc., second vice-president, and Abe Blumenfeld, Blumenfeld Theatres, Inc., treasurer.

On the board of directors are B. V. Sturdivant, division manager, Fox West Coast Theatres; Irving Ackerman, of the Downtown Amusement Company; Robert McNeil, Golden State Theatres; William David, Redwood Theatres, Inc.; Cliff Geissman, of RKO Golden Gate; Rotus Harvey, Independent Theatre Owners of Northern California; Ben Levin, General Theatrical Company; Robert Lippert, of Lippert Theatres, Inc., and Mike Naify, T & D Jr. Enterprises.

Mr. Blumenfeld announced that show houses in the area would not close on the receipt of news of Germany's fall unless conditions make it necessary.

"We believe the defeat of Germany should not be celebrated with riotous celebration; rather America should consider it a solemn occasion, a day of prayer," he said.

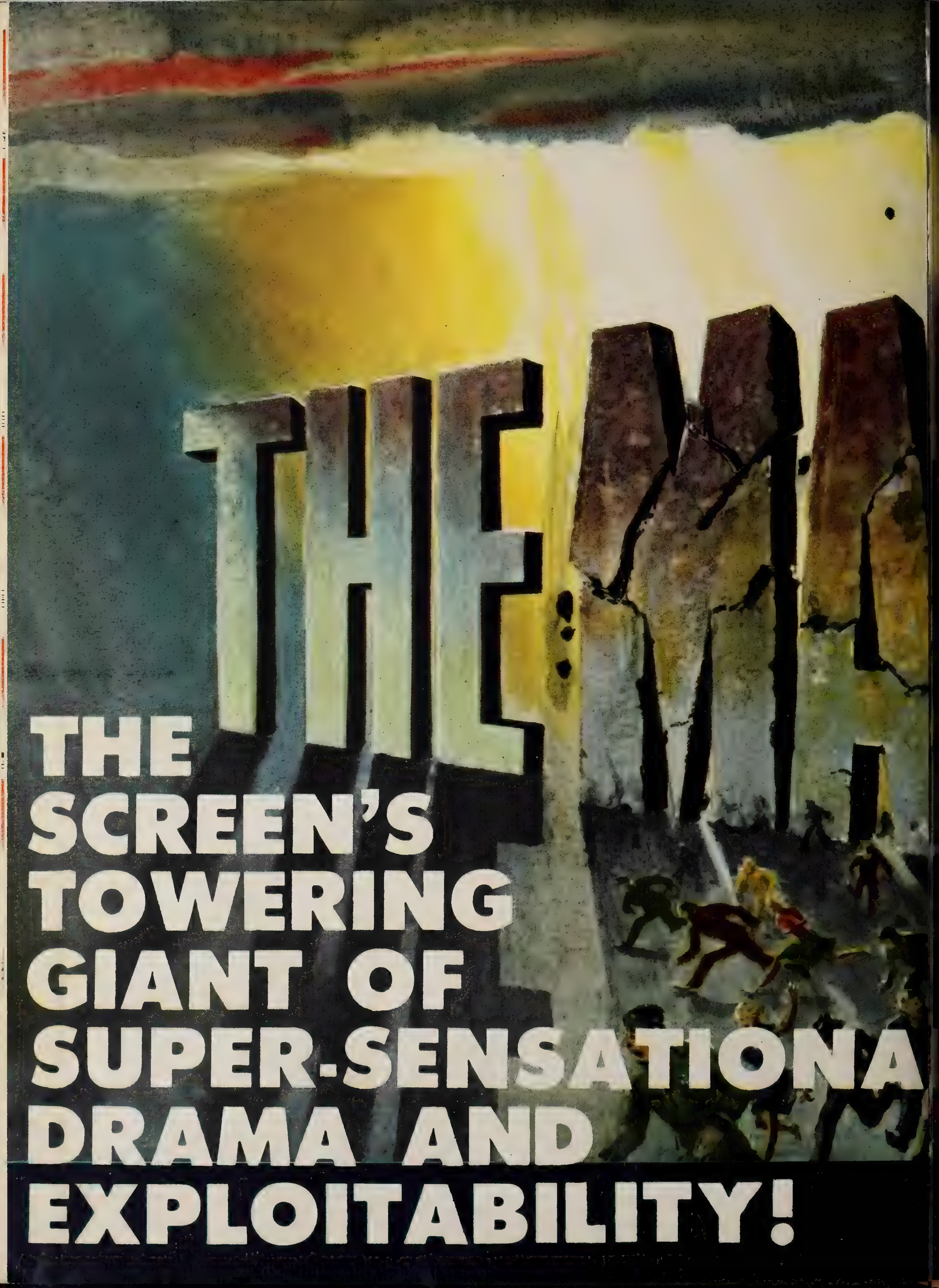
Completes 50 Missions

Harry C. Arthur, Jr., general manager of Fanchon & Marco, has received word that his son, First Lieutenant Thomas G. Arthur, 23, a navigator in a Liberator bomber with the Fifteenth AAF in Italy, has recently completed 50 missions. Lieutenant Arthur, who arrived overseas last February, has been awarded the Air Medal and three oak leaf clusters. Before entering the service, he was employed as a commercial artist for Fanchon & Marco. His brother, First Lieutenant Harry C. Arthur, III, is a Marine dive bomber pilot.

SHOWMEN!

GET READY FOR THE NEXT BIG RKO CLEANUP

Here comes . . .

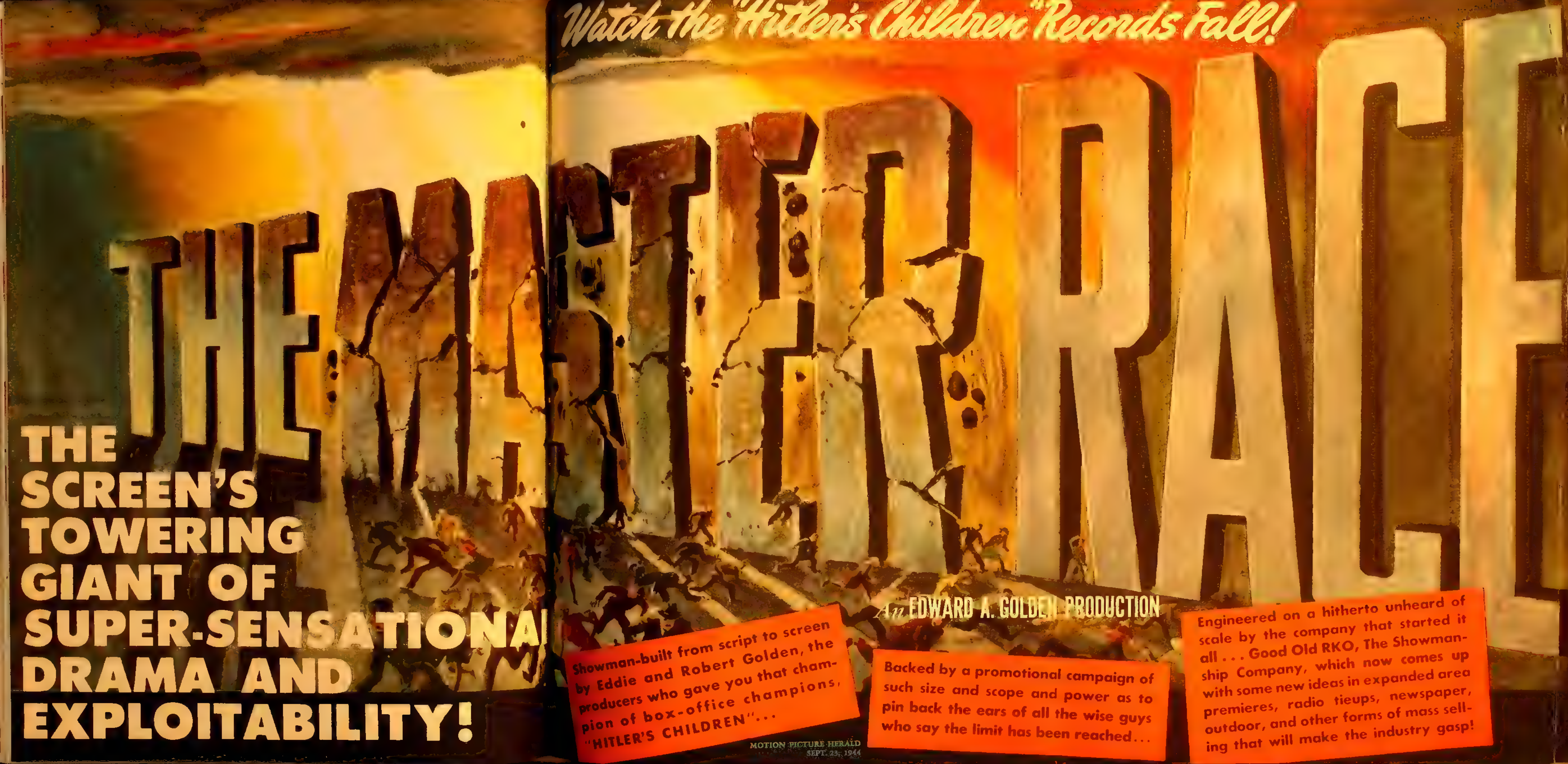

THE M
THE
SCREEN'S
TOWERING
GIANT OF
SUPER-SENSATIONA
DRAMA AND
EXPLOITABILITY!

A SHOCK WARNING TO ALL THE WORLD TO BEWARE OF THE GERMANS AFTER THE WAR

TIMELY
AS THE NEXT TICK OF YOUR WATCH!

TRUE
AS THE FACTS OF LIFE!

THRILLING
AS THE DAWN OF PEACE!


Watch the "Hitler's Children" Records Fall!
THE MASTER RACE
An EDWARD A. GOLDEN PRODUCTION

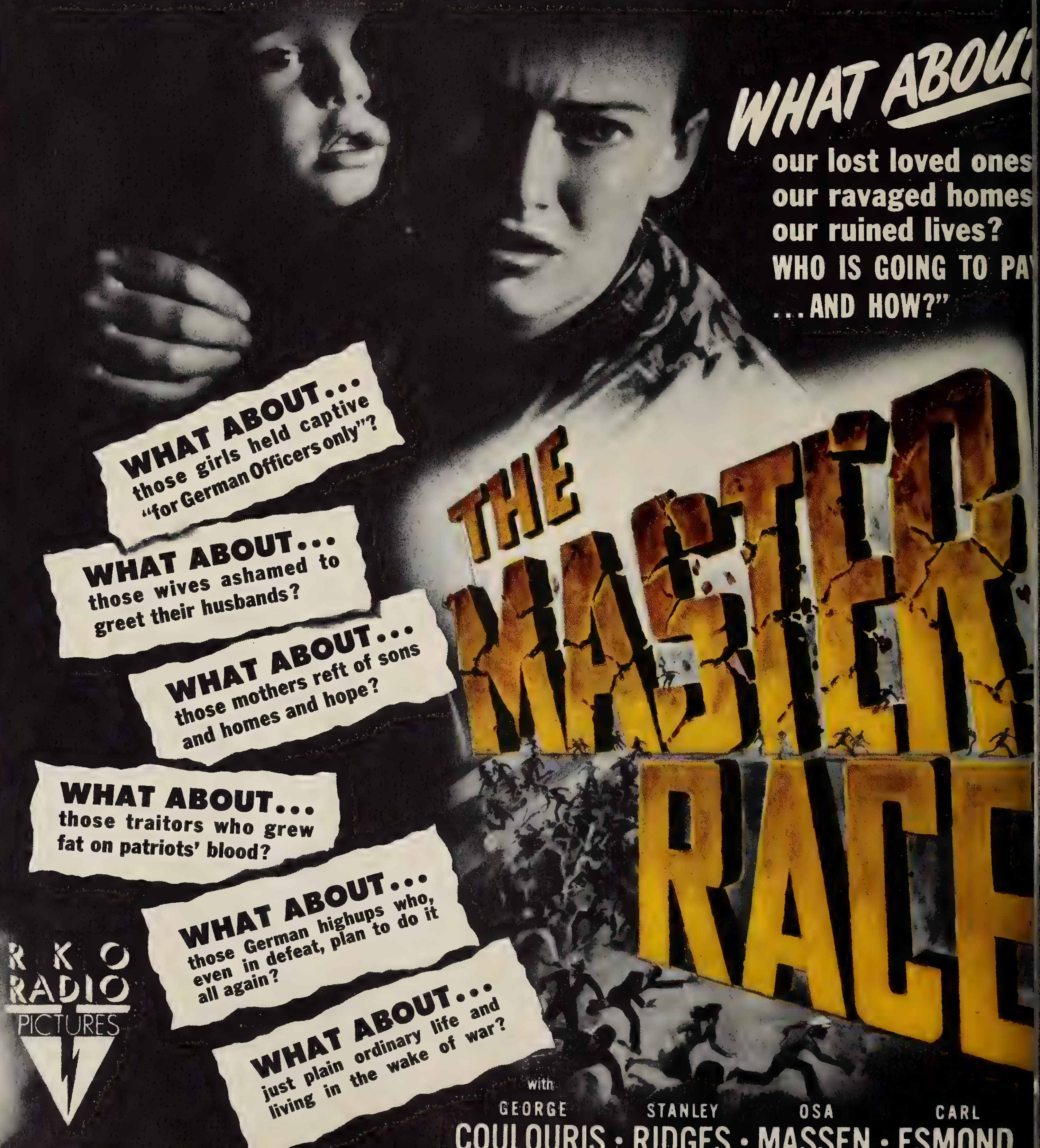
THE SCREEN'S TOWERING GIANT OF SUPER-SENSATIONAL DRAMA AND EXPLOITABILITY!

Showman-built from script to screen by Eddie and Robert Golden, the producers who gave you that champion of box-office champions, "HITLER'S CHILDREN"...

Backed by a promotional campaign of such size and scope and power as to pin back the ears of all the wise guys who say the limit has been reached...

Engineered on a hitherto unheard of scale by the company that started it all... Good Old RKO, The Showmanship Company, which now comes up with some new ideas in expanded area premieres, radio tieups, newspaper, outdoor, and other forms of mass selling that will make the industry gasp!

"VICTORY, YES . . BUT WHAT ABOUT MY NAMELESS BABY?



WHAT ABOUT

our lost loved ones
our ravaged homes
our ruined lives?
WHO IS GOING TO PAY
...AND HOW?"

WHAT ABOUT... those girls held captive "for German Officers only"?

WHAT ABOUT... those wives ashamed to greet their husbands?

WHAT ABOUT... those mothers reft of sons and homes and hope?

WHAT ABOUT... those traitors who grew fat on patriots' blood?

WHAT ABOUT... those German highups who, even in defeat, plan to do it all again?

WHAT ABOUT... just plain ordinary life and living in the wake of war?

RKO RADIO PICTURES

with
GEORGE COULOURIS · STANLEY RIDGES · OSA MASSEN · CARL ESMOND
NANCY GATES · MORRIS CARNOVSKY · GAVIN MUIR · PAUL GUILFOYLE

Produced by Robert Golden
Directed by Herbert J. Biberman

Screen Play by Herbert J. Biberman, Anne Froelick and Rowland Leigh

SEE IT ALL IN

THE DRAMATIC SHOCK OF THE CENTURY!

FIRST GREAT AREA PREMIERES SET... TO BLANKET HUNDREDS OF CITIES!

Texas, Oklahoma and Southwest area, with World Premiere in Dallas, October 18.

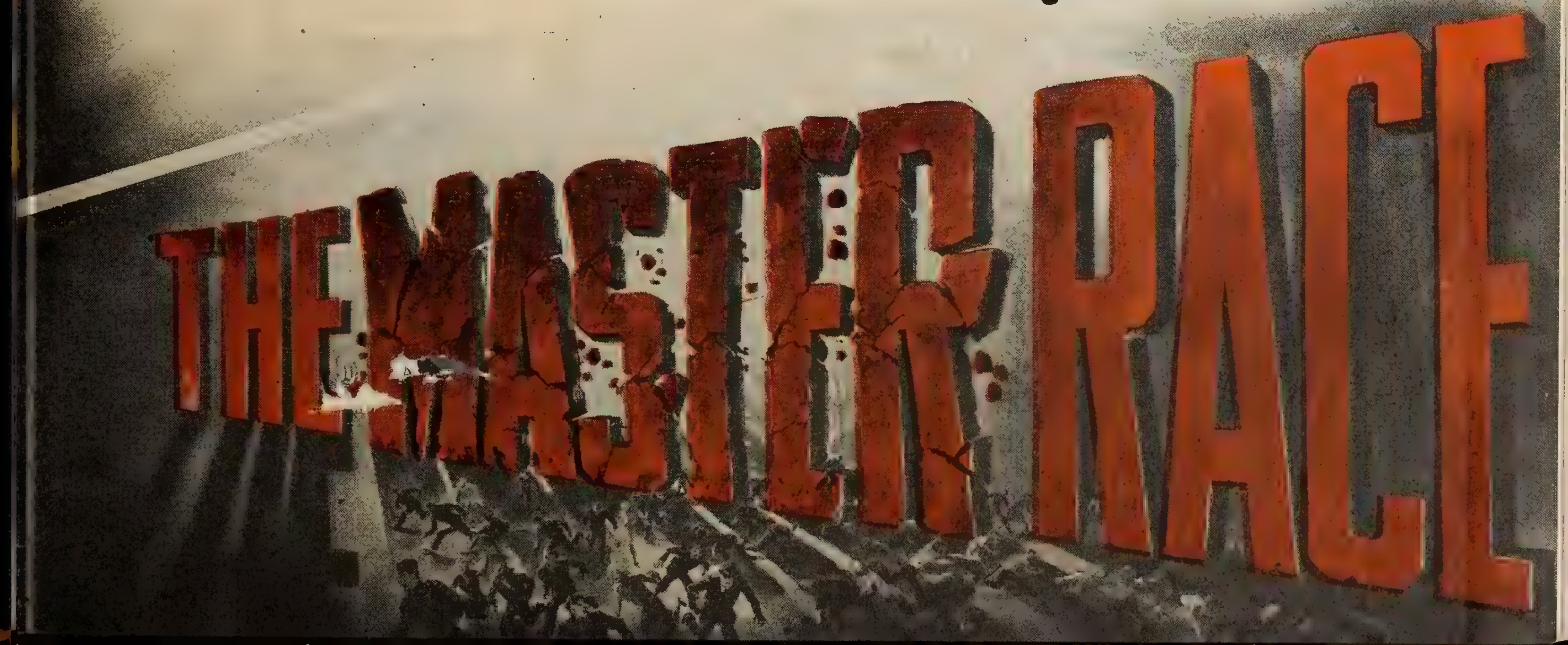
New England and New York State area — Terrific 100-city opening — October 25.

Illinois area, including Chicago and Indiana environs, October 25.

Missouri area, including St. Louis and bordering states and nearby towns, November 8.

Ohio, Indiana, Kentucky and W. Va. area, including Cincinnati and Indianapolis, November 16.

. . . with similar regional premieres to be held in other distribution areas as rapidly as prints are available and arrangements can be made!



Asks State Licensing For Projectionists

New York Inspector to Seek Clause in Proposed New State Building Code

Revision of the New York State building code which will be pressed at the next session of the Legislature in January, will mean the registration and regulation of approximately 4,500 projectionists in the state's 1,500 film theatres.

At a meeting called in New York last Friday by the New York State Labor Department at 80 Centre Street, at which circuit representatives and department officials were present, Inspector Robert V. Anett of the State Troopers said he was sponsoring the proposal to license all projectionists in the state because the troopers are charged with enforcing theatre safety measures under the present building code. He seeks to have the proposal included in the new state building code which will be submitted to the legislature in January.

Mr. Anett told the theatre men that New York was the only state in the northeast which didn't now require licensing of projectionists.

Calls for Fire Curtains

Provisions in the proposed revised code for theatres and all other places of public assembly would require all film houses in the state with stages to install fire curtains of steel frames with the necessary automatic lowering devices, and would require emergency fire escapes higher than 10 feet to be enclosed by fireproof construction.

Inspector Anett's proposed measure regulating projectionists, would provide that no applicant under 21 years of age could receive a license. Mr. Anett said that in the course of his department's inspections, scores of young boys had been found on duty in theatre booths and that, in the investigation of one typical theatre fire, the projectionist had been discovered to be 15 years old and his assistant, 14.

Approval of the licensing plan was voiced by Martin J. Tracey of the Century Circuit and Henry Anderson of Paramount, who attended the meeting. Mr. Tracey said, "The problem of employing young projectionists has increased in the war years."

Licensing of operators is required by local law in New York City, Buffalo and several other cities where projectionists are compelled to pass rigid tests, which, presumably, also would be applied under the suggested state measure.

Code Would Cover State

Leonard Perrin, director of engineering for the State Department of Labor, told the committee that the new building code for theatres, night clubs, road houses and legitimate theatres, if passed by the Legislature, would apply everywhere in the state, including the 16 cities which now have local codes and are exempt from state regulation.

The advisory committee was appointed by Edward Corsi, state industrial commissioner, to help draw up the new code. Mr. Perrin, who appeared at the conference on behalf of Mr. Corsi, said the department would seek code enforcement authority throughout the state, except possibly in cities of more than 250,000 population.

The present state code, passed in 1925, is now enforced locally by 35 cities and 215 towns and villages. New York State Troopers are charged with administering it elsewhere.

J. Henry Walters, RKO attorney, recently pointed out that the proposed revision in the state law would have "far-reaching effects." "Such requirements as a steel proscenium curtain and inside stair towers in place of fire escapes would put many theatres out of business," he said.

Calls Regulation "Excessive"

At last Friday's meeting, Henry Anderson, representing Paramount, declared that regulation of theatres under the suggested revised code would be "excessive." "I believe we do a better job through our trained personnel and our accident prevention measures than is done by many other places of public assembly. Consideration should be given to those types of industries that carry insurance and administer their properties well," he said.

In July, the principal circuits operating in the state, including Loew's, Paramount, RKO, Century, Schine and Skouras, appointed a committee to seek modification of the proposals. The group headed, by Harry Moskowitz of Loew's, includes: Mr. Anderson, Louis Lazar, Schine, and Mr. Tracey as alternate.

Abraham H. Goodman, state deputy industrial commissioner, indicated last week that officials of the Labor department would be receptive to the idea of changing the existing tentative draft of the code in order to place film theatres in a classification separate from night clubs, road houses and dramatic stage theatres.

Decency Legion Reviews 11 New Pictures

The National Legion of Decency this week classified 11 new pictures as follows: In class A-1, unobjectionable for general patronage, are: "Our Hearts Were Young and Gay," "Singing Sheriff," and "West of the Rio Grande." Class A-2, unobjectionable for adults, "Dark Mountain," "In the Meantime Darling," "Leave It to the Irish," "Marriage Is a Private Affair," "Shadows in the Night." Class B, objectionable in part: "Doughgirls," "Frenchman's Creek," "Storm Over Lisbon."

Brown, Capitol Newsreelman, To Marry Composer

J. C. Brown, Washington, D. C., manager of News of the Day and dean of the White House newsreelmen, will marry Miss Belle Fenstock, composer and painter, it was announced this week. Miss Fenstock, who will shortly publish her new "American Rhapsody," is engaged in war work in Washington where she met "Brownie," well known in the Capitol since 1918 and one of the most expert personalities in the newsreel field.

Require Booth Changes For New Certificates

At least 60 theatres in Connecticut have been required after state police and fire department inspections, to make changes in their booths, according to state authorities. Requirements include fresh air intakes, new shutters, film cabinets and other changes which must be made before state police will renew certificates of approval of theatres which expired in September.

Canadian Board Puts 50% Ceiling On "Bell" Terms

A ruling conditioning the terms under whi Paramount's "For Whom the Bell Tolls" may sold in Canada this season was issued over t weekend by J. R. Croft, newly-appointed admini trator of services of the Canadian Wartime Pric and Trade Board.

Prior to the ruling, the board had refused pe mission for release of the picture as a roadshow advanced prices.

Mr. Croft said the film might be purchased i dividually by an exhibitor and without the cond tional signing of any other pictures on Paramoun 1944-45 schedule by any exhibitor having a co tract with that company during the basic peri prior to October 12, 1941.

Terms Set at 50%

The ruling also provides that exhibitors are n required to sign for "Bell' in order to obtain the other Paramount releases for this season. T company is permitted to sell the Technicolor fil for top terms previously designated by the boar which means that it may be sold on a 50-50 pe centage basis, this ratio having been announced top percentage by the previous administrator, R. McMullen.

The board interpreted the basic contract as agreement for the rental of not less than s features for the 1940-41 season on the contra signed before the October date in 1941 for s or more features for the 1941-42 season.

Mr. Croft also approved "Sign of the Cross the modernized version of the DeMille produ tion originally released in 1932, as the only oth picture in a special category to be distributed Paramount this season, although it was said the company's New York office that the pictu was not being sold as a "special."

RKO Has Four Specials

Permission also was issued to RKO to s four features of International Pictures as specia this season: "Belle of the Yukon," "The Wom in the Window," "Casanova Brown" and "It's Pleasure."

These films are to be offered first to exhibito having basic contracts with RKO, signed befo October 12, 1941. They can be purchased se arately by theatre men and the sale is not to made conditional to the sale of any other pro uct, the administrator said. RKO may char 50 per cent top rental for one or all of the fo specials.

"Frenchman's Creek" Opens at New York Rivoli

Paramount's "Frenchman's Creek" was giv its world premiere September 20 at the Rivoli th atre, New York. The Technicolor production h been given a wide advertising campaign that i cludes 24-sheet outdoor postings, several thousa subway and railroad posters and car cards, hu painted boards including three dominating Tim Square and others at railroad approaches, an an mated display at Grand Central Station and sp radio campaign, in addition to newspaper and oth advertising.

Communication Re-established

Direct radiotelegraph communication betwe New York and Paris, suspended since June 19 by the German occupation of the French capit was re-established last week by Radio Corporatic of America Communications, Inc.

Farmer Back from Alaska

C. C. Farmer is back in Portland, Ore., after trip to Alaska, where he made equipment installa tions in the Peratovich theatres in Klawak ar Craig, and Jimmy Tropee's Broadway, in Ska way.

THE THINKER IS AT IT AGAIN!

"Another long run for M-G-M at Radio City Music Hall. Eight weeks for Dragon Seed!"

"That's the third time M-G-M topped all companies—Miniver 10 weeks Random Harvest 11 weeks. Takes BIG pictures to do it!"

"White Cliffs ran 7 weeks and only one other company's picture could equal that run."

"Millions of out-of-towners see Leo on the screen at the world's largest theatre. They'll see M-G-M's Mrs. Parkington next."

"They go back home and they go to the theatre that plays the BIGGEST pictures—M-G-M, of course."

"Anybody who THINKS will agree that you've got to make BIG PICTURES to be a leader for Twenty Years!"

Keep Selling Bonds

TWENTY YEARS OF LEADERSHIP

MGM

SMPE Asks Television Channels for Industry

Report to Planning Board and FCC Stresses Needs and Scope of Films

A formal request for the assignment of television frequencies to the motion picture industry sufficient to meet "its very considerable needs and requirements" was made this week by the Society of Motion Picture Engineers. The requirements include television for theatres.

The request was in a report by a television subcommittee of the SMPE to the Radio Technical Planning Board Television Panel Number Six. The report also will be given the Federal Communications Commission at its hearings September 28 on post-war frequency allocations.

The SMPE report was adopted by its television committee at a closed session Monday in the Hotel Pennsylvania, New York. It asks for frequencies in which it will be possible to pick up television programs from Hollywood studios, and elsewhere, including the locations at which news events occur. It asks also for frequencies to enable the industry to transmit programs to theatres, and to relay them from city to city.

The report, after months of study, is the work of Lester B. Isaac, Loew's projection and sound head; Earl Sponable, 20th Century-Fox; Dr. Alfred N. Goldsmith, consultant, and P. J. Larsen. The SMPE's main television committee, of which Dr. Peter C. Goldmark, Columbia Broadcasting engineer is chairman, includes: Paul Raibourn, Paramount; Ralph B. Austrian, RKO; Lester Isaac; C. R. Keith, Western Electric, and I. G. Maloff of RCA Victor.

The Government board before which the industry's request was placed this week was organized last year to plan the medium's orderly post-war expansion. Its recommendations are, it is agreed, to be considered by Government, the radio industry, and the public.

At the FCC hearings beginning September 28, Paramount, with large interests in the DuMont television system, has already, as an individual company, filed notice it will appear. Paramount also holds interest in Scophony, the British television system.

TELEVISION BIG TOPIC OF POST-WAR FORUM

Television as the hope of the post-war planners, in entertainment, and in providing employment for hundreds of thousands, continues to be increasingly discussed, privately and publicly—especially publicly—at forums of allied entertainment mediums.

Two important public discussions of the medium, so near fruition after years of development, are to be held soon. The first will be at the October meeting of the Society of Motion Picture Engineers. Following that, on December 11 and 12, at the Hotel Commodore, New York City, the first annual Conference of the Television Broadcasters Association will be held.

The Television Association conference committee met last week in New York to plan the sessions, which, it is expected, will focus attention on the medium at about the same time the European War has entered its final phases.

Meanwhile, discussions on theatre projection of television and the use of coaxial cables for television networks are to be featured at the 56th semi-annual Technical Conference of the Society of Motion Picture Engineers, Hotel Pennsylvania, New York City, October 16 through 18. Papers on projection television will be read by Dr. D. W. Epstein, RCA, and Dr. I. G. Maloff, also of RCA. H. S. Osborne, chief engineer of the American Telephone and Telegraph Company, will read a paper on the coaxial cable.

Warners Buy Station Site

Joining the ranks of film companies evidencing deep or beginning interest in television, Warners is disclosed to have purchased property on Mulholland Drive, Hollywood, where it will erect a television station when conditions permit. The company has filed with the Federal Communications Commission.

At the same time, the Columbia Broadcasting System has asked the FCC for permission to operate television stations in Boston, Chicago, Los Angeles and St. Louis. It now operates station WCBW, in New York.

Dr. Allen B. DuMont, of the DuMont television system, accepted the American Television Society's award for outstanding contribution to the medium's commercial possibilities, in behalf of his station, WABD, at the Society's meeting Thursday, September 14, in New York. The presentation was at the Museum of Modern Art auditorium.

Television production suffers because emphasis is too much on technical excellence, and shows are generally too much under engineers' domination, Captain John T. Gilmour, guest speaker, told the same meeting of the Society. The Captain, a former manager of station WGRB, Schenectady, remarked, "television is now at a point where it is going to need showmanship."

Warns on Technique

"Actors in television must learn to 'play down' rather than 'play up,'—an advantage of a movie background over stage. It looks ridiculous to a four-member home audience to see an actor ranting or giving with great gestures if a shrug will tell the story." Other suggestions Captain Gilmour made to television directors are:

1. Use foresight in planning action; there is no cutting in television.
2. Step up the timing in television to faster than that for stage and radio.
3. Work constantly to attain an impression of spontaneity.
4. Maintain command over all factors in the show, working with an engineer with whom you have union of thought.
5. Study television on receivers in other people's homes.

Other speakers were Busby Berkeley, film director; Bretaigne Windust, theatrical director; Paul Knight; manager of station WPTZ, Philadelphia; Diana Lynn, Paramount star.

Eastern television receiver owners last week saw the liberation of Paris on a three way network, and through use of newsreels of the event, telecast. The program was carried by WBNT, New York; WRGB, Schenectady, and WPTZ, Philadelphia.

Completion of 20 short subjects on film for television release was announced recently by the Television Motion Pictures Company, an affiliate of Hollywood Pictures Corp.

Map Plans for Sixth War Loan

Advertising, publicity and exploitation exe
tives met in New York Wednesday to map
promotional campaign of the industry's Sixth W
Loan which is scheduled to open around the m
dle of November. Harry Brandt is national cha
man.

The meeting was called by John Hertz,
chairman of the advertising publicity and exploi
tion end of the campaign. Sumer Singer and E
Dasheff, his assistants, also were present.

Home office executives who attended we
Mort Blumenstock, Gil Golden, Joe Tisman, H
Horne, Charles Schlaifer, Frank Rosenbe
Laurence Lipskin, Barret McCormick, Ben Grim
Si Seadler, Oscar A. Doob, Robert Gilham, Sta
ley Shuford, Vincent Trotta, Lou Pollock, Fra
Moneyhun and Glenn Allvine. Francis S. Ha
mon, S. H. Fabian and Ed Schreiber represent
War Activities Committee.

The Southwestern regional chairmanship of t
Sixth War Loan will be retained by Henry Ree
head of the Texas Theatre Owners, Inc. He h
resigned as co-chairman of the drive, but will co
tinue his campaign activities from Dallas. An
ternate to act for Mr. Reeve in New York is e
pected to be named shortly.

Monogram To Set Up Eastern Exploitation Department

Monogram will establish an eastern exploitati
department, under the direction of Harry Gol
stein, who has resigned as manager of M. and
Theatres in New England, according to a rece
statement by Steve Broidy, Monogram vice-pres
dent and general sales manager. Mr. Goldste
will work under the direction of Lou Lifton, he
of Monogram's exploitation department, at t
home office on the coast.

SMPE Atlantic Coast Unit Meets in New York

The Society of Motion Picture Engineers w
hold its Atlantic Coast section meeting Septemb
27 at 7:30 P.M. at the Hotel Pennsylvania, Ne
York. The speaker will be R. E. Farnham, con
mercial engineer, General Electric Compan
Cleveland, Ohio. The subject will be: Apprais
of Illumination for Television Studio Lighting.

Rosenfield Takes Two Houses

Joseph J. Rosenfield, former city manager
Spokane for Evergreen Theatres and recently wi
the Sterling circuit, has taken over operation
Post Street theatre in Spokane from Willia
Evans. The latter, owing to ill health, has retire
to Seaside, Ore., where he will operate a bea
resort. Mr. Rosenfield also will operate the Aubur
theatre at Auburn, Wash.

Renews Theatre Lease

The Warner circuit has renewed its lease on th
first run Fox theatre, Philadelphia. Although
official announcement was made, it is reporte
that Warners renewed the lease on the Fox f
increased rental, reported at an increase of $1,0
a week, with redecorations to be made at th
theatre.

Acquire Cleveland House

The Metropolitan theatre, 1,400-seat subseque
house in Cleveland, has been acquired by the M
Gale office of New York as a link in their circu
of Negro houses. E. Stutz of Cleveland will
local representative in charge of the house. T
policy will be pictures and Negro stage show
The house will open October 6.

Tobias Joins Monogram

Lester S. Tobias has resigned his position
the sales staff of Universal to join Monogra
He will work out of the Los Angeles offices, whic
supervise the San Francisco, Portland and Seattl
exchanges.

ARTHUR MOVES ON DECREE IN N. Y. FEDERAL COURT

Petition Filed by Russell Calls Arbitration System Illegal; Asks Exemption

Harry Arthur, Jr., this week carried his fight against the Consent Decree to Federal Court in New York, venue of the long standing Government suit in equity against the major distributors.

Russell J. Hardy, attorney for the St. Louis Amusement Company, Monday served notice of motion to intervene in the case of the United States against Paramount, et al., hearing on which will be held November 3 in the U. S. District Court for the Southern District of New York. The intervention petition asks the court to vacate the Consent Decree or to exempt exhibitor-distributor relations in St. Louis from its operation.

Expect Injunction Move In Arbitration Case

In Washington it was pointed out Tuesday that a logical sequel to the move made in New York would be the filing of a suit in the St. Louis Federal Court to enjoin the arbitration tribunal in that city from proceeding with the clearance complaint of Adolph Rosecan, in behalf of the Princess theatre, St. Louis, seeking more favorable clearance over theatres controlled by Harry C. Arthur, Jr. Mr. Arthur refused to appear as an interested party in the Princess hearing, filed a motion to dismiss the case, and said his company would resist any award made.

The 18 page petition moving for intervention attacks the legality of the Consent Decree on a number of grounds. It contends that the Decree and the powers conferred by it on the American Arbitration Association expired on November 19, 1943, and that no action has been taken by the court to extend that power by judgment, order or otherwise.

It further charges that neither the Decree nor the modifications proposed last month by the Government require the arbitrator to consider the relationship or lack of relationship of clearance to the violation of law stated in the petition and complaint, and that the Decree provides no definite and certain norm for determining the reasonableness or unreasonableness of a clearance.

Says Court Usurped Law-making Power

The court, it is asserted, usurped the law-making powers of Congress and transferred them to the American Arbitration Association. Paragraph 14 of the petition reads:

"Instead of enjoining the unlawful combination, conspiracy, and concerted actions stated in the petition and complaint (U. S. vs. Paramount et al.) this court has undertaken to confer upon the American Arbitration Association and its employees and agents, independent, exclusive, full and final jurisdiction of controversies relative to transactions in trade and commerce in motion pictures, including controversies relating to clearance."

In support of the petition's contention that the petitioners should be exempt from the authority of the Consent Decree, Mr. Hardy invokes the fact that contracts between them and RKO and Warner Brothers have been made and are now made subject to a decree and stipulation entered by the court, April 28, 1936, in the case of U. S. against Warner Brothers Pictures, Inc., which provided that the Fanchon and Marco theatres in St. Louis had the right to RKO and Warner product for ten years from that date.

ROSECAN CLEARANCE HEARING POSTPONED

Some significance was attached by observers in New York this week to the postponement made known Wednesday of the hearing by the St. Louis tribunal of Adolph Rosecan's complaint citing Arthur theatres in a clearance case. The hearing had been set for September 25, and later for September 28. All the distributors named, as well as the complainant, must, under the Rules of Arbitration, receive notice of a postponement of an arbitration proceeding and thereafter agree upon a new date.

Hardy Was Department Of Justice Attorney

Mr. Hardy, as special assistant to Attorney General Homer S. Cummings, presented the petition which Federal Judge John C. Knox signed in New York, April, 1936, terminating the 16 months legal battle in St. Louis between Fanchon and Marco and distributors.

The petitioners who are moving to intervene are: St. Louis Amusement Company, St. Louis Ambassador Theatre, Inc., Eden Theatre Company, St. Louis Missouri Theatre, Inc., Fanchon and Marco Service Corporation, corporations, and James H. Arthur, David G. Arthur, Edward B. Arthur, Thomas G. Arthur, Harry C. Arthur, III, and Edward L. Murphy, copartners.

Paragraph 10, referring to the arrangement existing between the petitioners and the distributors, reads:

"The franchises and contracts made by petitioners, as aforesaid, not only were not made or performed pursuant to, and those franchises and contracts not only have not produced or contributed to, the unlawful restraint and monopoly stated in the petition and complaint herein, but those franchises and contracts were provided for, and were made and approved as means of terminating the unlawful conspiracy, restraint and monopolization of trade stated in the petition in Equity No. 83-206 (U. S. vs. Warners et al.)."

Action Would Nullify All Arbitration Benefits

The issue raised by Mr. Hardy is regarded as of considerable importance by independent exhibitors since his contentions, if sustained by the court, would nullify the whole effect of the arbitration system. While independent exhibitors allege that there are serious defects in the procedure as it now stands, they look to reform rather than abolition as the solution for their grievances. They feel that if the system is declared to be illegal, independent interests would be deprived of any recourse against circuits and affiliated houses.

Robert L. Wright, special assistant to attorney General Francis Biddle, who is an advocate of the extensive modifications of the original Consent Decree proposed by the government in its petition filed in New York August 7, said that he would refrain from commenting on Mr. Hardy's petition until he had studied it in detail.

Countersuit Delays Trial of Distributors-Finkel Suit

The distributors' rental-percentage withholding suit against William Finkel and his Carson Amusement Company, filed March 15 in the Federal District Court, Pittsburgh, Pa., and originally placed on the calendar for trial in September, has been delayed pending the outcome of a monopoly suit subsequently brought in the same court against the distributors by Morris Roth and 22 other Allegheny independent exhibitors, including Mr. Finkel.

Loew's, Paramount, Warners, Twentieth Century-Fox, RKO, Columbia and Universal charged in their March complaints that percentage box office reports for Mr. Finkel's Arcade and Colonial theatres in Pittsburgh contained "intentionally false and incorrect statements of gross receipts." Each distributor asked damages of many thousands.

The exhibitors, who filed suit June 15, against the same distributors and United Artists, alleged the defendants had extended their control over theatres in the territory by increasing the number of percentage pictures the independents were required to play. They charged this increased the fees and that, when exhibitors failed to comply, first-run privileges were withdrawn. The plaintiffs also demanded voiding of all license agreements whereby the distributors could control the length of runs.

Drop Two New Orleans Arbitration Complaints

Two arbitration complaints filed in the New Orleans tribunal in February, 1942, against five consenting distributors have been withdrawn, it was reported by the American Arbitration Association in New York last week.

The complaints originally were filed in behalf of the Don theatre, Alexandria, La., operated by Don George, who sought a reduction in clearance; and the Glenwood theatre, Shreveport, La., operated by the Glenwood Theatre Corporation, Don George, secretary-treasurer, who sought relief under Section 10 of the decree, which pertains to designated run.

In Jackson Heights, Queens, N. Y., the Raystan Theatre Corporation, operating the Earle theatre, has filed a clearance complaint against five consenting companies in the New York tribunal. The complainant alleges that the seven-day clearance granted by the distributors to the Granada theatre, Corona, Queens, is unreasonable as to area and asks that all clearance be eliminated.

Stein Elected Trade Unit Head

Steve Stein, manager of the Met theatre, Jackson, Tenn., has been elected president of the trade relations division of the local Chamber of Commerce.

With United Artists 25 Years

Elizabeth C. "Betty" McCaffrey, United Artists office manager in Philadelphia, this year rounded out 25 years service with the exchange, having joined the company in 1919.

DARRYL F. ZANUCK'S

WILSON . . . .

Th

IN TECHNICOLOR

Directed by **HENRY KING** • Written by **LAMAR TROTTI**

A million people have seen it at the Roxy, New York! Unprecedented business in Washington, Philadelphia, San Francisco and other spots! The acclaim will reach across America in 100 engagements soon!

GREENWICH VILLAGE

IN TECHNICOLOR

Variety reports: "Fancy figure in Los Angeles!" "San Francisco—in the money!" "Pittsburgh—sizzling!" "Kansas City—huge!" "Cops top money, St. Louis!"

Hits coming up!

"IRISH EYES ARE SMILING" IN TECHNICOLOR • "SWEET AND LOW-DOW

picture of the century

FROM 20th CENTURY-FOX

WHO'S HITTING SO SPECTACULARLY WITH

..The hits of the year.......

WING AND A PRAYER

THE STORY OF CARRIER X

ead of "Guadalcanal Diary" in Buffalo,
llentown, Milwaukee, Norfolk, Pittsburgh!
Variety rates its 2-theatre Broadway
run "Excellent!"

THE SONG OF BERNADETTE

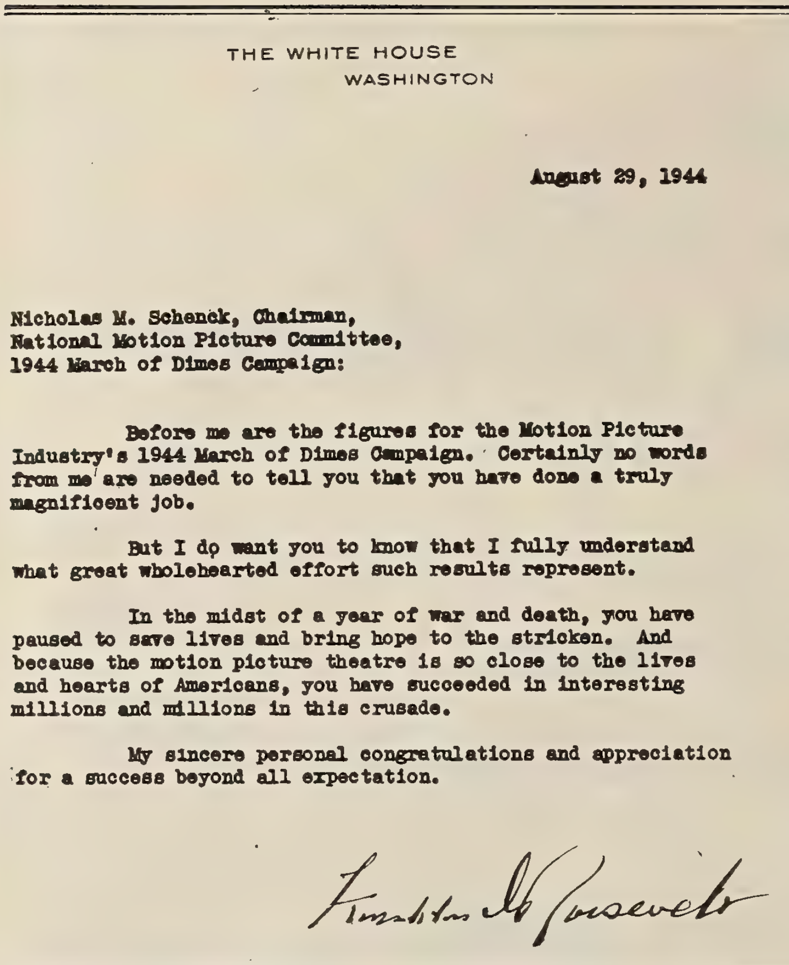
As sensational in small towns as in first runs! Best 20th gross doubled in Dover, Delaware—tripled in Saco, Maine—quadrupled in Taunton, Mass.!

THE MEANTIME, DARLING" and "LAURA"!

KEEP SELLING BONDS!

ROOSEVELT PRAISES FILM EFFORT IN DIMES DRIVE

Following presentation of a check for $2,219,669.30 representing about half of the theatre collections in the 1944 March of Dimes Drive, President Roosevelt addressed the letter at left to Nicholas M. Schenck, president of Loew's, Inc., and chairman of the motion picture drive. A report booklet, giving details of exhibition's contributions to the campaign, will be mailed soon to theatre owners and managers.



THE WHITE HOUSE
WASHINGTON

August 29, 1944

Nicholas M. Schenck, Chairman,
National Motion Picture Committee,
1944 March of Dimes Campaign:

Before me are the figures for the Motion Picture Industry's 1944 March of Dimes Campaign. Certainly no words from me are needed to tell you that you have done a truly magnificent job.

But I do want you to know that I fully understand what great wholehearted effort such results represent.

In the midst of a year of war and death, you have paused to save lives and bring hope to the stricken. And because the motion picture theatre is so close to the lives and hearts of Americans, you have succeeded in interesting millions and millions in this crusade.

My sincere personal congratulations and appreciation for a success beyond all expectation.

Franklin D Roosevelt

Plan New Studio And Laboratory In Mexico City

by LUIS BECERRA CELIS

in Mexico City

Studio facilities in Mexico, which now numbe three, all here, are to be further increased befor very long. Early start of construction of studio to be known as Estudios Cinematograficos d Mexico, at Ixtapalapa, a suburb of Mexico City was announced by Jose Calderon, president c Producciones Calderon, prominent producers, an of the Mexican family that operates a circuit c Spanish language theatres in the southwester United States, upon his return here from a bus ness visit to New York City. The studios, h said, will represent an investment of $1,250,00 with a plant with a daily capacity for the develop ment of 1,500 reels, which alone will cost $200,00

The enterprise has the backing, in the form c stock subscriptions, of Abel Salazar, producer Producciones Mexico, important producing com pany; the Banco de America, a local capitalizin bank, entering the picture business for the firs time, and the Nacional Financiera, the Federa Government's fiscal organization, which for som time has had an extensive money interest i Mexican films.

Mr. Calderon expects that the studios will b ready for action next summer.

Show Production at Fair

The cinematographic section, an added featur for the first time, of the annual Third Nationa Book Fair that is to be held here October 12th t 31st, under the auspices of the local municipa government, in charge of Salvador Elizondo president of the Association of Mexican Motio Picture Prducers and the manager of Clasa Film important producer.

The section is to feature the public productio of a picture and an exhibition of such things as th first movie camera used in Mexico, the pants an canes of head film comedians and the lace petticoat of famous actresses used in outstanding Mexica pictures.

Color Cartoon Announced

Completion of the first animated cartoon in col or to be made in Mexico by Mexicans is an nounced by Caricolor, organized here last winte which is headed by Santiago Reachi, president c Posa Films, producer of the pictures of "Cantin flas," the tramp comedian who is this country' highest paid film actor.

Caricolor has a program of six cartoons a year They are a series of the comic adventures of traditional Mexican cowboy, known as "charro.

▽

Amusement inspectors of the municipal govern ment are checking to see that exhibitors strictl obey the recently enacted law which demands tha theatres may only admit patrons to the num ber of seats they have available and there mus positively be no standees. This is intended t prevent accidents resulting from the overcrowdin of the theatres.

British to Pool Studio Space As Released

London Bureau

A pooling arrangement for studio space has been reached by the British Film Producers Association and the British Board of Trade whereby all studio space in England, as it is turned back by the Government, will be pooled among all producers.

It was learned here that the plan is the outgrowth of one phase of the August 1 report of the board's monopoly committee, which made the point that flourishing "independent" production is necessary for a prosperous British industry. The board suggested the establishment of a tribunal to allocate space, regardless of ownership, among all producers.

The problem of studio space is one which has plagued the industry throughout the war period but has become intensified in the last year. Derequisitioning already has begun, with the small Twickenham studio heading the list. A joint Board of Trade and BFPA committee has been formed to handle the space allotment. Producers who are able to find enough manpower and equipment to operate can make application to the board.

The Elstre studio, meanwhile, has been re-requisitioned by the Government, according to an announcement made by Robert S. Wolff, RKO managing director for England, who arrived in New York from London recently.

Kestenbaum Joins Columbia

Samuel S. Kestenbaum, who has been in show business for 22 years, joined Columbia's exploitation department under Harry McWilliams September 18, it was announced by Frank P. Rosenberg, director of advertising and publicity. He recently resigned as PRC's field exploitation manager.

WMC Order Halts Theatre Building

Construction work on a new $85,000 theatre in the Mayfair section of Philadelphia was finally halted last week on orders of the War Manpower Commission. Nicholas J. Brandolini, head of a building company in charge of the project, was given permission, however, by Frank L. McNamee, regional War Manpower Commission director, to complete such work on the operation as will safeguard the public. Mr. Brandolini, it was reported at first, refused to accede to the WMC order on the grounds that it was made only verbally. But Mr. McNamee said that he had written to Mr. Brandolini on September 1 telling him to halt the work because the project was a less essential activity in a Group 1 critical area.

Mr. Brandolini is building the theatre for David Shapiro, independent theatre operator, who obtained a Regional War Production Board building permit and materials priorities last June. Work began six weeks ago.

The stop-construction order was issued by the Regional WMC director under a recent directive which authorized WMC to halt all "non-essential civilian activities that diverts manpower away from war plants in labor shortage areas."

Mr. Brandolini denied there was a shortage of skilled laborers or other building tradesmen in Philadelphia. "There are plenty of construction workers now idle. I'm forced to turn down a half-dozen every day who apply to me for jobs," he added.

B'nai B'rith Opens Recreation Center

A recreation center for servicemen of the 1240th SCSU Military Police Detachment, New York, sponsored by Cinema Lodge of B'nai B'rith, America's oldest Jewish service organization, was dedicated September 15. Speakers included Lieut. Colonel John A. McNulty, CMP, commanding officer, and provost marshal of New York City; Alfred W. Schwalberg, honorary president of Cinema Lodge; Albert A. Senft, president of Cinema Lodge; and S. Arthur Glixon, chairman of B'nai B'rith. Music was furnished by the 716th Military Police Battalion's band.

Republic Closes for 1944-45 Program with Butterfield

James R. Grainger, president of Republic Pic tures, has announced that the company has close a deal with Butterfield Theatres for the entir 1944-45 program, covering 117 theatres in th Michigan territory. Mr. Grainger; Sam Seplo win, central district sales manager; I. H. Pollar Detroit branch manager, represented Republic Butterfield Theatres was represented by E. C Beatty, president, and J. O. Brooks.

Union Marks Golden Anniversary

The Rochester Theatrical Protective Union, In ternational Alliance of Theatrical Stage Em ployees, Local 25, held its 50th anniversary ban quet September 12 at the Hotel Seneca, Rocheste N. Y. Henry Malone was chairman of arrange ments.

ACTORS GUILD "TASK FORCE" TO FIGHT "LOAN-OUT" RULE

Plan Attack on Present Contract Control of Radio and Television Activity

by WILLIAM R. WEAVER

in Hollywood

Hollywood's stars have launched an attack on present contract practices under which producers control their "loan-outs" to other producers and their activities in other media including radio and television.

Looking far ahead—as far ahead as 1946, when it's to open negotiations for a new contract to replace the present one which expires in 1947—the Screen Actors Guild took first steps Sunday night to obtain revision of two conditions of employment long in effect and as long in contention between the actors' organization and the Association of Motion Picture Producers, parties at interest in the basic contract under which players perform services for studios.

Of first importance, with respect both to the actor and the producer in terms of dollars in pocket, is the contractual arrangement under which an actor employed by a producer on a fixed salary basis can be lent by that producer to another at a figure which yields the producer a profit but does not obligate him to share it with, or otherwise alter the wage paid the actor. This form of contract has been aired frequently in the press, usually backgrounding stories about actors who refuse to perform assignments or producers who suspend players on one ground or another, and somewhat more often in stories about producers and actors who "tear up existing contract" and "sign new ticket." It gets into the papers sometimes, also, in stories about producers who make few pictures but keep highly-paid actors on low-salaried contracts and do all right.

Would Affect Future Television Appearance

Of second importance with respect to money in pocket of both, but possibly to become of first importance as regards income and fame of players, especially in view of the impending television demand for talent, is a sought revision of term contracts which would take away from employers their present control of actors' services in radio, television and other fields of entertainment, limiting employer control to the services of the actor in pictures. Under current practice, the player on term contract to a producer may not accept employment in radio or elsewhere without explicit approval of his contract employer. This detail of talent control, seldom made visible to the public eye, often accounts for abrupt switches of advertised guest-stars on radio programs, cancellations of scheduled appearances in public events, and other changes of plan usually attributed to other causes.

In connection with these and other objectives outlined by incoming president George Murphy at Sunday night's meeting of the Class A membership of the Screen Actors' Guild, it was revealed that the negotiating committee, to be appointed soon, would strive to perfect and negotiate a uniform contract, embodying all sought conditions, which would prevent signatories on either side of the employment deal from inserting clauses abridging the basic SAC contract in any way. There is in the present basic contract no restriction to prevent an actor from agreeing to any special or additional terms which may have the effect of nullifying for himself, in the Guild view, advantages which SAG has obtained for its membership.

Producer Negotiations Will Start in 1946

In presenting the Guild plans to the membership, Mr. Murphy declared that, although actual negotiations with a producer committee would not begin until 1946, the importance of these issues was so great that "task forces" would be established immediately to undertake preliminary work on them.

Together, and with other contractual changes sought, the SAG proposals, if accepted by producers, would be expected to exert wide influence on the conduct of the business of production.

A reason advanced by producers for the present control of actors' appearances on the radio and elsewhere is that of conflict with their plans for development of the players' popularity, hence value and, ultimately, earning power. It is to be expected that producers will seek to retain that safeguard against damage to their investment of money and time in a contract player's development.

A reason often advanced in defense of the loaning system, sometimes referred to by actors as peonage, is that a player's progress in popularity may be expedited by his appearance in suitable films made under other trade marks and widely distributed during periods when, because the employing producer has no pictures going into the market, the actor's fame might be languishing while he subsisted idly on his contract pay. With this goes the point that it's the employer's privilege to share with the actor on mutually agreeable basis whatever cash profits accrue.

Fundamental changes in the terms of producer-player contract relationship might affect production practice in a variety of ways which producers and their attorneys will be canvassing with interest but are not venturing to predict at this time.

Seek to Avoid Conflict On Guild Jurisdiction

Looking forward in other directions, the Guild membership was asked to consider the advisability of effecting a closer relationship with the other talent guilds who face, like the SAG, new problems arising with the advent of television. Walter Abel, reporting on this phase of the contemplated program, said a jurisdictional dispute in that field already had been averted by cooperation of members of the four groups.

John Dales, Jr., executive secretary, told the membership the Guild would take every possible step to protect actors from arbitrary discrimination under salary stabilization rulings. In a recent action, the Guild stated its readiness to appoint a committee to go to Washington and present to the Treasury Department its objections to proposals for an amendment of rules which would require prior approval of employment deals for free lances earning $1,000 a week or more.

Morgan Wallace, speaking for a committee which has been studying the possibility of need for rehabilitation of returning soldiers, said contact had been made with two such groups now making preparations, the Los Angeles Central Labor Council and the Motion Picture Relief Fund.

Edward Arnold told the membership that 3,371 players had made 32,499 appearances for the entertainment of the armed forces, and for charity or relief causes, since December 10, 1941. These figures, he said, include 70 overseas tours, 253 camp tours and 51 hospital tours. The obligation to entertain armed forces would be continuously present if the United States adopts a permanent system of compulsory military training, he added.

Cagney Reviews Fight With Players' Union

Membership of the Guild as of Sunday was composed of 1,496 A members, 1,835 A-J members, and 4,371 B members. Retiring president James Cagney reviewed efforts made to compose differences which, with the rise of the Screen Players Union to claim the right to represent extras as bargaining agent, have delayed arbitration of SAG demands for adjusted wage rates for B players.

The following officers, unopposed in the election, were installed: George Murphy, president; Paul Harvey, first vice-president; Walter Abel, second vice-president; Laraine Day, third vice-president; Lucile Gleason, recording secretary; Russell Hicks, treasurer.

Elected to membership in the board of directors were Edward Arnold, Anne Baxter, Charles Boyer, Joseph Cotten, Laraine Day, John Garfield, Alan Hale, Porter Hall, Paul Harvey, Rex Ingram and Regis Toomey.

Lena Horne and Gene Kelly were elected for one-year terms as directors, and Dorothy Tree for a two-year term, to replace directors who resigned during the year.

Reports Canada Grosses Up 50%

Max Chic, secretary-treasurer of Artkino of Canada, visiting New York last week, declared that theatre business in Canada was flourishing, averaging some 50 per cent better than in pre-war years. First runs which were barely getting by prior to the war, he said, are sharing in the general boom. A recent report by the Canadian Government showed that theatre grosses, exclusive of amusement taxes, were $52,567,989 last year, more than double those in 1933.

Mr. Chic, here to view new Artkino product, said Russian films' business in Canada has expanded more than 50 per cent since the war.

Although Canadian production is limited to Government films and one French-language producer, France Films, some American companies are considering establishing studios in British Columbia, described as an excellent location for films.

"Wilson" Wins Magazines' Awards

The editors of both the senior and junior scholastic magazines have awarded their Blue Ribbons for September to Twentieth Century-Fox for Darryl F. Zanuck's "Wilson."

Cohen Buys Philadelphia House

The Grant theatre, Philadelphia, was purchased by G. R. Cohen from Northeastern Theatres, Inc., a subsidiary of Warner Brothers, for $52,500.

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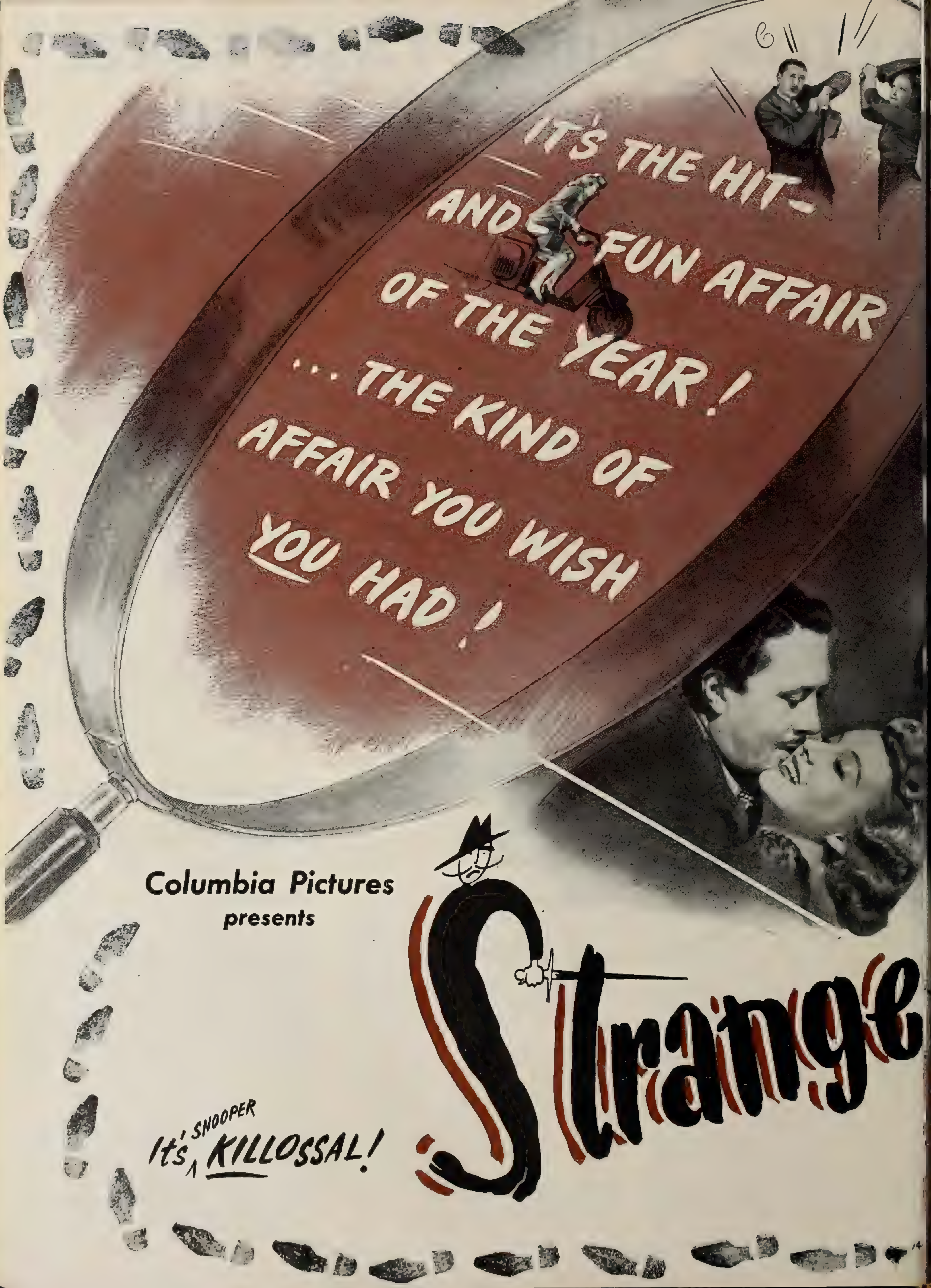
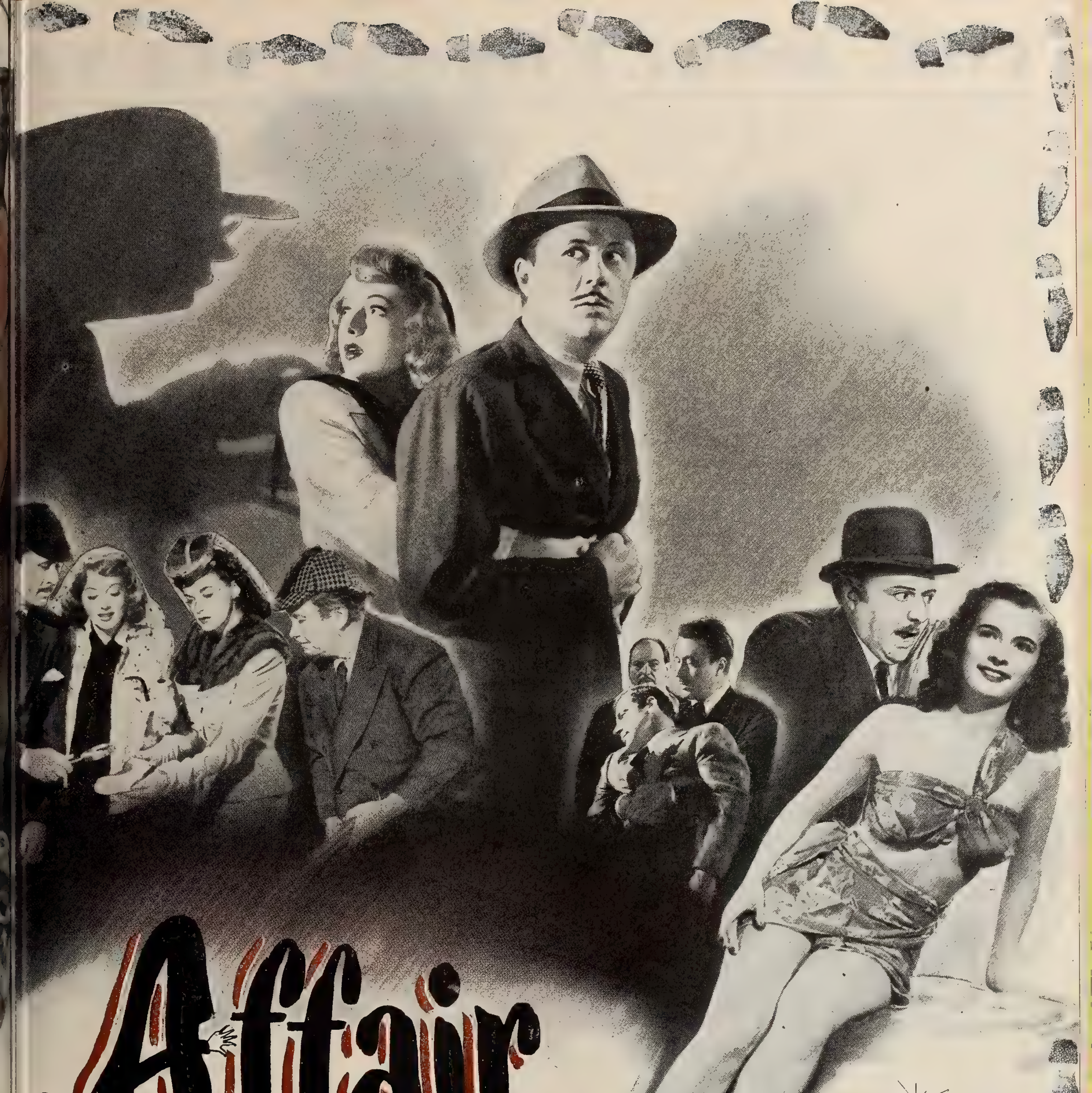

IT'S THE HIT-AND-FUN AFFAIR OF THE YEAR! ... THE KIND OF AFFAIR YOU WISH YOU HAD!
It's SNOOPER KILLOSSAL!

Columbia Pictures
presents

Strange



Affair

That scream-team of "DANGEROUS BLONDES" are up to their necks in DANGER... MURDER... LAUGHS again!

ALLYN JOSLYN
EVELYN KEYES

MARGUERITE
CHAPMAN · EDGAR
BUCHANAN

NINA FOCH · SHEMP HOWARD
FRANK JENKS · TONIO SELWART
Screen Play by Oscar Saul, Eve Greene, Jerome Odlum
Produced by BURT KELLY · Directed by ALFRED E. GREEN

KEEP SELLING WAR BONDS!
FIGHT BY THE SIDE OF
THE TROOPS WHO NEVER STOP!

THE *HOLLYWOOD* SCENE

Completed

M-G-M
Telltale Hands

PARAMOUNT
Kitty

RKO RADIO
Pan-Americana

REPUBLIC
Big Bonanza

20TH CENTURY-FOX
Winged Victory

UNIVERSAL
Jungle Captive
Can't Help Singing

Started

COLUMBIA
Eadie Was a Lady
Sing Me a Song of Texas

M-G-M
Valley of Decision

MONOGRAM
Saddle Smoke

PARAMOUNT
Miss Susie Slagle's

RKO RADIO
Zombie on Broadway
Tarzan and the Amazons (Sol Lesser)

REPUBLIC
Hitchhike to Happiness
Great Flamarion

UNITED ARTISTS
It's in the Bag (Skirball)

UNIVERSAL
Suspect
Salome — Where She Danced
Frisco Sal

Shooting

COLUMBIA
Counterattack
Song of Tahiti
Together Again (formerly "A Woman's Privilege")

M-G-M
Hold High the Torch
Women's Army
Thrill of a Romance
The Clock
Anchors Aweigh
Son of Lassie

MONOGRAM
Mystery Mansion

PARAMOUNT
Salty O'Rourke

RKO RADIO
China Sky
Isle of the Dead (temporarily suspended)
Experiment Perilous
It's a Pleasure (International)
Wonder Man (Goldwyn)

REPUBLIC
Great Stagecoach Robbery
Grissly's Millions
Lake Placid Serenade

20TH CENTURY-FOX
Where Do We Go from Here?
Billy Rose's Diamond Horseshoe
Hangover Square
Nob Hill

UNITED ARTISTS
Hold Autumn in Your Hand (Producing Artists)
High Among the Sta (Rogers)
Brewster's Millions (Small)
Spellbound (Vanguard) (former "House of Dr. Edwardes")

UNIVERSAL
Fugitive

WARNER
God Is My Co-Pilot
Pillar to Post
Of Human Bondage
Corn Is Green
Nobody Lives Foreve

INDEPENDENT
Boy, a Girl and a Do (W. R. Frank)

Production Steps Up with 13 New Features in Work

Hollywood Bureau

Production activity, which has long been lagging, stepped up considerably last week as work started on 13 new features, whereas only seven were completed. The total number in work at the weekend was 47, as compared with 41 the week before.

"B" product predominated among the starters, but several "A's" also went into production. MGM launched "The Valley of Decision," with Greer Garson, Gregory, Peck, Lionel Barrymore, Donald Crisp, Marsha Hunt and Gladys Cooper. Tay Garnett is directing, Edwin Knopf producing. The story is based on Marcia Davenport's best-seller about the rise of the steel industry in Pennsylvania.

Paramount brought "Miss Susie Slagle's" before the cameras, with a cast which includes Sonny Tufts, Veronica Lake, Lillian Gish, Joan Caulfield, Billy de Wolfe and Bill Edwards. This one, too, is based on a recent best-seller. The story depicts life in a boarding-house whose lodgers are young medical students. John Berry is directing, and John Houseman is the associate producer.

Producer Jack Skirball commenced work on "It's in the Bag," which will be released through United Artists. Richard Wallace is directing this comedy, which stars Fred Allen, with Binnie Barnes, John Carradine and Gloria Pope.

"Suspect", with Laughton, Starts at Universal

The most ambitious of the three Universal starters is "The Suspect," starring Charles Laughton and Ella Raines. It's a melodrama, laid in London early in the present century. Robert Siodmak is directing for Producer Islin Auster.

The other two at Universal are Walter Wanger's "Salome—Where She Danced" and "Frisco Sal." The former is described as a super-western, with Rod Cameron and Walter Slezak in the cast. Charles Lamont is the director. The latter is a musical, with San Francisco's Barbary Coast as the setting. George Waggner is producer-director, and Turhan Bey, Susanna Foster and Alan Curtis have the principal parts.

Columbia trained cameras on two: "Eadie Was a Lady" and "Sing Me a Song of Texas." Arthur Dreifuss is directing the first for producer Michel Kraike, and the cast includes Ann Miller, Joe Besser, Hal McIntyre and his band. The second is a western which Colbert Clark is producing, Vernon Keays directing. Among the players are Pinky Tomlin, Rosemary Lane, Guinn Williams, Tom Tyler and Slim Summerville.

At RKO Radio work started on "Zombie on Broadway," a comedy-thriller which Gordon Douglas is directing, with Ben Stoloff as associate producer. Wally Brown, Alan Carney, Bela Lugosi and Anne Jeffreys have principal parts.

Another feature which will be released through RKO Radio is Sol Lesser's production, "Tarzan and the Amazons." Kurt Neumann is directing, and the cast includes Johnny Weissmuller, Johnny Sheffield, Brenda Joyce and Maria Ouspenskaya.

▽

Monogram launched "Saddle Smoke," a western with Johnny Mack Brown, Raymond Hatton, Jennifer Holt and Frank Ellis. Howard Bretherton is the director, Charles Bigelow the supervisor.

Republic's new venture is "Hitchhike to Happiness," with Joseph Santley directing and Donald H. Brown as associate producer. Al Pearce, Dale Evans, Brad Taylor, Richard Lane and Arlene Harris have the principal parts.

William Wilder's production, "The Great Flamarion," which will be released through Republic, also got under way. It's a melodrama with Erich Von Stroheim, Mary Beth Hughes, Dan Duryea, Stephen Barclay and Lester Allen. Anthony Mann is the director.

Personnel Intelligence About Hollywood

In the future, Mervyn LeRoy will produce and direct exclusively for Arrowhead Productions, a firm recently launched with LeRoy as chairman of the board, and Arnold M. Grant, New York attorney, as president. While th company has announced no definite plans, has several properties in mind for early pro duction. LeRoy's first assignment is as ye undetermined and, in any case, will not be produced until after he finishes work on "Th Robe" at RKO Radio. . . . B. G. DeSylva' first production under his new deal with Paramount will be a comedy starring Bob Hope The producer is still searching for a suitabl story and hopes to get production underwa late in January. . . . Twentieth Century-Fo has purchased a novel titled "Fallen Angel and plans to put it into work shortly. Ott Preminger will be the producer. . . . Dann Kaye's next starring vehicle, which he wil make for Samuel Goldwyn and which will b released through RKO Radio, will be "Fanc Free," a comedy laid in liberated France Work on the feature is expected to start shortly after completion of "Wonder Man," o which Kaye is currently engaged. . . . Jame Fitzpatrick will make "Song of Mexico" fo Republic. It will be filmed in part in Mexic and is planned as the first of a series for distribution in both South and North America.

Cantinflas, Mexican film star, left Hollywoo last week after a series of conferences wit RKO Radio officials concerning his firs American picture. . . . Lillian Gish, now playing the title role in "Miss Susie Slagle's," ha been signed by Paramount to an optional contract for two pictures annually during the nex five years. . . . Director Frank MacDonal has signed a year's contract with Republic His first assignment under the new pact wil be "Chicago Kid."

Lanfield to Direct "Night Before"

Sidney Lanfield has been assigned to direc "The Night Before" for Paramount. Fre Kohlmar will produce the comedy, and Ra Milland and Sonny Tufts are set for two o the stellar roles. . . . June Allyson, one of the winners in MOTION PICTURE HERALD-*Fame's* "Stars of Tomorrow" poll, has been assigne an important role in MGM's "Her Highnes and the Bellboy," which Richard Thorpe will direct for Producer Joseph Pasternak. Miss Allyson will be Hedy Lamarr's friendly rival for the affections of Robert Walker in the forthcoming production. . . . Peter Cookson has been assigned the lead opposite Gale Storm in Monogram's comedy, "G. I. Honeymoon." . . . Alexander Knox starts shortly in Columbia's "And Now Goodbye."

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ADDRESS UNKNOWN: Paul Lukas, Mady Christians—A box office dud. Played Friday, Saturday, Sept. 1, 2.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

Metro-Goldwyn-Mayer

GUY NAMED JOE, A: Spencer Tracy, Irene Dunne —This picture is outstanding. Got better as it went along. Gross was tops for me. Played Sunday-Tuesday. —Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

THE LOST ANGEL: Margaret O'Brien, James Craig —This picture got better by word of mouth. This little girl is coming fast. Play it. Played Sunday-Tuesday. —Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

MEET THE PEOPLE: Lucille Ball, Dick Powell—A fair bill entertainment for Sunday and Monday. Lucille Ball doesn't have enough on the ball for the femme lead. Played Sunday, Monday, Aug. 27, 28.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

RATIONING: Wallace Beery, Marjorie Main—This was made to order for week end business and it was OK, and cost only half of my usual Sunday pictures, with gross about the same. Played Friday, Saturday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—I did not see anything to this picture, but so many had read the book that the picture brought top grosses. Definitely tops. Played Sunday-Tuesday, Sept. 3-5.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—Business was good and there were no unfavorable comments. Good national build up had presold the picture. Played Sunday, Monday, Sept. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SONG OF RUSSIA: Robert Taylor, Susan Peters—A war picture that pleased the majority of our customers. Played Tuesday-Thursday, Aug. 22-24.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

Monogram

WOMAN IN BONDAGE: Gail Patrick, Nancy Kelly —Good picture, nice draw, natural for a small town. Played Monday, Tuesday, Aug. 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Paramount

DOUBLE INDEMNITY: Fred MacMurray, Barbara Stanwyck—An odd type of character part for the amiable MacMurray, but the folks all seemed pleased with his performance in this one. Robinson, of course, as the hard-boiled claims adjuster turned in a typically good piece of E. G. R. acting. As for La Stanwyck, she was so-so. I sold the pic to my patrons on the MacMurray-Robinson duo. Business average. Nothing to write the boss about. Personally, I think it was a good story; simple in a way, but OK. Played Sunday-Tuesday, Sept. 3-5.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa.

HOUR BEFORE THE DAWN: Veronica Lake, Franchot Tone—I didn't think this picture would do as well as it did after playing "Buffalo Bill," but to our surprise did good midweek business. Played Wednesday, Thursday, Aug. 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MIRACLE OF MORGAN'S CREEK: Eddie Bracken, Betty Hutton—Played this midweek to good business. Some scattered unfavorable reaction but the majority were well pleased. Played Wednesday, Thursday, Aug. 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NAVY WAY: Jean Parker, William Henry—This picture did average business. Nice program picture for double billing. Played Sunday, Aug. 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

TIMBER QUEEN: Richard Arlen, Mary Beth Hughes —Very good program picture. Played Friday, Saturday, Sept. 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

RKO Radio

FALCON OUT WEST: Tom Conway, Barbara Hale —Doubled with a western to nice weekend business. Played Friday, Saturday, Aug. 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

FIGHTING SEABEES: John Wayne, Susan Hayward —This picture was best grosser from Republic. Got better as it went along. Good action, good story and lots of interest because of the Seabees. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

SNOW WHITE AND SEVEN DWARFS: Disney Cartoon Feature—Don't dodge this picture. Play it by all means. You'll be surprised.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

Republic

CASANOVA IN BURLESQUE: Joe E. Brown, June Havoc—Nonsense galore, but Joe does OK once a year. Played Friday, Saturday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

COWBOY AND SENORITA: Roy Rogers and Trigger—Better class Western to appeal to all classes. Played Friday, Saturday, Sept. 1, 2.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

FIGHTING SEABEES: John Wayne, Dennis O'Keefe—A very good action picture most suitable for small towns. Played Wednesday, Thursday, Sept. 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SHANTYTOWN: Mary Lee, John Archer—This did extra well. Played it on a single bill Sunday midnight and did 100 per cent above normal Sunday midnight business. Played Sunday, Sept. 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

United Artists

BRIDGE OF SAN LUIS REY: Lynn Bari, Akim Tamiroff—Too high class a production for the small towns. It is excellently produced but it is essentially a picture for the so-called intelligentsia, which our audiences are not. Its fault was too much dialogue and slowness of plot development. A substantial number walked out on it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SONG OF THE OPEN ROAD: Edgar Bergen, Bonita Granville—This is a family entertainment. Nothing startling, just good entertainment. It shows promise for Jane Powell. Played Wednesday, Thursday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

STAGE DOOR CANTEEN: All Star Cast—Played this late midweek but everyone was pleased. Didn't make big but it helps your theatre to play pictures of this type. Played Wednesday, Thursday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

VICTORY THROUGH AIR POWER: Disney Aviation Feature—This Technicolor cartoon feature did not draw. Too much lecturing from the screen and not enough comedy. Business was poor. Played Tuesday, Aug. 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small-town patronage.

Universal

CHRISTMAS HOLIDAY: Deanna Durbin, Gene Kelly —This was a neat drama giving the audience a chance to see that Deanna can act superbly as well as sing beautifully. She is a big draw at our college as well as the town people. Played Sunday-Tuesday, Aug. 27-29.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

FOLLOW THE BOYS: George Raft, Vera Zorina—A good musical, showing how the USO shows actually operate. Well liked by the majority of patrons. Played Sunday-Tuesday, Sept. 10-12.—M. Ewing, Ewing Theatre, Midlothian, Ill.

IN SOCIETY: Abbott and Costello—I'll have to debit the boys on this one. It is the weakest they have produced to date for us. A semi-musical and not very effective as a musical or comedy.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

IN SOCIETY: Abbott and Costello—The patrons were as pleased to see these stars back as a duck is to see water—a great show—a swell crowd. Everybody happy. Anxious to see them after. Played Sunday-Tuesday, Sept. 10-12.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

OLD BARN DANCE: Gene Autry, Smiley Burnette—Good old Gene still going strong. Although a reissue, had good drawing power. Played Friday, Saturday, Sept. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

PARDON MY RHYTHM: Gloria Jean, Patric Knowles —As half of a double bill it just did all right. Comedy and gags are slapstick. This picture had some music but not enough. Played Friday, Saturday, Sept. 1, 2.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

TRIGGER TRAIL: Rod Cameron—A well made western that pleased the Friday, Saturday fans. Ray Whitley and his band please, as I had them once on my stage in person. Played Friday, Saturday, Sept. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

BUFFALO BILL: Joel McCrea, Maureen O'Hara—A small natural. Should have held it over. They ate it up. Played Monday, Tuesday, Aug. 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

BUFFALO BILL: Joel McCrea, Maureen O'Hara Good picture for midweek. Color excellent, deserves best playing time. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

PIN UP GIRL: Betty Grable, Joe E. Brown—An amusing musical in Technicolor, but not as good as advertised. The "Skating Vanities" sequence is particularly eye-catching. Played Sunday-Tuesday, Sept. 3-5.—M. Ewing, Ewing Theatre, Midlothian, Ill.

THE PURPLE HEART: Dana Andrews, Richard Conte —Good picture. Intensely interesting, good story, well acted. Did OK for me. Played Wednesday, Thursday. —Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

ROGER TOUHY, GANGSTER: Preston Foster, Lois Andrews—I played this on a weekend, for it was a good spot for it. The patrons liked it. Played Friday, Saturday, Sept. 1, 2.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

THE SULLIVANS: Anne Baxter, Thomas Mitchell—The biggest box office hit since way back when. Played Sunday, Monday, Sept. 3, 4.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

THE SULLIVANS: Thomas Mitchell, Anne Baxter—Universally liked and appealing to everyone without exception. A true to life story. Above average business. Played Sunday-Tuesday, Aug. 27-29.—M. Ewing, Ewing Theatre, Midlothian, Ill.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—Crowd not up to usual Sunday after dance, but those who saw it found it very entertaining. Spoke well of it. Played Sunday-Tuesday, Sept. 3-5.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

UNDER TWO FLAGS: Ronald Colman, Claudette Colbert—This was the final reissue of the group from Fox and all were satisfactory, because good pictures, like good books, always remain so. Played Friday, Saturday, Sept. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—Okay; this picture did business, and so did Madame Curie (MGM). Another biographical picture. But that does not alter the fact that too much footage, wasted on small details, marred both pictures. The montage shots of Twain's Tour were entirely too long, so much so, they became boring. It just missed being a great picture for that reason. The picture could have been cut, and thereby bettered. March excellent as Twain. The picture lacked tempo, and too slow.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

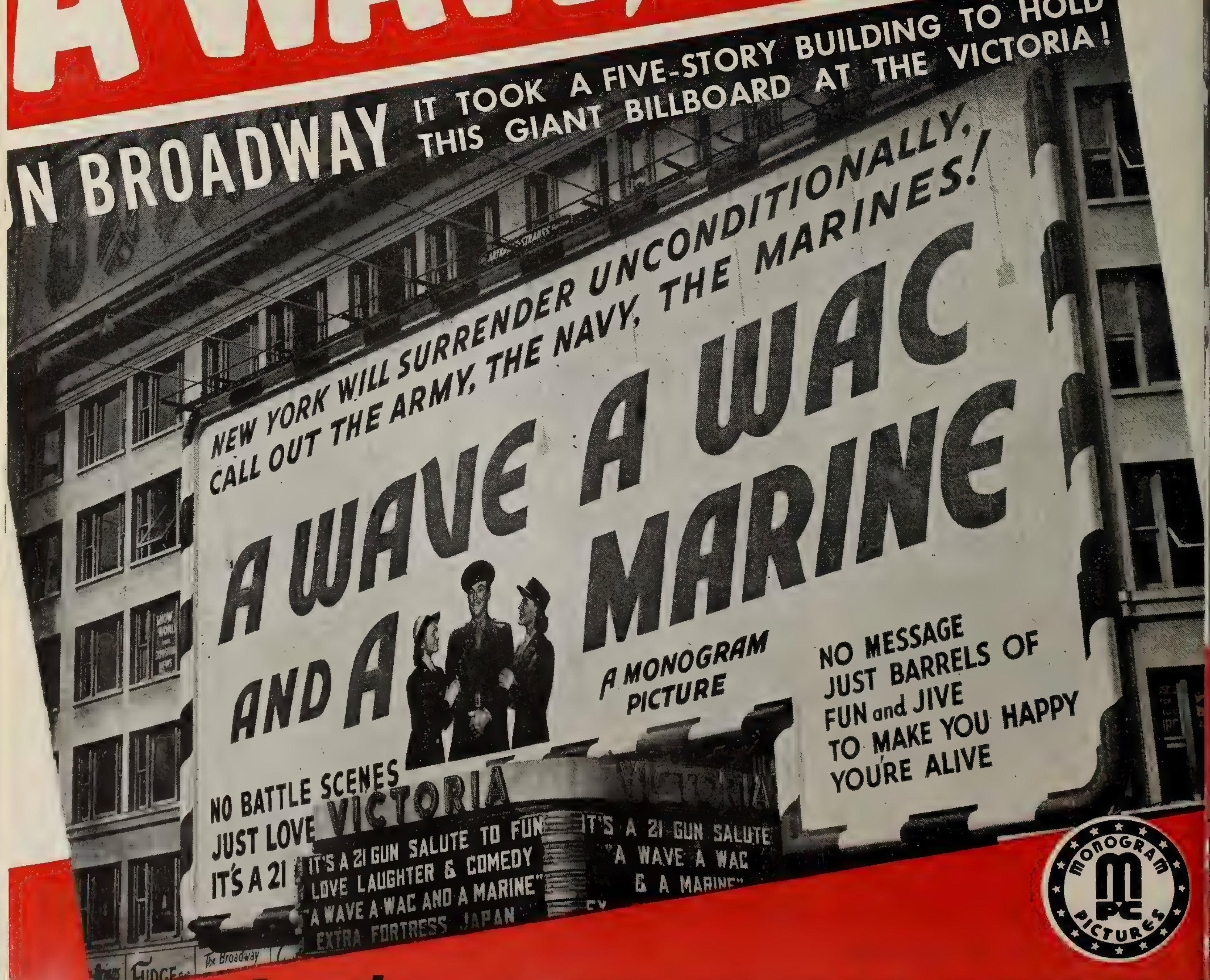
BETWEEN TWO WORLDS: John Garfield, Sidney Greenstreet—This is Outward Bound remade, and should

(*Continued on page* 44)

They've Started On Their Fun-Raising

A WAVE, A WAC

N BROADWAY IT TOOK A FIVE-STORY BUILDING TO HOLD THIS GIANT BILLBOARD AT THE VICTORIA!


NEW YORK WILL SURRENDER UNCONDITIONALLY, CALL OUT THE ARMY, THE NAVY, THE MARINES!
A WAVE A WAC AND A MARINE
A MONOGRAM PICTURE
NO MESSAGE JUST BARRELS OF FUN and JIVE TO MAKE YOU HAPPY YOU'RE ALIVE
NO BATTLE SCENES JUST LOVE IT'S A 21
VICTORIA
IT'S A 21 GUN SALUTE TO FUN LOVE LAUGHTER & COMEDY "A WAVE A WAC AND A MARINE" EXTRA FORTRESS JAPAN
IT'S A 21 GUN SALUTE "A WAVE A WAC & A MARINE"
FIDGE
The Broadway

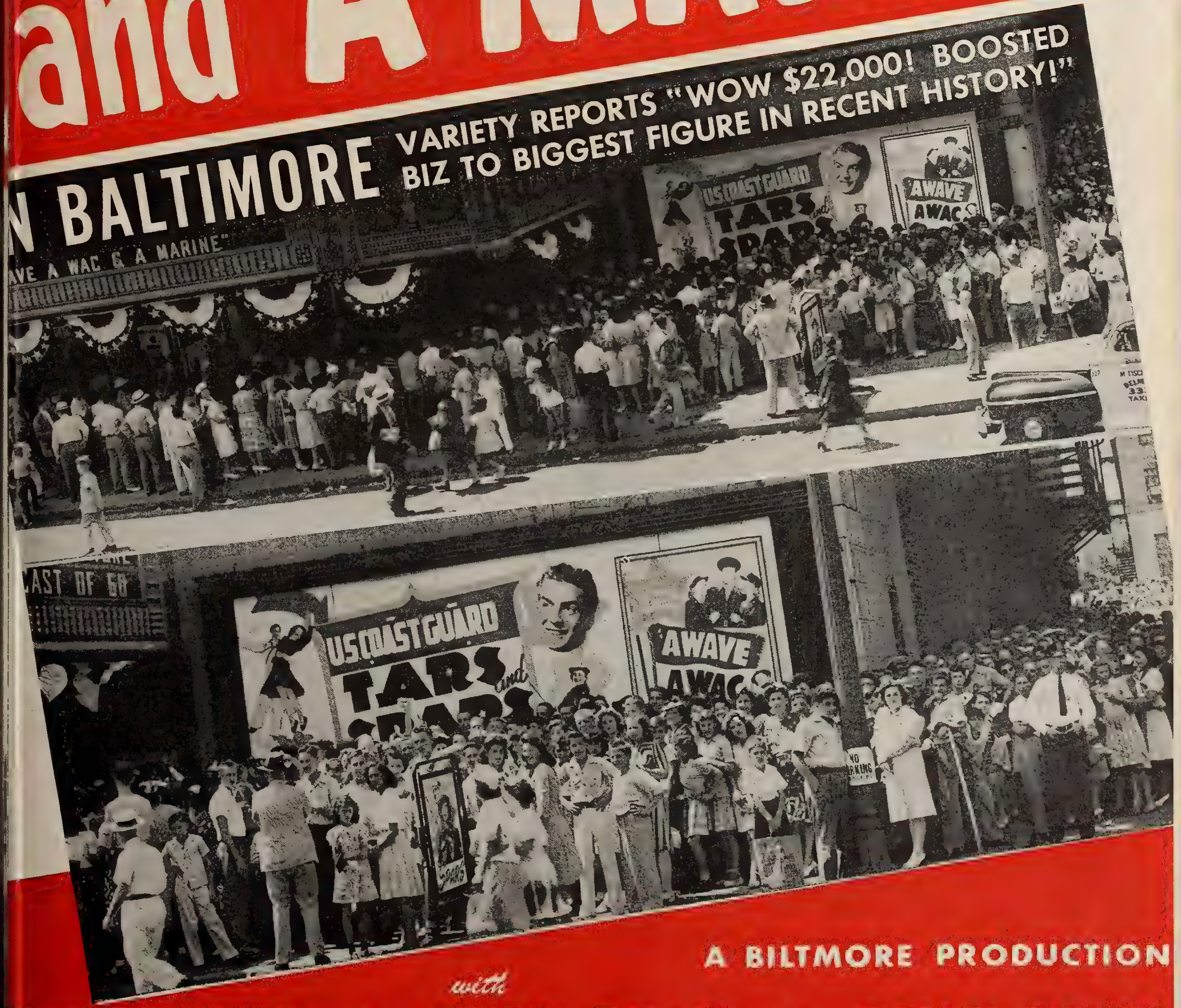
MONOGRAM PICTURES

Another MONEY HIT FROM MONOGRA

"And How!" says Monogram!

Love-Chasing, Money-Making Way!

and A MARINE'


AVE A WAC & A MARINE"
US COAST GUARD
TARS and SPARS
A WAVE A WAC
CAST OF 60

N BALTIMORE VARIETY REPORTS "WOW $22,000! BOOSTED BIZ TO BIGGEST FIGURE IN RECENT HISTORY!"

A BILTMORE PRODUCTION

with

ELYSE KNOX • ANNE GILLIS • SALLY EILERS
RICHARD LANE • RAMSAY AMES • HENNY YOUNGMAN
MARJORIE WOODWORTH • 'RED' MARSHALL
FREDDIE RICH and HIS ORCHESTRA with CONNIE HAINES •
roduced by Edward SHERMAN Directed by Phil KARLSTEIN Executive Producer Sebastian CRISTIL

(*Continued from page* 41)

have run under the original title. Then the public would have known what it was in for. The acting was superlative, but the picture was not liked by most of the audience. As you remember it, the cast was on a ghost ship, and they were all dead. Pleasant subject.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DESERT SONG: Dennis Morgan, Irene Manning—This operetta in Technicolor is a good show. and while it is not a small town show, we did average business on it. Played Sunday, Monday, Aug. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Although we played this picture late, we still enjoyed a lot of business. Flynn is still a draw. You can say what you want. Played Wednesday, Thursday, Aug. 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

IN OUR TIME: Ida Lupino, Paul Henried—Not a small town show. Too much drama and not enough action. Also, the picture was a little too long. Played Wednesday, Thursday, Aug. 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman—If a picture can be called cute, this is it. It is a top notch little comedy that had the audience chuckling through the whole length of the picture, and that is what the public wants. They are fed up with tragedy and brutality. They don't want to be uplifted or sermonized; they want entertainment.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

PASSAGE TO MARSEILLE: Humphrey Bogart, Michele Morgan—A disappointment. Played Tuesday-Thursday, Aug. 29-31.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

PASSAGE TO MARSEILLE: Humphrey Bogart, Claude Rains—One of those superb and far-above-average pictures made up of a fine story and Humphrey Bogart's convincing acting. Something the audience could really get their "teeth" into. Played Friday, Saturday, Sept. 8, 9.—M. Ewing, Ewing Theatre, Midlothian, Ill.

SHINE ON, HARVEST MOON: Dennis Morgan, Ann Sheridan—This title meant something, although Warners have made better pictures. It did do extra business and, after all, that's the payoff. Played Monday, Tuesday, Sept. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

UNCERTAIN GLORY: Errol Flynn, Paul Lukas—A good underground drama in its own category, but it certainly was a flop as a draw at the box office. They just don't want this sort and that's that. Played Sunday, Monday, Sept. 3, 4.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

Short Features

Metro-Goldwyn-Mayer

TREE SURGEON: Technicolor Cartoon.—Good.—H. Goldson, Plaza Theatre, Chicago, Ill.

OWI

ATTACK: Documentary Film—Fifty minutes of the New Guinea battle and just thirty minutes too long. These OWI subjects were supposedly produced to make the public war minded. They had better close the book on this outfit. It is not needed here, or in any other small town in this midwest, with service stars in practically every fourth window. They are having the war brought to them in the most brutal manner it could be, I regret to report. You know the answer. As for us, we run no more of them. It is still a free country and I'll still use my own judgment of what I will show my public. I'll buy bonds and support the war to the last shot, but I will not add to the strain and agony that goes with war.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Paramount

SWIMCAPADES: Sports Lights—An excellent exhibition of superb swimming.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

RKO Radio

CUBBY'S STRATOSPHERE FLIGHT: Walt Disney Cartoon—A rather amusing cartoon, although it must be pretty old. The adults as well as the kids seemed to enjoy it. We had this one before, but it must have come in by mistake.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

MOUNTAIN ANGLERS: Sportscope—Good sport reel which will please the fisherman.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

VICTORY VEHICLES: Walt Disney Cartoon—A fair cartoon.—H. Goldson, Plaza Theatre, Chicago, Ill.

Universal

CRATER CITY: Variety Views—This one is about a town South of the Border that is located in such a place that no vehicles of any sort can be used for transportation.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 5—War news from Europe. . . . Quebec parley maps war plans for the Pacific. . . . Allies attack Siegfried line, last Nazi hope. . . . Huge crowd attends "Wilson" premiere in Philadelphia. . . . Bathing girls ride the waves. . . . "No Gas Today" war film bulletin No. 26.

MOEVIETONE NEWS—Vol. 27, No. 6—Hurricane lashes East. . . . Head-on train collision. . . . Legionnaires in Chicago. . . . Dewey attends rodeo. . . . Quebec war parley ends. . . . War news from France. . . . Football and roller skating.

NEWS OF THE DAY—Vol. 15, No. 203—Yanks carry war to Germany. . . . British and Canadians cheered in Brussels. . . . 60,000 Germans parade in Moscow as prisoners. . . . The Quebec spotlight. . . . Paris eyeful for G. I. Joe. . . . Shaved heads for traitors. . . . "No Gas Today"—film bulletin No. 26.

NEWS OF THE DAY—Vol. 15, No. 204—Capture of Toulon. . . . Roosevelt and Churchill end war parley at Quebec. . . . Atlantic seaboard hurricane. . . . 28 killed in rail crash in Midwest. . . . The Legion on parade in Chicago. . . . Dewey carries campaign into the West. . . . Michigan gridders beat Seahawks.

PARAMOUNT NEWS—No. 6—Portraits at Quebec. . . . Stars over New Guinea. . . . "Der Bingle." . . . Blitz! Battle of Germany. . . . Allies speed food to Paris. . . . Liberation of Brussels. . . . Female collaborationists shorn. . . . Moscow victory parade.

PARAMOUNT NEWS—No. 7—Dewey meets the West. . . . Train wreck kills 26. . . . Washington cleanup. . . . American Legion, 1918's heroes. . . . Merchant seamen block party. . . . Hurricane sweeps East Coast. . . . Final Quebec meeting.

RKO PATHE NEWS—Vol. 16, No. 8—F.D.R.-Churchill party at Quebec. . . . 60,000 Nazis marched through Moscow. . . . Jack Benny gives front line show. . . . Food from Allies comes to Paris. . . . Belgium liberated. . . . "No Gas Today," war film bulletin no. 26.

RKO PATHE NEWS—Vol. 16, No. 9—3,000 traitors interned in Paris. . . . Launch liberty ship John Harris. . . . $50,000,000 damage as hurricane hits 12 states. . . . Allied sweep frees Toulon and Marseille. . . . F.D.R., Churchill end Quebec conference. . . . Dewey tour swings through Western states.

UNIVERSAL NEWSREEL—Vol. 17, No. 329—Reds occupy Rumania in Balkan dash. . . . The road back for Paris. . . . Jap conquest is mapped in Quebec talks. . . . Magic for the Navy. . . . Allies enter Germany.

UNIVERSAL NEWSREEL—Vol. 17, No. 330—Mop up in Southern France. . . . Quebec parley closes. . . . Dewey takes campaign to West. . . . East coast ravaged by hurricane. . . . Liberty ship is named for John Harris. . . . World of sport: Michigan vs. Iowa Seahawks. . . . Annual Pendleton roundup.

ALL AMERICAN NEWS—Vol. 2, No. 100—Dewey campaigns in Philadelphia. . . . School bells ring for millions in Chicago. . . . Negro Baptist churches convene in Dallas, Texas. . . . Radio show has premiere in Louisville, Kentucky. . . . Last rites for G.A.R. veteran. . . . St. Louis, with Satchel Paige, trims Army. . . . New York holds water carnival.

HONEST FORGER: Person-Oddity—Entertaining oddity reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JUNGLE JIVE: Swing Symphonies—This entertaining color cartoon has good jive music and will please.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MILES OF DOUGH: Alois Havrilla—This one is one of the Stranger Than Fiction series. It has to do with the manufacturing of crackers, wooden Indians, Music boxes, and a San Francisco Church.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

MOVIES AT WAR: War Information—An entertaining Victory reel that shows our boys in the jungle and on the fighting front. American made movies in the making.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SMOKE RINGS: Name Band Musicals—Another of Universal's musical series. In the groove and jivey enough for any jitterbug. Pied Pipers at their usual best. Eugenie Blair and Pee Wee Hunt furnishes the vocals.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

SPIN A YARN: Person Oddities—Entertaining oddity reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

YUKON OUTPOST: Variety Views—About Alaska, its salmon, bears, Indians, etc. An interesting travelogue that should fit any bill.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

Vitaphone

BEHIND THE BIG TOP: Technicolor Special—Absolutely the best grossing short I ever played. Will carry any poor picture and make it a show.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan.

Warner Bros.

BROTHER BRAT: Merrie Melodies Cartoons—A good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CUBA, LAND OF ADVENTURE: Sports Parade—Very good, most interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

HARE FORCE: Bugs Bunny Special—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NIGHT IN MEXICO: Featurettes—A pleasing short of Mexico cafes; the singing and music entertained.—H. Goldson, Plaza Theatre, Chicago, Ill.

OF FOX AND HOUNDS: Blue Ribbon Merrie Melody—Good cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SONGS OF THE RANGE: Melody Masters—Very good short. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

TED WEAMS AND MERCHANT MARINE BAND: Melody Master Band—This made a nice change in pace.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

THUGS WITH DIRTY MUGS: Blue Ribbon Merrie Melodies—Very good, nice fun fare.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

WISE QUACKING DUCK: Looney Tune—Nice cartoon, fun fare.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Loew's Managers Switch Posts

Martin Burnett, manager of Loew's Penn, Pittsburgh, has been transferred to Loew's State, St. Louis, by Joseph R. Vogel, in charge of Loew's out-of-town theatre operations, replacing Rex Williams, who becomes exploitation director for United Artists. Harry Greenman, manager of the Orpheum, Boston, moves to Pittsburgh. George Kraska, State, Boston, switches to the Orpheum, with Harold S. Mortin replacing Mr. Kraska.

Club Aids Child Hospital

Funds raised through barn dances and other enterprises by the Variety Club, Tent No. 2, Columbus, Ohio, have paid for the erection of a badly-needed schoolroom for handicapped children at the Florence Nightingale Cottage, Columbus. Tubercular children are given treatment at the cottage.

Has All-Woman Staff

The Village theatre, Somers Point, N. J., now has an all-women staff with the addition of Mrs. Grace D. Hawn as projectionist. Mrs. Marjorie Vail McCone is the house manager and the Village is now the second house in the South Jersey resort area to be operated by an all-female staff. William C. Hunt's Blaker's theatre, reopened last month, is entirely staffed by women.

Heads Memorial Fund

Meyer Adelman, head of New Jersey Messenger Service, film delivery service in Philadelphia, is chairman of the Samuel Rosen Memorial Fund at Beth Israel Synagogue in Camden, N. J., to perpetuate the name of the late branch manager of Monogram in Philadelphia. Mr. Rosen, who died several months ago, was president of the synagogue.

Head Club Committee

Fred Kogod, head of the K-B Theatre Circuit Washington, and Mrs. Sara Young, chief booker for Twentieth Century-Fox, have been appointed heads of the ticket-selling committees for the prize books being sold by the Variety Club as part of the local organization's drive to raise $20,000 for its Welfare Fund.

Club Plans Dance

The Washington, D. C., Variety Club will hold a Victory dinner dance at the Willard Hotel November 25, it has been announced by John S Allen, chief barker. Plans for the affair now are being formulated, with committees to be named.

Building New Theatre

An 875-seat theatre is being built in Brookhaven, Miss., by Ian A. Foggo, who also owns the Arcade theatre. Opening is anticipated in October.

Thank YOU

Paramount takes this opportunity
to express its sincere gratitude to each of the
thousands of exhibitors who cooperated
so splendidly to make Paramount Week,
September 3rd to 9th, the greatest week
in all the great history of

Paramount

Chas. M. Reagan
Vice-President in Charge of Distribution

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

WING AND A PRAYER (20th-Fox)

Final Reports:

Total Gross Tabulated	$456,400
Comparative Average Gross	435,600
Over-all Performance	104.7%

BALTIMORE—New, 1st week	81.2%
BALTIMORE—New, 2nd week	85.3%
BUFFALO—Buffalo	101.1%
(DB) The Big Noise (WB)	
BUFFALO—Hippodrome, MO, 1st week	112.2%
(DB) The Big Noise (WB)	
CINCINNATI—RKO Palace	94.6%
CINCINNATI—Keith's, MO, 1st week	130.0%
DENVER—Denver	144.6%
(DB) South of Dixie (Univ.)	
DENVER—Esquire	119.2%
(DB) South of Dixie (Univ.)	
DENVER—Aladdin, MO, 1st week	141.5%
(DB) South of Dixie (Univ.)	
DENVER—Rialto, MO, 2nd week	150.0%
(DB) South of Dixie (Univ.)	
KANSAS CITY—Esquire, 1st week	136.3%
KANSAS CITY—Esquire, 2nd week	113.6%
KANSAS CITY—Uptown, 1st week	141.6%
KANSAS CITY—Uptown, 2nd week	93.3%
LOS ANGELES—Carthay Circle	103 0%
(DB) Crime by Night (WB)	
LOS ANGELES—Chinese	109.3%
(DB) Crime by Night (WB)	
LOS ANGELES—Loew's State	115.2%
(DB) Crime by Night (WB)	
MILWAUKEE—Wisconsin	100.0%
MILWAUKEE—Strand, MO, 1st week	93.3%
(DB) Henry Aldrich Plays Cupid (Para.)	
MINNEAPOLIS—State	90.9%
MINNEAPOLIS—World, MO, 1st week	128.0%
PHILADELPHIA—Fox, 1st week	120.1%
PHILADELPHIA—Fox, 2nd week	85.5%
PITTSBURGH—Harris, 1st week	135.6%
PITTSBURGH—Harris, 2nd week	76.2%
PITTSBURGH—Senator, MO, 1st week	115.6%
PROVIDENCE—Majestic, 1st week	118.1%
(DB) The Big Noise (20th-Fox)	
PROVIDENCE—Majestic, 2nd week	85.3%
(DB) The Big Noise (20th-Fox)	
PROVIDENCE—Carlton, MO, 1st week	108.1%
SAN FRANCISCO—Paramount	124.4%
(DB) Three Little Sisters (Rep.)	
SEATTLE—Fifth Avenue	114.7%
(DB) Twilight on the Prairie (Univ.)	
SEATTLE—Blue Mouse, MO, 1st week	118.1%
SEATTLE—Blue Mouse, MO, 2nd week	125.6%
ST. LOUIS—Fox, 1st week	101.6%
(DB) Song of Nevada (Rep.)	
ST. LOUIS—Fox, 2nd week	62.1%
(DB) Leave It to the Irish (Mono.)	
WASHINGTON—Loew's Palace, 1st week	91.8%
WASHINGTON—Loew's Palace, 2nd week	61.2%

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WILSON (20th-Fox)

First Reports:

Total Gross Tabulated	$1,113,500
Comparative Average Gross	679,900
Over-all Performance	163.7%

CINCINNATI—RKO Capitol, AA	135.1%
KANSAS CITY—Tower, AA	247.5%
LOS ANGELES—Carthay Circle, AA, 1st week	175.2%
LOS ANGELES—Carthay Circle, AA, 2nd week	164.9%
LOS ANGELES—Carthay Circle, AA, 3rd week	164.9%
LOS ANGELES—Carthay Circle, AA, 4th week	164.9%
LOS ANGELES—Carthay Circle, AA, 5th week	154.6%
LOS ANGELES—United Artists, AA, 1st week	170.4%
LOS ANGELES—United Artists, AA, 2nd week	139.2%
LOS ANGELES—United Artists, AA, 3rd week	142.0%
LOS ANGELES—United Artists, AA, 4th week	142.0%
LOS ANGELES—United Artists, AA, 5th week	133.5%
NEW YORK—Roxy, AA, 1st week	179.8%
(SA) Fred Waring's Orchestra	
NEW YORK—Roxy, AA, 2nd week	168.7%
(SA) Fred Waring's Orchestra	
NEW YORK—Roxy, AA, 3rd week	164.5%
(SA) Fred Waring's Orchestra	
NEW YORK—Roxy, AA, 4th week	160.4%
(SA) Fred Waring's Orchestra	
NEW YORK—Roxy, AA, 5th week	152.1%
(SA) Fred Waring's Orchestra	
NEW YORK—Roxy, AA, 6th week	131.3%
(SA) Fred Waring's Orchestra	
PHILADELPHIA—Aldine, AA	193.8%
PHILADELPHIA—Earle, AA	176.0%
SAN FRANCISCO—Warfield, AA, 1st week	232.1%
SAN FRANCISCO—Warfield, AA, 2nd week	196.4%

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GREENWICH VILLAGE (20th-Fox)

First Reports:

Total Gross Tabulated	$226,300
Comparative Average Gross	195,600
Over-all Performance	115.7%

BALTIMORE—New, 1st week	117.8%
BALTIMORE—New, 2nd week	93.4%
BALTIMORE—New, 3rd week	73.1%
DENVER—Denver	152.2%
(DB) One Mysterious Night (Col.)	
DENVER—Esquire	142.3%
(DB) One Mysterious Night (Col.)	
KANSAS CITY—Esquire, 1st week	108.3%
KANSAS CITY—Esquire, 2nd week	108.3%
KANSAS CITY—Uptown, 1st week	121.2%
KANSAS CITY—Uptown, 2nd week	106.0%
LOS ANGELES—Chinese	120.0%
(DB) Storm Over Lisbon (Rep.)	
LOS ANGELES—Loew's State	120.5%
(DB) Storm Over Lisbon (Rep.)	
LOS ANGELES—Uptown	121.4%
(DB) Storm Over Lisbon (Rep.)	
PITTSBURGH—Harris	114.0%
PITTSBURGH—Senator, MO, 1st week	106.2%
SAN FRANCISCO—Fox	107.6%
(DB) The Girl Who Dares (Rep.)	
SAN FRANCISCO—State, MO, 1st week	130.5%
(DB) The Girl Who Dares (Rep.)	

●

I LOVE A SOLDIER (Para.)

First Reports:

Total Gross Tabulated	$206,700
Comparative Average Gross	180,100
Over-all Performance	114.7%

BOSTON—Metropolitan	84.2%
(DB) Crime by Night (WB)	
MINNEAPOLIS—Radio City	120.5%
OMAHA—Paramount	88.8%
OMAHA—Omaha	104.6%
(DB) The Scarlet Claw (Univ.)	
PHILADELPHIA—Stanley	150.0%
PITTSBURGH—Stanley	111.6%
PITTSBURGH—Warner, MO, 1st week	172.8%
PITTSBURGH—Ritz, MO, 2nd week	78.1%
SAN FRANCISCO—Fox, 1st week	148.3%
(DB) Black Magic (Mono.)	
SAN FRANCISCO—Fox, 2nd week	91.2%
(DB) Black Magic (Mono.)	
SAN FRANCISCO—State, MO, 1st week	104.4%
(DB) Black Magic (Mono.)	

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THE SEVENTH CROSS (MGM)

First Reports:

Total Gross Tabulated	$155,400
Comparative Average Gross	155,100
Over-all Performance	100.1%

BALTIMORE—Century, 1st week	104.0%
BALTIMORE—Century, 2nd week	89.6%
BUFFALO—Great Lakes, 1st week	122.0%
BUFFALO—Great Lakes, 2nd week	84.3%
KANSAS CITY—Midland	98.1%
(DB) One Mysterious Night (Col.)	
PROVIDENCE—Loew's State, 1st week	112.7%
PROVIDENCE—Loew's State, 2nd week	78.5%
ST. LOUIS—Loew's State	99.4%

SHORT PRODUCT PLAYING BROADWAY

Week of September 18

ASTOR	
Monumental Utah	MGM
Sports Quiz	MGM
Feature: Kismet	MGM
CRITERION	
Battle for the Marianas	Warner-WAC
Feature: Impatient Years	Columbia
GLOBE	
A Wild Hare	Vitaphone
Feature: Wing and a Prayer	20th Cent.-Fox
HOLLYWOOD	
Devil Boats	Warner Bros.
Hare Force	Vitaphone
Throwing the Bull	Vitaphone
Feature: Doughgirls	Warner Bros.
MUSIC HALL	
How to Play Football	RKO Radio
Rockefeller Center	RKO Radio
Feature: Casanova Brown	RKO-International
PARAMOUNT	
The War Speeds Up	WAC-Columbia
Feature: Double Indemnity	Paramount
RIALTO	
Gents Without Cents	Columbia
The War Speeds Up	WAC-Columbia
Feature: Soul of a Monster	Columbia
RIVOLI	
Jasper's Paradise	Paramount
Feature: Frenchman's Creek	Paramount
STRAND	
Bluenose Schooner	Vitaphone
Hare Ribbin	Vitaphone
Feature: Arsenic and Old Lace	Warner Bros.

Regional WLB Approves First Of Exchange Help Contracts

The first joint application of eight distributor and the International Alliance of Theatrical Stag Employees to institute a system of 18 job classifications with minimum and maximum wage scale for office workers of exchanges, was approved las week by the regional War Labor Board.

The approval was for Albany workers and simi lar applications are pending in 19 other exchang cities. The remaining 11 applications were expected to be filed during the week, eventually bringin an estimated $400,000 in back pay to some 3,00 "white collar" workers.

The new classification also involves a minimu 10 per cent wage increase. Republic is expecte to accept similar conditions for its exchang workers.

Kline To Enlarge House

George H. Kline, owner and manager of th State theatre, Boyertown, Pa., will enlarge th house as soon as conditions permit the release c materials and labor. He has purchased an apartment house adjoining the theatre and will raze i to use the site for the enlargement of the theatre.

Monogram Names New Managers

Harry A. Kaufman, general manager of Monogram Pictures of Canada, Limited, has announce several changes in management. George Lync has replaced Max Phillett as Calgary manager Irving Sourkas has replaced I. H. Allen in Montreal; Victor Rackow succeeds Abe Feinstein i Winnipeg.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Smart Revival

Famous Players Canadian Theatres is reviving the Employees Suggestion Box throughout the circuit with cash prizes offered for all practical contributions.

The suggestion box, along with many other ideas which flourished during the period when the theatre was undergoing its refinement, has completely disappeared from the scene the past few years.

The most important contribution which may be attributed to the Suggestion Box is the uplift it adds to employees' morale.

The porter or usher is actually being asked to suggest ideas for the betterment of operation. He is made to feel that his position is important and that his suggestions are welcome. He is encouraged to think constructively and to take an interest in other departments of the theatre. The psychological effect brings mutual benefits to the theatre and to the employee.

Famous Players Canadian is to be congratulated for being the first to reinstate this productive device.

Since cash awards for practical suggestions will furnish further incentive, there will be no lack of enthusiasm on the part of employees.

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In Good Hands

Jack Matlack, dynamic publicity manager for the J. J. Parker Theatres, Portland, Ore., has hooked into another promotion which promises to bring both him and the Parker enterprise state-wide publicity.

In order to focus attention on the forthcoming War Bond Drive, the state War Finance Committee decided to conduct a quest throughout the state to find "Miss Oregon", who is to be featured in all future Bond Drives.

Last year, "Miss Oregon" was Jane Powell, who has since gained national fame as a Hollywood movie star, so the contest should be of especial interest to the young women of the state.

This year the War Finance Committee selected Mr. Matlack to head the search and the campaign is already under way.

All publicity and promotion involved in the undertaking emphasizes that after regional winners have been selected the finalists will convene on the stage of the Parker Broadway theatre where "Miss Oregon" will be chosen.

In selecting Mr. Matlack to head this year's search for a representative, the War Finance Committee was undoubtedly impressed by the showman's ability to focus state-wide attention on the Parker interests on numerous occasions in the past. Or, it may be another demonstration of the theatreman's exceptional powers of persuasion amply attested by his diversified theatre promotions. Not to be overlooked, of course, is the fact that Mr. Matlack was the winner of the Quigley War Showmanship Award for both 1942 and 1943 and the Quigley Silver Grand Award for 1943.

It would appear that the search for "Miss Oregon" is in good hands.

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Any Empty Seats?

It is useless to attend any of the Broadway theatres in New York these days unless one is reconciled to the inevitable wait in the street, lobby and foyer before gaining admittance to the auditorium.

Despite the fact that new records are being registered regularly, the prospect of greater grosses is always welcome to an exhibitor.

Under these conditions, one would believe that a few hundred seats added to the theatre capacity would be appreciated by management and distributor alike. Hundreds and thousands of dollars regularly slip away at the box office because of the physical limitations of the theatre.

The distressing thought is that with the theatres' crying need for additional room, when one finally does get seated, too frequently there are plenty of empty seats in evidence. This is obviously testimony to the effect the war has had on personnel. The fact that the public, becoming inured to the shortcomings of service personnel, endures the situation should not cloud the issue.

Those empty seats represent a loss in the percentage of turnover, which in turn is reflected in the box office receipts.

About fifteen years ago, during the days of theatre expansion, great stress was laid on the importance of crowd movement and turnover.

Publix was the first to recognize and emphasize this phase of operation and vested a special department with the responsibility of establishing uniform methods of service, training and operational functions to insure maximum efficiency in the handling of crowds.

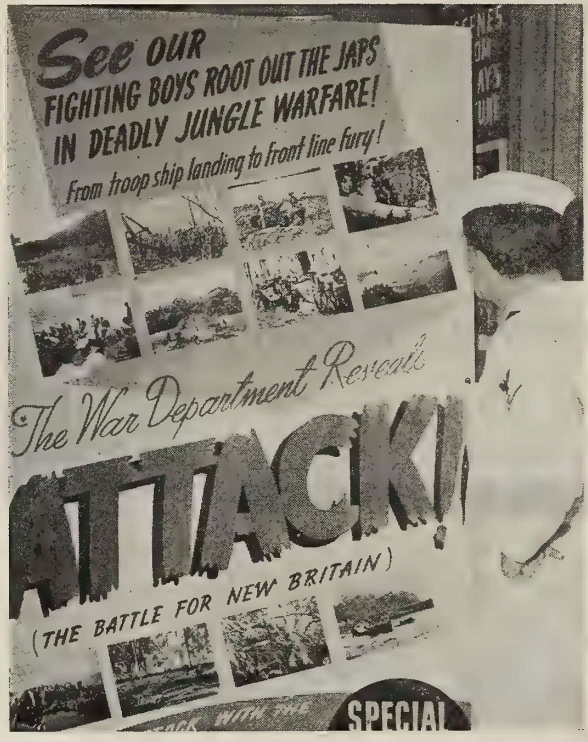
Whatever expense was involved in the maintenance of this department was more than paid in improved standards of operation and greater crowd capacity.

In view of the current labor shortage, it is perhaps difficult to expect the theatres to operate with a high degree of efficiency. The rate of personnel turnover alone is a severe handicap.

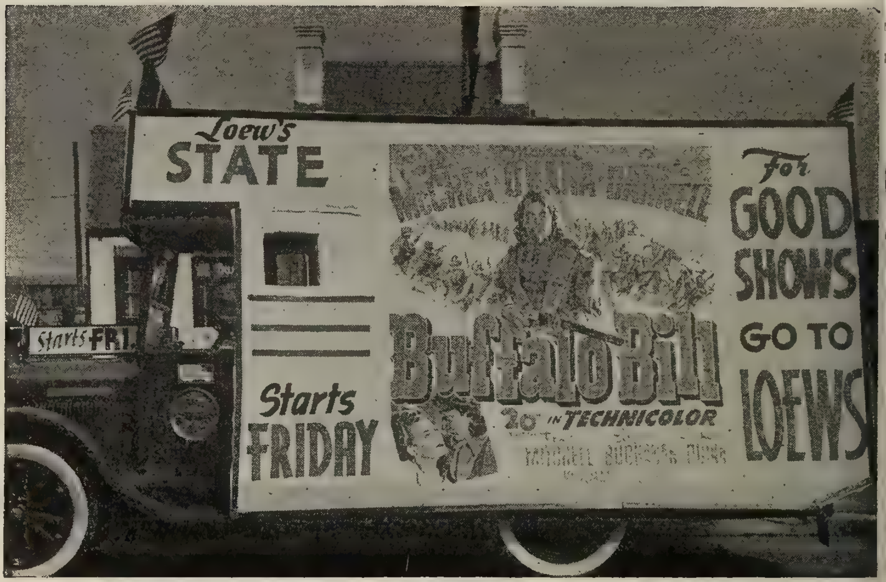
The addition of a few competent floor executives who have been trained to handle crowds under heavy pressure is indicated.

—CHESTER FRIEDMAN

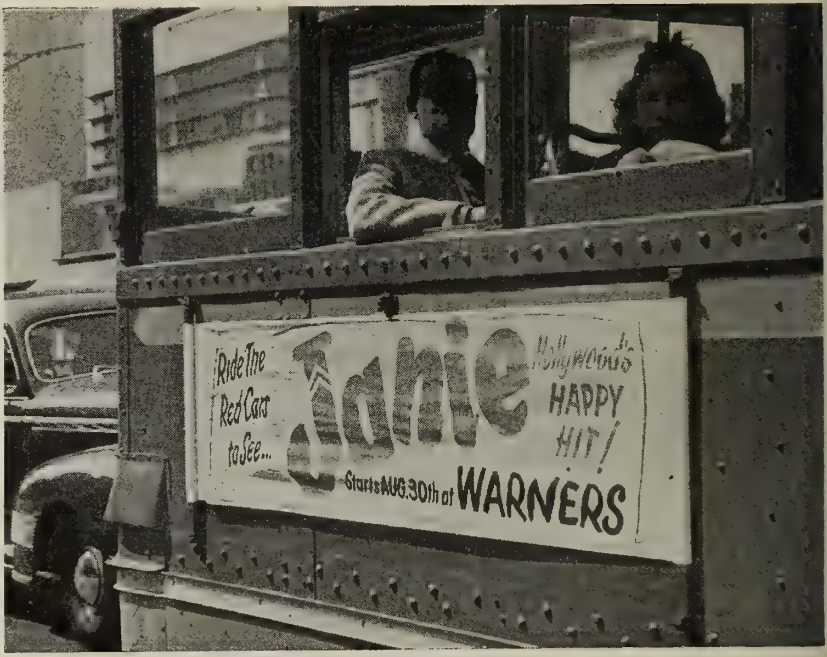
SHOWMEN'S EXPLOITS


See our
FIGHTING BOYS ROOT OUT THE JAPS
IN DEADLY JUNGLE WARFARE!
From troop ship landing to front line fury!
The War Department Reveals
ATTACK!
(THE BATTLE FOR NEW BRITAIN)
SPECIAL

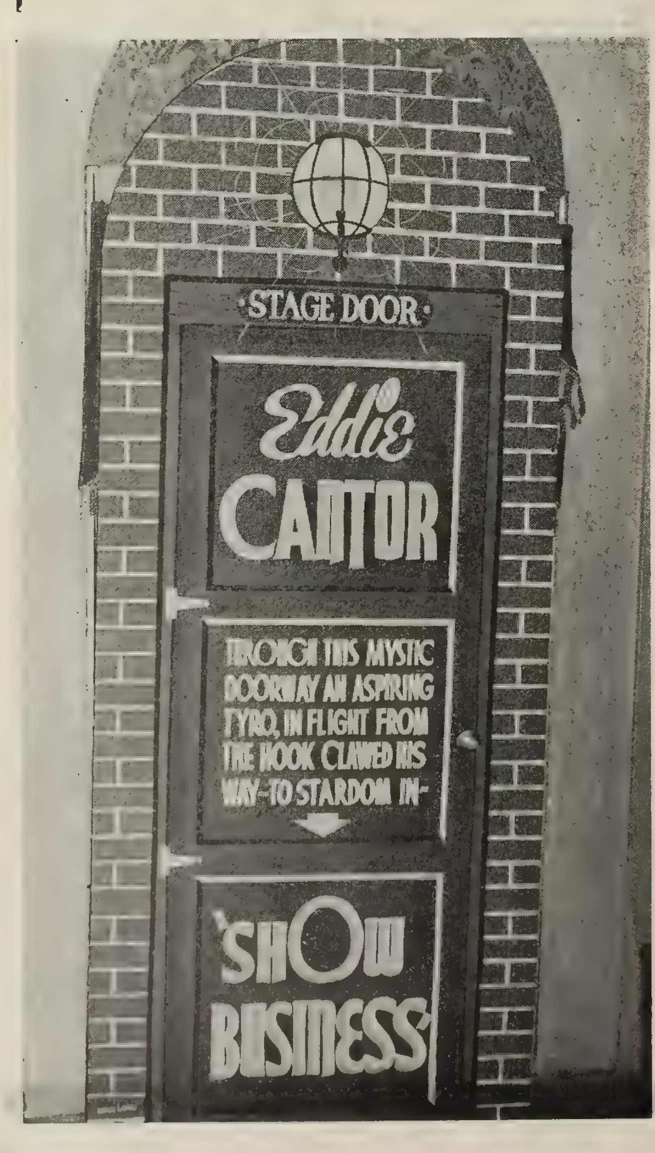
This attractive lobby board helped manager Lou Colantuono sell his recent booking of "Attack", war documentary, at the Stanton, Philadelphia.


Loew's
STATE
Starts FRI.
Starts
FRIDAY
Buffalo Bill
IN TECHNICOLOR
For
GOOD
SHOWS
GO TO
LOEWS

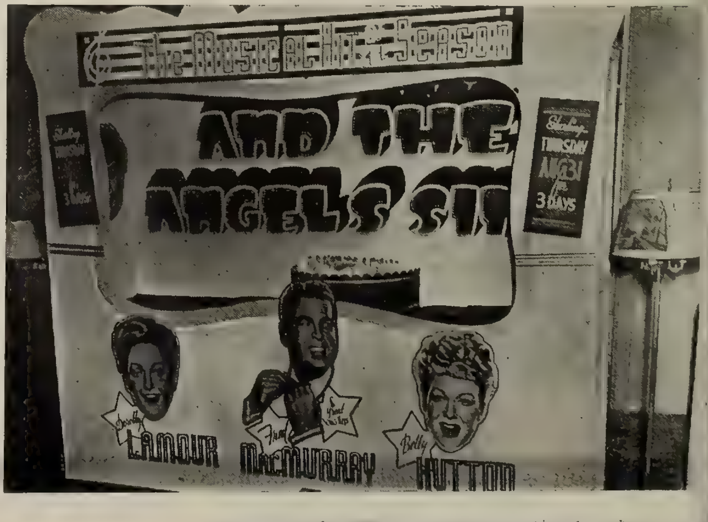
Arthur Groom's street ballyhoo plugging "Buffalo Bill" at Loew's, Memphis, Tenn., was mounted upon delivery truck to conserve gas.


Ride The
Red Cars
to See...
Janie
Hollywood's
HAPPY
HIT!
Starts AUG. 30th at WARNERS

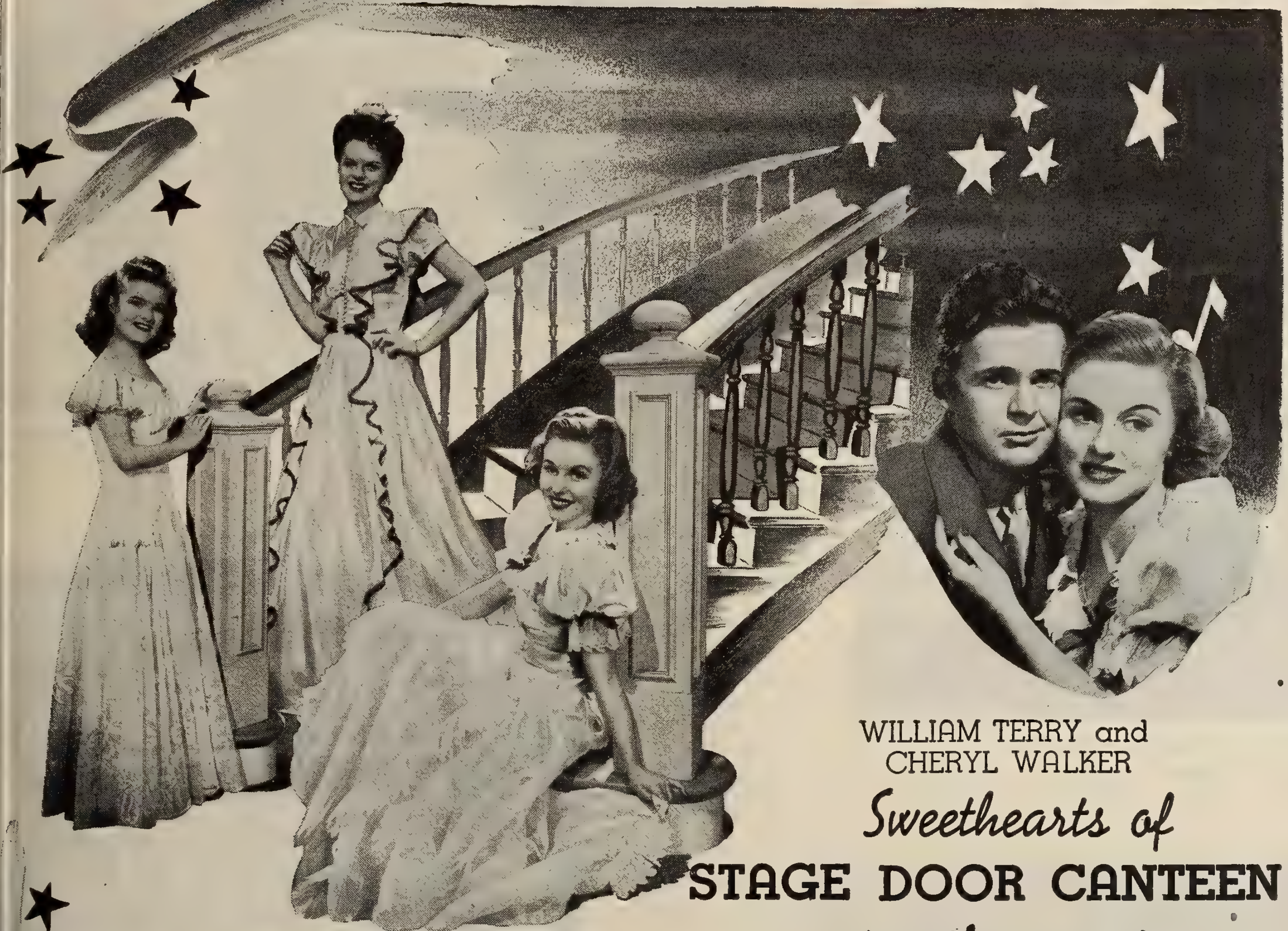
More than 100 trolley cars in Hollywood carried these banners announcing "Janie" date at the Warner theatre. Zone manager Lou Halper's publicity staff arranged the promotion.


STAGE DOOR
Eddie
CANTOR
THROUGH THIS MYSTIC
DOORWAY AN ASPIRING
TYRO, IN FLIGHT FROM
THE HOOK CLAWED HIS
WAY-TO STARDOM IN-
SHOW
BUSINESS

Left, novel lobby device employed by Mollie Stickles, manager, Palace theatre, Meriden, Conn., served as effective advance plug for "Show Business". Right, for "Angels Sing" Miss Stickles designed shadowbox with stage setting highlighted by star cutouts and metallic background.


The Musical Hit of the Season
AND THE
ANGELS SING
Starting
THURSDAY
AUG. 31
for
3 DAYS
LAMOUR
MacMURRAY
HUTTON

Mary LEE • *Ruth* TERRY • *Cheryl* WALKER



WILLIAM TERRY and
CHERYL WALKER

Sweethearts of

STAGE DOOR CANTEEN

together again

in

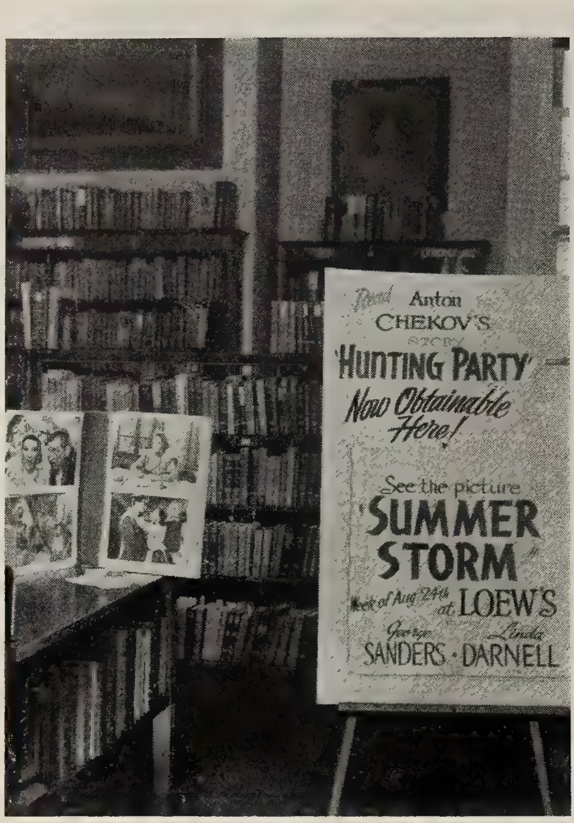
3 LITTLE SISTERS

JACKIE MORAN • CHARLES ARNT • FRANK JENKS
WILLIAM SHIRLEY

JOSEPH SANTLEY, Director
Original Story by Maurice Clark • Olive Cooper
Screenplay by Olive Cooper

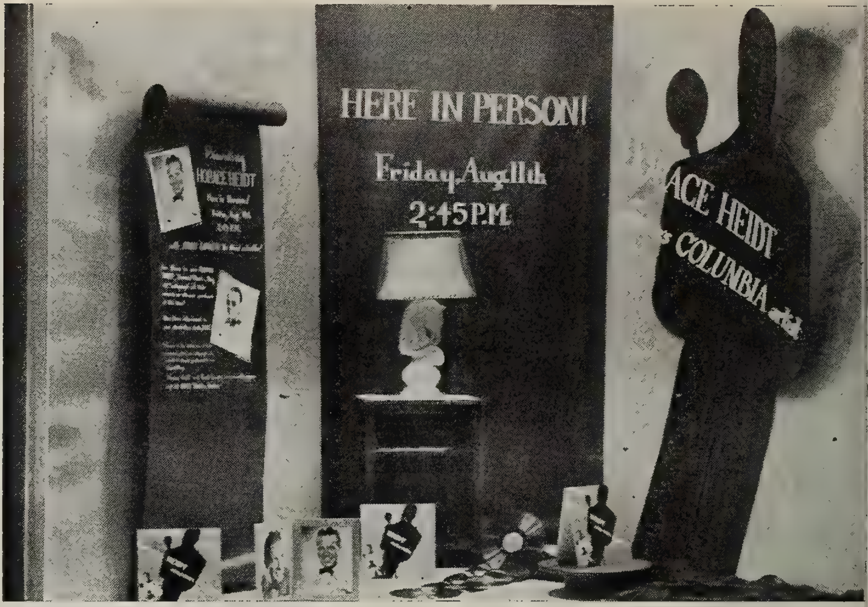
A REPUBLIC PICTURE

WINDOW TIEUPS, LOBBY DEVICES


Read Anton CHEKOV'S STORY
'HUNTING PARTY'
Now Obtainable Here!
See the picture
'SUMMER STORM'
Week of Aug 24th at LOEW'S
George SANDERS · Linda DARNELL

Pete Stainback, pinch hitting for manager Sam Gilman at the Regent, Harrisburg, Pa., arranged for this tie-up with the public library, which also distributed 2,000 bookmarks on "Summer Storm".

Zollie Volchock, manager of the Paramount, Portland, Ore., borrowed the personal collection of autographed movie stars' photos which he incorporated into a novel lobby display. Besides attracting attention of theatre patrons, Harold Hunt, columnist for the ***Sunday Journal***, gave the exhibit a write-up.


HERE IN PERSON!
Friday Aug 11th
2:45 P.M.
ACE HEIDT
COLUMBIA artist

Red King, publicity director for Boston RKO theatres, has stage headline make personal appearances at leading department stores, gaining attenti through use of full window announcements.

Right, this attractive window display was set six weeks in advance of "Dragon Seed" playdate at the State and Orpheum theatres in Boston. Joe Longo, Loew's advertising head in that city, arranged the stunt with local United China Relief agency.

UNITED CHINA RELIEF
DRAGON SEED

Sid Holland, manager of the Palace, Akron, Ohio, induced Polsk department store to use caterpillar and butterfly theme as window tie with current engagement of "Once Upon a Time".

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

HE IMPATIENT YEARS

Special merchant tieups, publicity and exten-ve use of radio spot announcements were the ighlights of manager Sid Holland's campaign r "The Impatient Years," which had a pre-lease playdate at the Palace theatre in Akron, hio.

Mr. Holland was assisted by Sid Zins, Co-mbia Pictures field man in that section.

Art on women's fashions was planted with e local women's editor with special art and ories breaking several days in advance of the pening in the *Akron Beacon Journal.* Another reak was landed in the Sunday edition during e current engagement.

An unusual setpiece was erected in the outer bby of the theatre well in advance which at-racted considerable attention to the film. Spot nnouncements plugged the picture over VAKR in advance and currently.

Displays were set in the lobbies of all leading owntown hotels, with full theatre credits and rchestrations of the song hits featured in the lm were planted with hotel and night club and leaders.

A tieup was effected with Polsky's depart-nent store for a full window display, and the Edford Music Shop, largest in the city, came hrough with another co-op plugging the theme ong of the attraction together with title, cast nd play dates.

Rosenthal Arranges Radio Forum in New Haven

Local jurists and prominent women were in-ited to see "The Impatient Years" at a private creening by Morris Rosenthal, manager of Loew's Poli theatre in New Haven, Conn., rior to the opening of the picture. Later, Rosenthal arranged for two of the judges and wo leading women to discuss the problem of asty war marriage and divorce on radio sta-ion WELI.

In Portland, Maine, manager Leo Young of the Strand theatre arranged for a judge of the State Superior Court, in whose jurisdiction divorce petitions come up for hearings, to see the picture and then appear as principal speaker on a radio forum over radio station WGAN. The judge issued a statement to the press which contained prominent mention of the picture and the Strand theatre.

HAIL CONQUERING HERO

Numerous merchant tieups were consummated by manager L. W. Conrad of the Embassy theatre, Johnstown, Pa., in exploiting his engagement of "Hail, the Conquering Hero."

Mr. Conrad arranged for local restaurants to feature a special "Hero" blue plate; he tied up with the 5 & 10 cent stores to use stickers plugging the film on all candy bags and promoted window and counter displays from barber shops, beauty parlors and drug stores.

Outdoor advertising included use of 24-sheet posters, pictorial six-sheets, one-sheets and three-sheets, 200 jumbo window cards and 100 car cards plus 100 one-sheets on the city transportation system.

An elaborate lobby display was set up well in advance utilizing photographic enlargements and stills to good advantage with quotes from nationally known movie critics.

Twenty radio spot announcements were used and an equal number of plugs were promoted. Increased lineage was used for newspaper advertising and a special display ad was placed in the CIO union publication.

The theatre's 11th birthday anniversary coincided with the picture's playdate, and members of the various business and booster clubs were invited to the opening performance, which resulted in newspaper breaks.

STORM OVER LISBON

Newspaper advertising, radio spot announcements, and special displays and promotion heralded the New York opening of "Storm Over Lisbon" at the Republic theatre in New York.

STARTS THURSDAY
Spencer TRACY
The Seventh Cross

Brock Whitlock's lobby setpiece on "The Seventh Cross" attracted advance attention to the picture's date at Loew's theatre in Richmond, Va.

Prior to the opening, a special screening was held for representatives of the Czechoslovak Consulate and Information Service, heads of Czech and Slovak societies, and editors of Czech and Slovak newspapers.

Miss Ralston was formerly Czechoslovak figure-skating champion, and this group was particularly interested in the film. Publicity in the foreign press also called attention to the opening.

Special advertisements were used in the Czech and Slovak press, including the *New Yorkske Listy,* the *New Yorksky Dennik,* and *Slovak v Amerike,* supplementing wide coverage of display ads in the regular dailies. age of display ads in the regular dailies locally.

Radio spot announcements were used on Stations WJZ, WBYN, WHN, WEAF, WABC, WINS, WOR, WMCA, WOV and WNEW.

At the theatre an elaborate overhead sign featured a full-length photograph of Miss Ralston, together with heads of the male leads, and the copy line, "Women of Mystery—City of Intrigue." An attention-getting pictorial display was also used.

The campaign was handled by Harry Goldstein of the Brandt office, and manager Nathan Cutler of the Republic.

SINCE YOU WENT AWAY

Joe Boyle, Loew's Poli-Broadway theatre, Norwich, Conn., on "Since You Went Away" planted a classified ad tie-up to run the Sunday and Monday of the playdate in the *Norwich Bulletin.* A newspaper tie-up was set with the Royal Crown Company through the local distributor.

In the line of window tie-ups, Boyle arranged with Tepper's, leading department store

(Continued on following page)

Ask to hear... WHO SAID DREAMS DON'T COME TRUE?
FROM THE COLUMBIA PICTURE
THE IMPATIENT YEARS
PALACE SEP. 8th
SHEET MUSIC AND RECORDS
ON SALE HERE
WHO SAID DREAMS DON'T COME TRUE?
SCENES FROM Columbia PICTURE THE IMPATIENT YEARS
Jazz record book
real jazz

Tie-up with local music shop netted this attractive window display for manager Sid Holland for the engagement of "Impatient Years" at the Palace theatre, Akron, Ohio.

Co-op Promotions Numerous For "Went Away"

(Continued from preceding page)

in the area, when a mammoth parchment letter, with copy as to what is happening on the home front "Since You Went Away," was planted in a front window with full theatre credits. Goldberg's a local sport shop, came through with a window featuring tennis stills from the picture, plus appropriate copy. Citywide music tie-ups also made. Boyle arranged for a full front window display with the local Boston store, featuring stills showing Shirley Temple, Claudette Colbert, and Jennifer Jones. A local stationer devoted one front window to the display of the book, with card and still display, and a special "V"-mail counter exhibition with theatre plugs.

Three main bowling alleys were set with large cardboard cut-out scenes showing members of the cast bowling. A Westmore make-up display for window showing was promoted at Woolworth's and telephone pads, for the jotting down of messages in offices, stores, etc., were distributed with the copy: "Since You Went Away, such-and-such a phone call was received."

Chamber of Commerce Aids Cohen in Hartford

Lou Cohen, Loew's Poli, Hartford, Conn., who is a member of the local Chamber of Commerce executive staff, promoted use of all Chamber of Commerce street light boards for poster copy reading: "Since You Went Away, Hartford has bought $1,527,000 in War Bonds and is still buying!" This copy was also imprinted on a 15-foot, highly decorative banner strung out over the Victory House in downtown Hartford with the preface reading: "A Message for the Men and Women in the Armed Forces—Since You Went Away," etc.

Cohen lined up ten co-ops in the city for plugs and planted a feature story in the Sunday Magazine Section of the *Hartford Courant*. Radio spot announcements were set with stations WNBC, WTHT, and WDRC. A full city coverage was set with music stores, counters, sheet music displays, and book stores. A contest, in co-operation with the *Times*, was arranged by Cohen for a fifty-word essay based on the topic: "What I Have Done for the War Effort Since You Went Away." First prize was a $25 War Bond, second, $10 in War Stamps, and third $5 in War Stamps. The next 10 best entries received guest theatre tickets. Names of winners were run in the paper.

Merchants and Press Are Cooperative in Baltimore

In Baltimore, Md., Gertrude Bunchez at Loew's theatres, tied in with the Retail Merchants Association and got them to give permission for an okay on windows in various department stores. The Association went so far as tell all the stores that they had put their stamp of approval on the picture. The result was that window cards have been planted with the cooperating merchants, copy reading: "Since You Went Away we have been Buying Bonds . . . Since You Went Away we have given Blood," etc., etc.

Contacting Norman Clark, drama critic of the *News Post*, Gertrude landed on advance feature story on the picture. In addition to the story, a two-column art break was also promoted in advance of the date.

Tieups Punctuate Campaign on "Mr. Winkle" in Detroit

Now see
EDWARD G. ROBINSON
in
MR. WINKLE GOES to WAR
FOX

Tie-up with local news company in Detroit netted strong plug for "Mr. Winkle G to War" for film's engagement at the Fox theatre. These placards were posted on 5 newsstands throughout the city and suburbs.

For the engagement of "Mr. Winkle Goes to War" at the Fox theatre, Detroit, manager David Idzal and publicist Bette Smith put over a number of strong promotions which won widespread attention to the picture.

A tieup with the Ludington News Company netted banners on the entire fleet of the company's news trucks. In addition 500 newsstands throughout the city and suburbs displayed cards measuring 24 inches square with picture and theatre credits predominating.

Art material and special stories were planted in all the dailies, and spot announcements were used over WWJ, WXYZ, WJBK, WJR and CKLW.

Robert Armstrong, who has a prominent role in the picture, was appearing in a stage play in Detroit at the time. The star was interviewed on three of the local radio statio by sustaining commentators, with gratis plu for the picture and its showing at the Fox.

A tieup was effected with the U. S. Ar Ordnance Department and an extensive hibit of war equipment was arranged in t lobby of the Statler Hotel with full theat credit. The U. S. Public Relations offic which is located in one of the city's most i portant buildings, displayed stills and theat credits on its bulletin board, which is da visible to hundreds of Army personnel.

A ten-ton bulldozer was borrowed from t Allis-Chalmers Company and displayed the street near Grand Circus Park. War Bo copy and 30 by 40 blowups from the fi were placed on the exhibit with the usual th atre credits.

Cowen Adds Personal Touch To "Bernadette" Opening

Since the State theatre is located in the small town of Ukiah, Cal., and most of the patrons are known to his employees, Wallace Cowen made it a point to have the entire staff speak to their acquaintances and guests of the theatre on fact that "Bernadette" was the next attraction. The owner and editor of the local paper also came through with a story speaking highly of the production.

Special letters were sent to Catholic priests as well as to prominent Catholic church people, calling attention to the attraction. Window cards were used profusely around town six days ahead of the opening and the monthly programs carried special copy. A special front was utilized for the occasion and nine foot banners were hung from the marquee, while Larry started the teaser trailer three weeks ahead of opening.

On "The Sullivans," Cowen secured a list of all local men waiting their call to the Navy and invited them to attend the opening. Letters were also sent to the parents of Navy m living in the immediate vicinity calling atte tion to the date. Spot announcements we landed on KSBO, in Santa Rosa, four days advance, a two-column gratis scene mat w landed in the paper and teaser product a plugged the picture four weeks in advance.

Feldman Promotes Contest For "Higher and Higher"

Highlight of Richard Feldman's campai on "Higher and Higher at Keith's theat Syracuse, N. Y., was a Sinatra Contest for l cal talent.

Jim De Line and his orchestra from stati WFBL provided the musical background f the contest, which was staged on opening nig of the film. A $25 War Bond was award to the winner and the promotion receiv numerous free plugs from the cooperating r dio station.

Feldman landed some fine art and featur story breaks in the dailies as a result of t contest.

erchants Donate rizes to Kraska

As his last assignment at Loew's State, in ston, before transferring to the Orpheum ere, George Kraska for his date on "Bathing auty" put on a bathing beauty contest for ich he distributed 20,000 contest blanks. Joe Pesa aided in promoting all the prizes, which nsisted of a week's engagement at one of e leading night spots with $100 salary paid the club, a $300 outfit from I. J. Fox, Elsie rker's Beauty Salon came through with a mplete glamorized makeup and hair-do val- d at $25 and the winner also became eligible enroll in the national contest sponsored by GM, $1,000 in Bonds and a possible Holly- od career.

George designed an attractive three dimen- nal display for the lobby three weeks in ad- nce; newspaper ads, stories and art, trailers s 40 by 60 window cards were used.

shkin Holds Blood Bank

In connection with the recent blood donors nk at the Rainbow theatre in Brooklyn, uis Fishkin landed a couple of newspaper eaks when over 300 people volunteered. oto of one of the several speakers who at- nded the rally appeared in the local paper to- ther with story.

ay Uses "Live" Board

To help advertise his serial "King of the ounties" at the Opera House, Lexington, Ky., d May uses a live 40by60 board out front and serts a new one-sheet or uses a new chapter le. Two of these boards are used in the lobby d one on the sidewalk out front.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

CASANOVA BROWN (RKO Radio): Five pages of the press sheet are devoted to distributor's effort to capitalize on merchandise, fabrics, clothing, millinery, etc., employing the Casanova Brown color scheme. Lists of merchants are supplied who will cooperate with window displays when you play the picture. Showmen should follow up these promotions and make certain that the theatre name and playdates are credited.

Where no promotion has been arranged locally, theatremen can establish their own contacts.

Use the personal columns of the newspapers for teaser ads, as: "Casanova Brown—Please report at Chicago Maternity Hospital. You know why", etc.

Persons named Brown offer a few promotional angles. You might invite mothers of local servicemen named Brown to be your guests, or the servicemen themselves. Locate Brown family who is doing greatest war service and try to have newspaper interview it.

There is an excellent cast, and all ads should plug the comedy angle.

For street ballyhoo, use a man dressed in a wolf's costume, bearing a sign reading: "I'm a wolf, but Casanova Brown has my technique outclassed", etc.

RAINBOW ISLAND (Paramount): Here is an exploitation natural. Lamour and her sarong, Bracken, music, native girls are the ingredients, and newspaper ads and lithos will serve admirably to get over the entertainment formula.

Stage contests are suggested, with defense plants and local merchants invited to enter representatives in a "sarong contest" or a "boogie woogie" dance competition. A sarong beauty contest for children is another natural.

Lobbies and fronts can be set up with tropical island background and cutouts of Lamour which are very colorful. Advance and current lobby, marquee or street ballyhoo can take the form of girls dressed in native costume doing a hula dance to attract crowds.

Song hits heard in the film are "Boogie Woogie Boogie Man" and "What a Day" (Paramount Music Co., 1619 Broadway, New York City). Get after the radio, music shop and orchestra tie-ups.

Title lends itself to co-op ads, as "In Akron or Rainbow Island—Our Specialty Is Tops",

Screen Snapshots
No. 2
SERIES 24
presents
The MIKE GOES to WAR
(One-Reel) NOW BOOKING!
The Best Shorts of All Come from Columbia!
BEHIND THE MICROPHONE WITH WORLD-FAMOUS COMMENTATORS!
(Names are listed alphabetically)
SAM BALTER (WCOL) • H. R. BAUKHAGE (Blue) • MORGAN BEATTY (NBC)
CECIL BROWN (Mutual) • BOAKE CARTER (Mutual) • UPTON CLOSE (NBC)
LEIF EID (NBC) • JOSEPH C. HARSCH (CBS) • SAM HAYES (NBC)
BILL HENRY (CBS) • QUINCY HOWE (CBS) • JOHN B. HUGHES (KFWB)
RUPERT HUGHES (NBC) • H. V. KALTENBORN (NBC) • FLEETWOOD LAWTON (KNJ) • FULTON LEWIS, Jr. (Mutual) • LOUIS P. LOCHNER (NBC)
CLEM McCARTHY (NBC) • WILLIAM SHIRER (CBS) • BILL STERN (NBC)
ROBERT ST. JOHN (NBC) • LELAND STOWE (Blue) • HENRY J. TAYLOR (Blue)
LOWELL THOMAS (NBC) • BOB TROUT (CBS) • ALVIN WILDER
WALTER WINCHELL (Blue)
COLUMBIA PICTURES

"Miss Sensations" Contest Put On By Stranger

In connection with the Eleanor Powell starrer "Sensations of 1945," Michael Stranger at Loew's Poli Springfield, staged a "Miss Sensations" contest, whereby local girls vied for that title. A local artist acted as a judge for the girls who paraded on the stage of the theatre and prizes of loving cups, autographed photos of Miss Powell and congratulatory wires from the star were offered. Winners had a further chance of a radio interview over Station WMAS. The local papers came through with abundant stories and art in the contest.

Through a tieup with WMAS, Stranger arranged a 15-minute program featuring records of Cab Calloway and Woody Herman with listeners requested to guess the titles of the recordings played. The program was promoted gratis and guest tickets went to winners daily throughout the five day contest. Freedman's Music Store featured a special display of sheet music and recordings using the following card: "Now on sale here are the latest sheet music and recordings of Woody Herman and Cab Calloway now being featured in 'Sensations of 1945' now playing at Loew's Poli." A special contest was also planted in the Springfield *Shopping News* entitled "What Will Be Your Greatest Sensation of 1945?" Winners received guest tickets.

Shields Promotes Contest Locally

Henry Shields, Jr., at Loew's Capitol, Washington, D. C., for his date on "Bathing Beauty," contacted the Ambassador Hotel Swimming Pool officials and the Washington *Daily News* and arranged for them to sponsor a "Bathing Beauty" contest which resulted in six art breaks and stories in the cooperating newspaper. The hotel displayed three four by eight foot still and cutout displays eight days in advance of the event.

The semi-finals were held at the pool the evening prior to the opening of the film and from the 10 semi-finalists, the winner was selected by audience applause as the beauties paraded on the stage of the theatre. Shields reports that both the semi-finals at the pool and the finals at the theatre played to SRO. Twenty-seven heads of Government recreation departments cooperated in securing entrants and giving the contest publicity.

Radio commentators and columnists from WMAL, WRC, WOL, WWLC and the *Daily News* were judges at the pool. The commentators plugged the contest daily for eight days before the event. The winning bathing beauty was interviewed over the radio and awarded a $50 War Bond at WWDC the Sunday night after opening.

Coffey's Street Bally Attracts For "Bathing Beauty" Date

The day before the opening of "Bathing Beauty" at the Carolina theatre, Hickory, N. C., Arnold J. Coffey, house manager, had a man sitting on a suitcase at one of the busiest downtown streets. The suitcase was lettered: "I'm on my way to see the 'Bathing Beauty' at the Carolina." This was followed by dates. This same street ballyhoo was used in front of the theatre with letters on the suitcase reading: "I'm waiting to see the Bathing Beauties at the Carolina tomorrow."

The town was covered with one, three and six-sheets, window cards, heralds and bumper strips. Heralds were also handed out and mailed throughout the county. Three window displays were had and a large six-sheet was cut out and mounted atop the marquee. Girls canvassed the town to secure entrants for the bathing beauty contest and local bigwigs acted as judges. The local newspaper carried pictures and publicity stories well in advance.

Berner Nets Five Tons of Paper

In connection with the local waste paper drive sponsored by the local CDVO, Richard Berner at the Vogue theatre in the Bronx, held a special show for kids bringing in waste paper in lieu of admission tickets. Berner collected over five tons of paper and a photo of himself distributing guest tickets to the kids in front of the theatre landed in the local newspaper.

Matlack Beats Heat Wave With Exploitation on "Mabel's Room"

UP IN MABEL'S ROOM

By Photo-Art Commercial St

One of the attractive window displays arranged by Jack Matlack to publicize "Up In Mab Room" at the J. J. Parker Broadway, Portland.

A summer heat wave, exciting war news which kept people at home listening to radios, and limited newspaper space did not deter Jack Matlack, advertising director of J. J. Parker's Broadway theatre in Portland, Ore., from putting over an effective exploitation campaign on "Up In Mabel's Room".

Matlack sought other media of publicizing his attraction, with gratifying results. He had placards imprinted: "Take this elevator to go 'Up In Mabel's Room'", with theatre name and playdates, and had them installed in building and apartment house elevators throughout Portland.

Six full window displays were promoted, using a 24-sheet cutout, highlighted with attractive merchandise; 286 car cards were posted on trolley cars, reading "Take this car . . . etc." Novelty passes were imprinted: "Do not let the Season Pass . . . etc.", which were handed out at baseball games, race-
tracks, dancehalls and at associated theat
in Portland.

Hotel and apartment cards, imprin
"Oh, Such Goings On . . . etc." were plac
in prominent locations and at store entranc
and 10,000 door hangers were distributed
apartment doors and parked automobiles.

With the limited newspaper space av
able, Matlack devised a clever teaser ca
paign, with copy: "If you want to see Mak
'phone At-1601. . . . P. S.: If a man answe
hang up". The 'phone number which v
given was, of course, the theatre's, and
actual count over 2,000 calls were receiv
the first two days the ads appeared.

To round out the campaign, Matlack us
cross-plug trailers at the other local Par
theatres, bought 25 spot announcements a
promoted free radio time from three lo
merchants and displayed a 24-sheet in t
lobby two weeks in advance of opening.

Salutes Navy On "Wassell" Date

As part of her advance campaign on "I
Wassell" at the Denham theatre, Denver, Col
Margaret Goyette contacted all the Na
Mothers and distributed pamphlets to them o
week in advance of the opening. Among t
various window displays promoted was c
which featured a panoramic display as a salt
to Navy doctors and nurses. A large boo
store used a window which plugged the 10,0
mile adventure and leading department sto
also came through with setpieces and stills
addition to theatre credit.

For lobby attention, Margaret used one c
week ahead, reading: "Cecil B. DeMille, H
lywood's master storyteller presents DeMil
Cooper, greatest action team in screen histo
The most amazing true romance of our tir
Paramount's glorious Technicolor spectacle

HOWMEN PERSONALS

New Posts: Ted Tuttle, Astor, East Hart- Conn. Fred Fitzgibbons, Garden, Spring- Mass. Charles H. Snyder, Warner's Lenox, tford, Conn. Glenn Engel, Paramount, Spring- Mass. Fred McMillan, Earle, Washington, . William Cain, Times, Waukegan, Ill. Ted tle, Astor, East Hartford, Conn.

lian Lewis, Kennedy; Ray Powell, Apollo; yd Haines, second manager, Earl, all in shington, D. C. Martin Street, Broadway, rlotte, N. C. Robert E. Carney, Lyric, New en, Conn. Albert Reynolds, Interstate city ager, San Antonio, Tex. Heckler Riffe, estic, Dallas. James Cain, Melba and Tower, las, Tex. Ed Streter, Tivoli; Wilbur Calan- West End; Howard Albertson, Lindell, all t. Louis.

appy Birthday: Thomas DiLorenzo, Joseph Schuck, John E. Palmer, Raymond Hasselo, tt Roberts, Leo A. Guimond, Douglas W. Mel- J. H. Phillips, Sol Krim, Henry B. Salthun, iel A. Allain, Mildred Fitzgibbons, James Landers, James S. Ellis, E. K. Vollette, Robert Trautman.

Ashton C. Budd, James W. Work, Bert H. Todd, Walter B. Garver, James J. Lundsford, Ruth D. Ornstein, John A. Matthews, George Griffith, William Kohler, Ernest L. Outlaw, Curtis B. Bell, Orville W. Crouch, Robert Dummick, Alfred Gorton, Harry S. Schulman, Arthur A. Quinn, Emmett H. Lyons, Rader Stewart.

Charles D. Crowley, Carl H. Mott, Charles O. Clark, Clifford Buechel, Howard Parker, Walter Woodman, Raymond Daniels, Edward Harris, Don Bloxham, Mack Oringer, Harold Lucas, Gunvanthal Patel, William Johnston, Michael Carroll, Ed Murtagh, Cresson Smith, Jr., John Terry, William Hatch, Gus Coats, Harris Lumberg.

Assistant Managers: Al Lessow, Loew's Palace, Hartford, Conn. Michael Larco, Arch Street theatre, New Britain, Conn. Stanley Szandroche, Strand, New Britain, Conn. Bill Kozak, Capitol, Hartford, Conn.

inese Organizations Contacted Groom on "Dragon Seed"

s part of his campaign on "Dragon Seed" Loew's State, in Memphis, Arthur Groom tacted the head of the Chinese organization lly and asked them to urge all Chinese in city and surrounding towns to see the pic- . Station WHBQ gave 15 minutes gratis Chinese music, giving the picture and theatre credit. The Cossitt Library distributed 00 bookmarks, and featured a display in r book department and windows.

Window cards and 24-sheets were planted strategically around the city. Goodsmith's, leading department store, mailed out cards to customers in their book department, and cooperative ads were had from the Memphis Steam Laundry and Levy's Ladies Toggery.

Rose Promotes Co-op Ad

For his March of Time release, "Americans All," Harry Rose at the Majestic theatre in Bridgeport, Conn., promoted the Lenox Jewelry store for a three-column ad. The entire ad was devoted to a plug for the picture, with no mention of the store's merchandise.

Drissel Lands Ball Game Plug

Roscoe Drissel at Loew's theatre, Norfolk, recently landed a swell break for his date on "The Hairy Ape," when he was a guest of Abe Goldblatt, assistant sports editor of the *Virginian-Pilot,* at a Portsmouth-Norfolk baseball game. Goldblatt announced from the press coop over the loud speaker that the picture was playing at Loew's and gave the dates.

Througr Miss Rose Willis, director of Norfolk's Little Theatre, Roscoe landed a recommendation of the picture to the membership at a summer meeting. The membership also took a vote on whether or not "The Hairy Ape" would be presented by the group next season. At the behest of "Red" Rogers, business manager of the *Portsmouth Star,* Drissel wrote a special editorial on the picture, which was run ahead of opening.

Newspaper Publicity for "Hairy Ape" in Syracuse

Extensive newspaper publicity including reviews and feature stories were obtained to exploit the showing of "The Hairy Ape" at Loew's State theatre in Syracuse, N. Y.

Manager Vaughn O'Neill promoted co-op ads from local merchants, arranged for the distribution of heralds and inserts from the Hill Top Laundry, with tiein copy and set in a number of fine window displays.

Posters and stills were planted in the library and its branches as well as Syracuse University library and 2,000 calling cards were distributed with copy: "Confidentially!"

GET HAPPY WITH MONOGRAM'S
NEW TRIPLE-FUN TRIO!
"A commercial package that should bring a nice return."
—DAILY VARIETY
BILLY GILBERT
SHEMP HOWARD
MAXIE ROSENBLOOM
"THREE of a KIND"
with HELEN GILBERT and JUNE LANG
Associate Producer BARNEY SARECKY
Directed by D. ROSS LEDERMAN
Produced by SAM KATZMAN and JACK DIETZ
Original Story and Screen Play by EARLE SNELL and ARTHUR CAESAR
MONOGRAM PICTURES
"Good bet. Fresh comic trio puts over film."
—HOLLYWOOD REPORTER
A MONOGRAM PICTURE

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTIONIST HAD TRAINING OR WILL RENT, buy small town theatre. Give description. BOX 3664, Highland Park, Detroit, Mich.

PROJECTIONIST, EXPERIENCED, WANTS RElief work. Available at any time. Nassau and Suffolk county preferred. Phone, New York, exchange Republic 9-0679, or write BOX 1770, MOTION PICTURE HERALD.

MOTION PICTURE TITLE CAMERAMAN, 10 years' experience. Expert trailers, animation. BOX 1774, MOTION PICTURE HERALD.

ARTIST, 15 YEARS' EXPERIENCE, TRAILER AND title backgrounds. BOX 1775, MOTION PICTURE HERALD.

THEATRES

FOR SALE: THEATRE FULLY EQUIPPED. INformation: 145 No. 33rd, Omaha.

FOR SALE ONLY THEATRE IN COUNTY. GROWing town, oil fields. Write to: ROXY THEATRE, Stratford, Tex.

WANTED LEASE, BUY THEATRE, NEW ENGland. BOX 1772, MOTION PICTURE HERALD.

WANTED TO BUY

WANTED: USED OR NEW EQUIPMENT. Complete for 750 seat house. Contact H. GILBERT, P. O. Box 2324, Jacksonville, Fla.

WILL PAY CASH FOR COMPLETE THEATRE equipment. Want seats, booth equipment or what have you for the theatre. BOX 1771, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables and graphs, $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING-CHARTS. THE LITtle book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

HELP WANTED

MANAGERS; OPERATORS; SIGN PAINTERS; ADvertising men wanted for small Texas circuit. Good pay. Splendid working conditions, opportunity for advancement and permanent employment to the men who can do the work. Address R. N. SMITH THEATRES, Mission, Texas.

STUDIO EQUIPMENT

CONTINUOUS 35MM. BENCH MODEL SOUND printer, $395; Eastman microfilm double frame camera, $795; single frame, $650; Askania-Debris type 35 mm. camera, 3 lenses; 6 magazines; motors; gyro tripod; all features; worth $3,000, now $975. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trades. CAMERA MART, 70 West 45th St., New York City.

USED EQUIPMENT

SEVEN COMPLETE BOOTH OUTFITS SOLD LAST month. Come to New York—make your selection here—enough yet to equip 18 theatres. As little as $975 buys complete sound projection including lenses, lamphouses and sound screen. Advance French fry popcorn machine, overhauled, needs painting, $89.50; army surplus 40/80 ampere generators, $95. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

STRANGELY ENOUGH, SOME STILL AVAILABLE —150 massive red velour fully upholstered back, soft spring cushion chairs, good useable condition, $4.50; 150 all veneer chairs, reconditioned, $4.10; 200 fully upholstered back, spring cushion chairs, leatherette recoated, refinished, $5.50; 166 reupholstered padded back spring cushion chairs, rebuilt, $7.50; 102 veneer back, reupholstered padded cushion chairs, rebuilt, $4.50; 386 heavy inserted panel back, spring cushion chairs, $6.50, rebuilt, reupholstered; 700 red twill slip covers for backs; 49c each, brown Spanish leatherette (rolls approximately 60 yds.) 50" wide, $1.41 (10% more for smaller lengths). Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

SAND URNS, CHROME TRIMMED, $8.95; EXCITER lamp transformers, $12.50; heavy 12" PM loud speakers, $29.50; line voltage regulators with voltmeter, $37.50; Johnson lightning coin changers, $110; Ideal rechargeable flashlight batteries, $2.20; usher's flashlights, $1.39; fifteen ampere rectifier bulbs, $6.95; jewelled aisle lights, $2.97. Bargain bulletin mailed. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. A book that takes the headaches out of theatre accounting. Covers every detail of accounting in theatre operation. Makes keeping of up-to-the-minute records a pleasure. Attractive leather cover with gold stamping. $2 now if you order fast. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

To Build in Bridgeport

Thomas B. Frouge has obtained a permit for a new house in the Barnum district, Bridgeport, Conn., and also plans a house in the Black Rock district. Al Pickus, operator of the Stratford theatre, is reported to have plans for an additional theatre in Stratford.

To Run Plays and Films

Clifford Boyd of the Academy of Music, Northampton, Mass., has announced plans for opening the autumn season with a repetition of last year's programs of film presentations and stage productions. The opening play will be "Kiss and Tell," currently in its second year on Broadway.

OBITUARIES

C. A. Buckley, Fox West Coast Official, Dies

Charles A. Buckley, vice-president and counsel for Fox West Coast Theatres, died heart attack at his home in Los Angeles Sep ber 13. Mr. B[illegible]ey joined Fox West Coa 1926 and had been with the circuit ever s He is survived by a sister, Miss Katherine B ley, of Spring Valley, N. Y.

P. R. Hoffman, Jr.

Pfc. P. R. Hoffman, Jr., son of Percy H man, Pennsylvania theatre owner, was kille action August 13 in the New Guinea area. enlisted on December 5, 1942, and was se with an infantry unit.

Horace Smith

Horace Smith, 65, manager of the Civic tre, Portland, Me., was found dead in his sui the Piccadilly Hotel, New York, September 1

Player Union Opposed By Labor Council

The Screen Players Union, which recently tioned the National Labor Relations Board recognition as the bargaining agent for players, has met opposition from the Los An Central Labor Council of the AF of L. In a l to AF of L unions in the Los Angeles area, Council urges union members to "resist the Sc Players Union propaganda in every possible w

At the same time the Screen Actors Guild, w apparently sees in the SPU's petition "an att to split the union," has filed with the NLRB a page brief opposing the SPU's petition. The b signed by James Cagney, retiring SAG presi and William Berger, SAG attorney, says it is possible to draw what is called a "dollar line setting up a union for acting and maintains S is the "correct and only logical bargaining uni both extra and acting work."

Final decision rests with the NLRB, which a hearing on the Screen Players Union's dem September 12.

Kathleen Whelan Named to Lucas and Jenkins Post

Kathleen Lamb Whalen, known professior as Kathleen Lamb, has been appointed publ director for the five Lucas and Jenkins theatre Macon, Ga., Lamar Swift, city manager, annour Mrs. Whalen is the wife of S/Sgt. David Whalen, former New York director of adverti and publicity for Republic Pictures, and unti entered the army, public relations counsel for G Autry. In her new position Mrs. Whalen coordinate local film exploitation, press and r publicity, and will write and broadcast a Ho wood news program, the "Movie-Go-Round," Station WMAZ, Macon, twice weekly.

Plans New Negro Home

Evans Sprott, general manager for Bijou Am ment Company has announced the company purchased property in Chattanooga, Tenn., for construction of a new Negro theatre in the Plans for additional theatres in the same city be announced soon.

Cohn's Son Wins Air Medal

First Lieutenant Robert Cohn, son of Jack C Columbia executive vice-president, has awarded the Air Medal, according to word ceived recently by his father from the War partment.

Shafer Plans Kentucky House

W. R. Shafer, Morehead, Ky., plans a new th tre at Sandy Hook, Ky. This makes five theat for Mr. Shafer, who has set tentative plans seven more.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
SHORT SUBJECTS CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Frenchman's Creek

Paramount—Piracy in Technicolor

This one is made for the eye—blithe storybook piracy and ye olde England by land and sea, picaresque and picturesque, sometimes quaint, in fullest Technicolor. There are bits, including close harmony, for the ear, too, sweetly glamoured.

The story is a treatment of Daphne du Maurier's novel of the same title which did very well with a big readership which was not looking for exercise beyond the requirements of the tired housewife. The picture follows the novel, with the slight addition of one scoundrel of deepest dye. It has been painted with a lavish pallette, and a vast generosity in production treatment.

Among the good things are Joan Fontaine, to whom the Technicolor camera makes love in terms any eye can comprehend; Arturo de Cordova, who's been much in the newsprints and measures up to their promise; Nigel Bruce, Basil Rathbone, Cecil Kellaway and other able players. On the good side, also, are interiors and exteriors of magnificent kind and heroic proportions, fascinatingly photographed, and such a wealth of costumery, properties and expensive impedimenta as seldom are placed at a producer's disposal. There is also the fact that it's a sheer entertainment film sent into a market requiring entertainment.

Miss du Maurier's novel is about a pirate who did his stuff along the coast of England in 1664, when the men of England dressed and often behaved like women, and that's a far period in which to interest a public thinking now of England as a very different kind of place. In short, it's a costume picture, a period play, and the action in it does not resemble what goes on in the same area now. The pirate is a sweet sort of fellow, courtly and gallant like the ones in children's picture books, and he does his swashbuckling almost totally by word of mouth and in the past tense. Others profess to be afraid of him, but he gives the audience no reason for being so, and there's never a moment when anyone can doubt that the lovely lady who sails with him on a small raid is going to suffer anything worse than catching a cold.

As has happened before, perhaps for identical or similar reasons, the heroic proportions of the production itself are stronger than the story about the people concerned. One of the reasons might be that the Production Code doesn't allow even a 17th-century pirate to wax as devilish as he does in the pages of a book, although the screenplaywright, Talbot Jennings, and the producer, David Lewis, did what they could about this by supplying another character with lust enough for a scene such as hasn't been screened since two-reeler villains used to chase heroines 'round and 'round the parlor furniture.

The tale presents Miss Fontaine as wife of a noble no-good who wants her to be sweet to a gambling pal with a yen for her. She declines and goes to her country place, near which is parked a French pirate whose cut-throats sing lovely songs in close harmony, and the two of them get together romantically with the collaboration of a servant who's a jewel of understanding. She disguises herself as a boy and goes with the pirate on a raid, a dialogue line explaining later that nothing not nice takes place between them, but after they get back the pirate is captured and she has to fenagle an escape for him. That accomplished, she tells him she can't go on with him because she's got two children who need her, so he goes on out to sea again—a decidedly unpunished though charming criminal—and that's that. Meanwhile, she's killed her husband's pal by throwing a suit of armor in his face as he chases her up the stairs at close of the attack scene mentioned above; and nothing's done about that, either, up to the time the picture fades out. Maybe later.

Exploitation that emphasizes the names of the distinguished personnel, the magnitude of production and the lavishness of its Technicolor, appears assured to get a maximum number of customers in to see the picture. It's been so long since they've had a pirate picture to look at, and this is such a big one.

Mitchell Leisen directed with deliberation and vast attention to detail.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 114 min. PCA No. 9473. Adult audience classification.

Dona St. Columb..............................Joan Fontaine
Jean Benoit Aubrey......................Arturo de Cordova
Ralph Forbes, Nigel Bruce, Cecil Kellaway, Basil Rathbone, Patricia Barker, David James, Mary Field, David Clyde, Doris Lloyd, Charles Coleman, Billy Daniels Harald Ramond.

The Master Race

RKO Radio—War Melodrama with Message

Here, timed with a lucky precision, is a topical melodrama of the war's end and German strategy in defeat told with simple vigor. In it the producer, Edward A. Golden, has forgotten nothing of what he demonstrated in "Hitler's Children" with its amazing box office success. This story is told so that Mr. and Mrs. George Spelvin and family will understand it, and very much in the manner that they would tell it if they could. It is of the earthy earnestness that made Corse Peyton a triumph and Charles E. Blaney a classic of the popular stage a generation and a half ago.

The picture opens with a dynamic and spectacular invasion sequence of magnificent air photography, and then gets its feet on the ground immediately. The central theme is the much proclaimed German plan "to go underground" at the war's end and keep their "master race" alive and planning to fight again another day in the future. It is personified by one "Colonel Von Beck" played by George Coulouris, whose very entry in any role guarantees that there has been or is dirty work at the double cross roads. Von Beck, masquerading as a Belgian, is liberated from a Nazi concentration camp to weave his web of deceit, distrust and strife against the reconstruction of a liberated Belgian village. Against his villainy the plot pits an American major, "Phil Carson," played by Stanley Ridges. Care is taken to represent most of the United Nations. The character drawing is stark black and white. The wicked are unutterably wicked and the heroes are completely heroic, making the direction about as direct as a newsreel. Through hellfire and brimstone, loves, hopes, hates, jealousies, noble plans and dire intrigue and village politics, the story moves inexorably to its inevitable end in the revelation of the identity and vicious machinations of Von Beck. He, by the way, contributes an incidental murder of his collaborationist hostess, when she thinks about exposing him.

One of the sub-plots pertains to the adventures and fortunes of a war-baby born to a village wife in the period of occupation, with her husband two years away in the army. Eventually all is forgiven.

The action is highlighted by the dynamiting of a Nazi prison camp, in sequel to the Armistice, and the rescue through the flames of the one prisoner who could identify Von Beck, which same the prisoner does, and dies on the spot.

Thereupon there's a tableau sequence in which Von Beck and Phil Carson make speeches summarizing their opposed ideologies and objectives, Nazism vs. the Brotherhood of Man.

In due order and ceremony Von Beck is executed by a firing squad in public, to the large satisfaction of all assembled.

Having arrived on the screen at this juncture, this becomes much a picture of the day, as susceptible of topical promotions as though it had been made but yesterday. Being production-wise somewhat a consequence of "Hitler's Children" it may be expected that "The Master Race" will be getting a somewhat similar high-powered promotion aimed at delivering it hot off the fire into the public consciousness of the period. Now is the time.

The film was directed by Herbert J. Biberman, from a script in which he participated with Anne Froelick and Rowland Leigh, and produced by Robert Golden.

Reviewed in RKO's New York projection room.

without audience. Reviewer's Rating: Good—Terry Ramsaye.

Release date, Block 1. Running time, 96 min. PCA No. 10188. General audience classification.
Colonel Von Beck........................George Coulouris
Major Phil Carson........................Stanley Ridges
Osa Massen, Carl Esmond, Nancy Gates, Helen Beverly, Morris Carnovsky, Paul Guilfoyle, Lloyd Bridges, Gavin Muir, Eric Feldary.

Mr. Emmanuel

Two Cities - Eagle-Lion—Distinction and Invocation

There were those at this viewing who declared that the picture's unveiling was untimely; that it was five years too late, or five years too early according to taste. The judgment is unsound, for it is precisely at this authentic hour of victory that the "moral imperative," implicit in the film—admittedly the most distinguished of London's present week—is most urgently demanded.

Not that "Mr. Emmanuel" is an essay in prosy sermonising; anything but. It is first rate, suspenseful, thrilling entertainment. But you come from it in a mood of cold anger that that absurd, maniacal, doctrine recovered and perfected by Hitler out of the twisted depths of Teutonic mythology should have been permitted to grow to the harvest of a five-year war; the doctrine that the German elect should establish a world rule motivated by men's sins — sadism, rare brutality, licensed lechery, greed. You come from it, too, with a resolve that these things never shall again occur.

Producer William Sistrom, Director Harold French, have taken the slightly strident edges of one-sided Semitic propaganda from Louis Golding's original novel of the aged Jew, with the innocence of a child and the heart of a lion, who defied the arrogantly all-powerful Gestapo in that fateful year of 1938. The picture gains in authority thereby; becomes a portrait of Everyman's conflict wth Satanic hosts rather than a piece of over-zealous advocacy.

It has the merit, moreover, of Felix Aylmer playing the lead. Mr. Aylmer is one of those English actors of such quiet perfection that they never get cast in star roles; at least until now. But Aylmer succeeds in making "Mr. Emmanuel" utterly credible. He's scarcely ever off the screen —the part is as long as Lear or Peer Gynt. But throughout the hazardous journey to Berlin he undertakes in search of the mother of a half-Jewish little boy refugee, his torturings by the Gestapo, his discovery of the mother living as the wife of a Nazi officer, you believe in him, sympathize.

Golding's readers will remember that Mr. Emmanuel is saved from summary execution by another Jew, Elsie Silver, an orchidaceous cabaret singer who (despite her race) has overcome with her charms one of Hitler's intimates. The part is played by Greta Gynt. It is refreshing to report that Miss Gynt acts with consummate assurance and that—unprecedented circumstance in a British film—she wears clothes that will ravish the heart of every woman.

Maybe the film lags at its outset, maybe the actress who plays the little boy's mother is just another actress. But "Mr. Emmanuel" is a memorable experience.

Seen at the Leicester Square theatre, London, trade show. Reviewer's Rating: Excellent.—Peter Burnup.

Release date, not set. Running time, 100 min. Adult audience classification (British).
Mr. Emmanuel ....Felix Aylmer
Elsie Silver..................................Greta Gynt
Willi Brockenburg............................Walter Rilla
Ursula Jeans, Frederick Richter, Elspeth March, Frederick Schiller, Maria Berger, Charles Goldner, Irene Handl, David Baxter, Yvan Delay, Norman Pierce, Myer Tzelnicker, Arnold Marle, Nell Ballantyne, Guy Deghy, Oscar Ebelsbacher, Eric Freund, Milo Sperber, Lyonel Watts, Margaret Vyner.

My Pal Wolf

RKO Radio—Natural for Family

This is a story about a little girl and a big dog—a very nice little girl and a very fine dog. It is a very nice and a very fine little picture, a natural for the family trade—by which is meant all of the human family—and likely as not to turn out to be what the trade calls a sleeper. It's a film to be seen and enjoyed and talked about by those who see and enjoy it, for it's as full of charm, human values and simple naturalness as anything in its category that's come along in many a month.

The story tells how a little girl befriends an army-trained dog which has fallen into a well and how, when the animal has been returned to the military, the dog digs his way under a fence and returns to the child, who takes him to the Secretary of War and asks that she be allowed to keep him. What happens after that, and alongside and in the background while all that is happening, is for the picture to tell and the people to see and believe and relish.

Sharyn Moffett as the little girl and Grey Shadow as the dog turn in sparkling performances at the head of a balanced and competent cast.

To Adrien Scott for production, to Alfred Werker for direction, and to Lillie Hayward, Leonard Praskins and John Paxton for the script based on Frederick Hazlit Brennan's original story, trade and public owe deep gratitude.

Previewed at the Hawaii theatre, Hollywood, where it was received with manifest satisfaction. Reviewer's Rating: Good.—W. R. W.

Release date, Block 1. Running time, 76 min. PCA No. 10192. General audience classification.
Gretchen ....Sharyn Moffett
Wolf ....Grey Shadow
Jill Esmond, Una O'Connor, George Cleveland, Charles Arnt, Claire Carleton, Leona Marisle, Bruce Edwards, Edward Fielding, Olga Fabian, Larry Olsen, Jerry Michelsen, Bobby Larson, Marc Cramer.

Tall in the Saddle

RKO Radio—Western

Good direction and acting together with a well contrived plot, combine to make "Tall in the Saddle" a production that should be received enthusiastically by Western fans. Though lengthier than the average, the pictures does not stretch its material unduly since suspense is well maintained throughout, and incidents, both exciting and humorous, are integrated discriminatingly.

Events move swiftly when John Wayne arrives to investigate the death of rancher Red Caldwell. He solves the murder after a series of fast paced adventures with the powers of evil, and, of course, winds up in the arms of fiery Arly, played by Ella Raines, who wanted things to turn out that way from the day she hired him—"to fire him"—to work on her ranch.

Satisfactory performances are turned in by George "Gabby" Hayes, as the drunken stage coach driver; by Ward Bond, as the corrupt Judge Garvey, and by Elisabeth Risdon, as the conniving aunt of Clara, the young girl from the East, also satisfactorily played by Audrey Long.

The film was produced by Robert Fellows and directed by Edward L. Marin. Michael Hogan and Paul P. Fix wrote the screenplay.

Seen at the home office projection room. Reviewer's Rating: Good.—Daniel Bellew.

Release date, Block 1. Running time, 87 min. PCA No. 10109. General audience classification.
Rocklin ....John Wayne
Arly ....Ella Raines
Garvey ....Ward Bond
Dave ....George "Gabby" Hayes
Audrey Long, Elisabeth Risdon, Don Douglas, Paul P. Fix, Russell Wade, Emory Parnell, Raymond Hatton, Harry Woods, Wheaton Chambers, Frank Puglia, Bob McKenzie.

Ever Since Venus

Columbia, 1943-44—Comedy with Music

Packing more than its promise of mirth, music and merriment, this comedy dealing with the cosmetic industry and Ina Ray Hutton's band provides precisely what's required to pick up an audience let down by a top feature full of drama and worriment. It's trim entertainment dependent alike upon Miss Hutton's brand of jive and the comedic talents of Billy Gilbert, Hugh Herbert, Alan Mowbray, Fritz Feld and the cast at large.

Arthur Dreifuss, who directed with skill and dispatch, collaborated with McElbert Moore on the screenplay, which has to do primarily with a young man who has produced a new type of lipstick and sets out to market it. His pals, an artist and a cook, the latter gifted in the writing of songs, get him into and out of many complications, but he gets himself into love and stays there.

Two of the songs utilized for telling results are by Lester Lee and Harry Barris, another by Bernie Wayne and Ben Raleigh, and these and the incidental music are given full benefit of Miss Hutton's light baton.

Seen at the Chinese theatre, Hollywood, where it drew a nice series of chuckles and laughs from a matinee crowd. Reviewer's Rating: Good.—W. R. W.

Release date, Sept. 14, 1944. Running time, 73 min. PCA No. 10280. General audience classification.
Ina Ray Hutton...Hersel
Hugh Herbert, Ann Savage, Billy Gilbert, Glenda Farrell, Ross Hunter, Alan Mowbray, Marjorie Gateson, Thurston Hall, Fritz Feld, Dudley Dickerson.

In the Meantime, Darling

20th Century-Fox—Army Wife, 1943

Four of Twentieth Century-Fox's younger players carry the slight story of this romantic comedy in a manner which speaks well for their future careers. Jeanne Crain, who scored in "Home in Indiana," handles the principal role appealingly and three little-known performers give her good support but all are handicapped by a story which has neither timeliness nor substance to commend it.

It is in that far-off time when young lieutenants were finding living quarters for their new brides in small towns without suitable accommodations. Army wives had to adjust to marriage, each other, and the prior claim of military service on their men at one and the same time. Miss Crain is the well-meaning rich girl who gets off on the wrong foot and is reconciled with her husband only when he suspects, wrongly, that she is going to have a baby.

Stanley Prager and Gale Robbins supply a good part of the comedy as a veteran couple, married for enough weeks so that poker games with the boys provoke their chief quarrels. Both give performances which lighten the film considerably.

Production and direction by Otto Preminger are competent, and the screenplay by Arthur Kober and Michael Uris is often sufficiently entertaining to offset the fact that the situation has gone a little flat since the original idea was conceived.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. Cunningham

Release date, October, 1944. Running time, 72 min. PCA No. 9930. General audience classification.
Maggie ....Jeanne Crain
Dan Ferguson.............................Frank Latimore
Eugene Pallette, Mary Nash, Stanley Prager, Gale Robbins, Jane Randolph, Doris Merrick, Cara Williams, Heather Angel, Elisabeth Risdon, Marjorie Massow, William Colby, Cliff Clark, Carleton Young.

Babes On Swing Street

Universal—Juvenile Night Spot

A group of youngsters, headed by Ann Blyth, and Peggy Ryan, works hard to produce this mildly entertaining picture concerned with the transformation of a settlement club into a night spot whose revenue will give the juvenile artists the wherewithal to develop their talents in music school. Leon Errol, as the eccentric uncle who abets the plan, and Alma Kruger, as the unbending aunt who unsuccessfully opposes it, elicit several good laughs in the course of the complications which they supply.

Of the many songs included, "Siboney," "I've Got a Way with the Boys" and "Peg O' My Heart" stand out while the dancing of Miss Ryan in a Russian number is particularly good. The picture will appeal more especially to young patrons of the 'teen age group. Adults may find it mildly diverting.

Bernard W. Burton was associate producer; Edward Lilley directed.

Seen at the home office projection room. Reveiwer's Rating: Fair.—D. J. B.

Release date, October 27, 1944. Running time, 70 min. PCA No. 10277. General audience classification.
Carol Curtis ....Ann Blyth
Trudy Costello ....Peggy Ryan
Malcom Curtis ....Leon Errol
Martha Curtis ....Alma Kruge
Andy Devine, Anne Gwynne, Kirby Grant, June Preisser, Billy Dunn, Sidney Miller, Marion Hutton, Freddie Slack and his orchestra, The Rubinettes.

Cheyenne Wildcat

Republic—Western

Red Ryder, in the person of Wild Bill Elliott, returns in a vehicle which, if anything, is even better than its predecessors. Alice Fleming, as the Duchess, gives her best performance to date; Bobby Blake, as Little Beaver, is amusing as usual, and Peggy Stewart makes a charming heroine.

Randall Faye, who wrote the original screenplay is to be complimented upon having written a story which, while adhering to the time-honored western formula, is well-constructed, interesting, and unusual. The chicanery of the two dishonest bankers is logically worked out and the complications, which bring the heroine close to ruin and her father even closer to death, are always believable. Ryder and the little Indian boy expose and apprehend the villains in a plausible manner.

Louis Gray is the associate producer, and Lesley Selander's direction is smooth and suspenseful.

Seen at Hollywood's Hitching Post Theatre, where a weekday audience seemed well-pleased with the proceedings. Reviewer's Rating: Good.—Thalia Bell.

Release date, Sept. 29, 1944. Running time, 56 min. PCA No. 10222. General audience classification.

Red Ryder	Bill Elliott
The Duchess	Alice Fleming
Little Beaver	Bobby Blake
Betty Lou	Peggy Stewart

Francis McDonald, Roy Barcroft.

Riding West

Columbia, 1943-44—Western with Music

There is little departure from the customary Western pattern, which means this Columbia film has the usual complement of thundering hoofs, blazing guns and furious fists. In the more placid interludes there is time for some appealing cowboy harmonies by Ernest Tubb and group.

Luci Ward's story and screenplay deals with the inauguration of a pony express route. Charles Starrett, virile and dashing, assumes the job of forging the new mail trail. But there are forces of evil at work and they are resolved to see that the enterprise fails. First an attempt is made to undermine the confidence of the riders, but Starrett rallies their faltering morale. Then a strategy of terror and death is applied, finally culminating in the stirring up of hostile Indians against the pony expressmen. After many setbacks and struggles, the undertaking succeeds.

Shirley Patterson is thrown in for female ornamentation, and Arthur Hinnicutt is on hand to furnish the comic balance. It all adds up to a very satisfactory dish for the Western fan's appetite.

William Berke directed, keeping the tempo swift and exciting, and Jack Fier produced.

Seen in the New York theatre on Broadway, where an afternoon audience stirred with excitement. Reviewer's Rating: Good.—Mandel Herbstman.

Release date, May 18, 1944. Running time, 58 min. PCA No. 9059. General audience classification.

Steve Jordan	Charles Starrett
Prof. Arkansas Higgins	Arthur Hinnicutt
Alice Morton	Shirley Patterson

Ernest Tubb, Steve Clark, Wheeler Oakman, J. P. Whitefield, Clancy Cooper, Bill Wilkerson.

The Big Noise

20th Century-Fox—Explosions and Duds

War comes to Laurel and Hardy when, as two janitors, they take a call in a detective's office for two men to guard a government secret. It is the hand of destiny, and the pair spend the next hour avoiding their fate by the narrowest margins. Comedy ranges from slapstick of the Murphy-bed variety to some moments of hilarity. Other story elements are given little chance in spite of the presence of Doris Merrick, Arthur Space, Veda Ann Borg and Bobby Blake in the cast.

The title refers specifically to an explosive invention in which Washington is interested, and only incidentally to the adventures of the stars in depositing it where it belongs. That destination turns out quite properly to be a Jap submarine, which appears through a break in the clouds just when the boys discover they're being used as gunnery targets. Before this fortunate conclusion, a variety of switches and counter-switches, fake bombs and real ones, jewel thieves and enemy agents keep the story stringing along.

Mal St. Clair, the director, does well by the newer gags and handles the rest in traditional manner. Sol M. Wurtzel produced.

Seen in the home office projection room. Reviewer's Rating: Fair.

Release date, October, 1944. Running time, 74 min. PCA No. 10,085. General audience classification.

Stan	Stan Laurel
Oliver	Oliver Hardy

Doris Merrick, Arthur Space, Veda Ann Borg, Bobby Blake, Frank Fenton, James Bush, Phil Van Zandt. Esther Howard, Robert Dudley, Edgar Dearing, Selmar Jackson, Harry Hayden, Francis Ford, Jack Norton.

Goin' to Town

RKO Radio—Lum and Abner

This is a continuation of the series in which Lum and Abner caricature native America. Naive, stupid, gross, avaricious, in turn and in combination, as two rural storekeepers, they bumble through error into success; and in that success outwit their slick opponent, Dick Elliott, the local "squire." For Lum and Abner fans, this is up to par.

Lum and Abner are told their property contains oil; they and their neighbors mortgage the land, and drill. When the oil is supposed to spurt, it doesn't; and the two have no more money with which to continue drilling. Off they journey to Chicago, with the $500 eked from aging and coy Barbara Hale, who's been in love with Lum for years. In the city, they seek oil-buying men, and after being told city business deals are conducted only in night clubs, clinch theirs in one, selling for $80,000. This affords an opportunity for presentation, as the club revue, NTG and his girls, who may warrant billing. With the $80,000, and after some mishaps, the pair return to town, in time to prevent the squire from foreclosing, for he had acquired the mortgages from the bank. That's the story.

This is a Jack M. Votion Production, produced by Frank Melford, directed by Leslie Goodwins, from an original screenplay by Charles E. Roberts and Charles R. Marion.

Seen in a New York projection room. Reviewer's Rating: Fair.—Floyd Elbert Stone

Release date, Block 1. Running time, 69 min. PCA No. 10,177. General audience classification.

Lum	Chester Lauck
Abner	Norris Goff
Sally	Barbara Hale

Florence Lake, Dick Elliott, Grady Sutton, Herbert Rawlinson, Dick Baldwin, Ernie Adams, Jack Rice, Sam Flint, Andrew Tombes, George Chandler, Ruth Lee, Danny Duncan, Marietta Canty, Niles T. Granlund.

Gangsters of the Frontier

PRC—Frontier Fascists

The first of PRC's new "Texas Rangers" series offers Tex Ritter and Dave O'Brien as acceptable cowboys. Guy Wilkerson handles his comedy with some skill, but the three are handicapped by the poor quality of their material.

Elmer Clifton, who also directed, has compounded a screenplay which mingles miscellaneous and singularly ineffective gunfire with prophecies of the shape of things to come. The settlers of the old West, it would appear, were sufficiently gifted with second-sight to be able to foresee not only the rise of Fascism, but the eventual formation of the Women's Army Corps.

All this is illustrated by a tale about two gangster brothers who break out of jail, capture the entire population of the town of Red Rock, and drive the townfolk into the mines to work as slaves. These early American Nazis are defeated by the cowboys, a couple of girl Commandos, and a homing-pigeon who is also a talented actor. The climax to the fight for freedom comes when the two gangsters, suffering from astigmatism and itching trigger-fingers, kill each other by mistake.

Tex Ritter sings three songs, the most tuneful of which is "Please Remember Me." Arthur Alexander produced.

Seen at Hollywood's Hitching Post Theatre, where the audience gave it a tepid reception. Reviewer's Rating: Poor.—T. B.

Release date, September 21, 1944. Running time, 58 min. PCA No. 10357. General audience classification.

Tex Haines	Tex Ritter
Dave Wyatt	Dave O'Brien
Panhandle Perkins	Guy Wilkerson

Patti McCarty, Harry Harvey, Betty Miles, I. Stanford Jolley, Marshall Reed, Charles King, Jr., Clarke Stevens.

The Return of the Vikings

Ealing—Tribute to Norway

First wartime bilingual film made on this side—Director Charles Frend with the aid of the Scandinavian experts had his actors talking Norwegian one minute, English the next—there is, perforce, a slightly tentative quality about this film; as though its makers seeking the highest common factor arrived at the lowest common denominator of the two tongues.

But, all the same, "Vikings" is a stirring tribute to the Norsemen who, when their country was overrun, dared hazards and grim dangers in their eager rush for Britain and battle, rather than submit to the conquering Hun.

The film is another of those quasi-documentaries—Frend was the director of "San Demetrio"—in which Ealing lately has specialized. It doesn't resort to smart camera-tricks or over-clever devices in contriving the appeal it will undoubtedly have for audiences the world over.

You hear the story of two simple men, skipper and harpooner of a Norwegian whaler following the Antarctic trade. You are shown some lovely pictures of that lonely business way down in the ice-logged Southern ocean. Simply, those simple men learn of Hitler falling on their homeland. Simply, you watch their instant reactions; their enlistment in the exiled Norwegian forces; the ardours of their training; the heartaches of the exile in loneliness; the waiting for The Day.

It's in that same simplicity—the hypercritical would dub it ingenuousness—that the picture most convinces.

"Vikings"—apart altogether from the success its native version assuredly will earn when it is shown in Norway—will move its audiences wherever it plays. For here you see the valiant tragedy inherent in all that host of worthy men, their wartime years spent in Britain making ready for the ultimate assault.

The exhibitor will do well to mark this picture when it comes his way. It will evoke his audience's approval.

The names of its actors, incidentally, may not be mentioned momentarily. They are Norwegians and security authorities ordain that they shall be anonymous. Nevertheless, they are admirable.

Seen at The Studio One, London, trade show. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 54 min. General audience classification.

1812

Artkino—Russian Valor

As an effusion of Russian nationalism, epic in production, this is noteworthy. It lacks any additional interest. Its story is a pedestrian promotion of the role of Marshal Kutusov in repelling the French invasion of 1812. Its characters, including the marshal, are heavy, idealized, berouged and bemantled; and they are stilted in speech to the point of caricature. However, for the serious Russians, this was no drawback.

The story, completely lacking love elements, and almost lacking human warmth, revolves about the dissatisfaction of Russian soldiers retreating before Napoleon. They suspect their leader, Barclay De Tolly, a "foreigner." The nobles also suspect De Tolly, and also want a Russian. The Russian is Kutusov, idol of the common men, paternal and mystic even to his generals. After holding the French at Borodino, and losing fiery Prince Bagration, Kutusov, too, retreats. He even leaves Moscow to the French. This is hard for his generals and men to understand. But Kutusov knows the city will prove cold, the inhabitants and nearby peasants cruel to the French; and that Napoleon will seek a peace which he, Kutusov, will refuse to grant. This occurs; and Napoleon, after an abortive attempt to battle Kutusov south of Moscow, retreats along the Smolensk road. And that disaster related by the history books, painted by artists and authors, overtakes his Grand Army. Russia is saved.

The picture is like others from Russia, lacking in lighting and editing clarity. However, it presents some huge battle scenes—although the spectator needs some special knowledge to distinguish in the many uniforms the Russians and the French. A. Dykki, as Kutusov, has occasional brilliance of characterization in the only role allowed detailed portrayal. S. Mezhinsky, as Napoleon, is allowed merely to expose his profile, brood, and thrust hand into the great coat in the familiar stance.

Vladimir Petrov directed, for Mosfilm Studios. Some accented English narration is given by Sergei Kournakoff.

Seen at the Stanley theatre, New York, with an occasionally enthusiastic matinee crowd. Reviewer's Rating: Fair.—F. E. S.

Release date, September 9, 1944. Running time, 95 min. General audience classification.

Field Marshal Prince Kotuzov	A. Dykki
Napoleon	S. Mezhinsky
General Barclay de Tolly	N. Okhlopkov

S. Zakariadze, V. Gotovzev, E. Kaluzhski, E. Brilling, A. Poliakov, A. Stepanov, N. Timchenko.

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, prior to March, 1944, see pages 2068 and 2069.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Minutes)

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5434	His Tale Is Told (Clyde)	3-4-44	1803
5406	Busy Buddies (Stooges)	3-18-44	1803
5435	Defective Detectives (Langdon-Brendel)	4-3-44	1922
5411	Oh Baby (Herbert)	4-17-44	1870
5422	Crazy Like a Fox (Gilbert)	5-1-44	1887
5407	The Yoke's on Me (Stooges)	5-26-44	1870
5436	You Were Never Uglier (Clyde)	6-2-44	1911
5423	Mopey Dope (Langdon-Brendel)	6-16-44	1982
5412	His Hotel Sweet (Herbert)	7-9-44	2031
5408	Idle Roomers (Stooges)	7-16-44	2090
5424	Pick a Peck of Plumbers (Howard-Brendel)	7-23-44	2054
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6425	Wedded Bliss (Gilbert)	8-18-44	....
6426	Gold Is Where You Lose It (Clyde)	9-1-44	....
6401	Gents without Cents (Stooges)	9-22-44	....
6421	Strife of the Party (V. Vague)	10-13-44	....
6427	Open Season for Saps (Howard)	10-27-44	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5304	The Disillusioned Bluebird	6-15-44	1982

PHANTASIES CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5706	Lionel Lion	3-3-44	1911
5707	Giddy Yapping	4-7-44	1878
5708	Tangled Travels	6-9-44	1959
5709	Mr. Fore by Fore	7-7-44	2054
5710	Case of the Screaming Bishop	8-4-44	2054
	1944-45		
6701	Mutt'n Bones	8-25-44	....

FOX & CROW
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5753	The Dream Kids	4-28-44	1887
5754	Mr. Moocher	9-8-44	....
	1944-45		
6751	Be Patient, Patient	10-27-44	....

FILM VODVIL
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5955	No. 5 Novak's Comedy Band	4-21-44	1887
	1944-45		
6951	Kehoe's Marimba Band	9-1-44	....
6952	The Rootin' Tootin' Band	10-20-44	....

COMMUNITY SING (Series 7)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5660	No. 10 Mairzy Doats, Paper Doll	3-17-44	1815
5661	No. 11 Yes'r That's My Baby	5-16-44	1887
5662	No. 12 Too Young Or Too Old	6-30-44	2090
	1944-45		
6651	No. 1 Love, Love, Love	8-25-44	....
6652	No. 2 Ikky Tikky Tambo	9-29-44	....

PANORAMICS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5904	Traditions of Mexico	4-18-44	1922

SCREEN SNAPSHOTS (Series 23)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5858	No. 8	3-24-44	1815
5859	No. 9	4-21-44	1870
5860	No. 10	6-2-44	1935
	1944-45		
5851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	....
6853	No. 3	10-19-44	....

WORLD OF SPORTS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5807	Golden Gloves	3-31-44	1838
5808	Table Tennis Topnotchers	5-5-44	1887
5809	Mat Maulers	6-19-44	1982
5810	G. I. Sports	7-28-44	2114

SPORT REELS
(Average 10 minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6801	K-9 Kadets	9-8-44	....
6802	Over the Jumps	10-13-44	....

LI'L ABNER
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5601	Amoozin' but Confoozin'	3-3-44	1783
5602	Sadie Hawkin's Day	5-4-44	1935
5603	A Peekoolyar Sitcheeayshun	8-11-44	2054
	1944-45		
6601	Porkuliar Piggy	10-13-44	....

M-G-M

TWO REEL SPECIALS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-406	Easy Life	5-20-44	1959

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-516	Mackinac Island	3-18-44	1803
T-517	Along the Cactus Trail	4-15-44	1838
T-518	Colorful Colorado	5-29-44	1922
T-519	Roaming Through Arizona	6-3-44	1922
T-520	City of Brigham Young	6-17-44	1982
T-521	Monumental Utah	7-29-44	2067

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-553	Groovie Movie	4-8-44	1938
S-554	Sportsman's Memories	4-22-44	1846
S-555	Movie Pests	7-8-44	2031
S-556	Sports Quiz	9-2-44	2114

PASSING PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-571	Immortal Blacksmith	5-20-44	1922
K-572	Grandpa Called It Art	7-15-44	2114

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-584	Tale of a Dog	4-15-44	1846
M-585	A Great Day's Coming	4-22-44	1846
M-586	Important Business	4-29-44	1846
M-587	Why Daddy	5-20-44	1922
M-588	Somewhere, U. S. A.	6-3-44	1922

TECHNICOLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-532	Screwball Squirrel	4-1-44	1846
W-533	Batty Baseball	4-22-44	1870
W-534	Million Dollar Cat	5-6-44	1887
W-535	The Tree Surgeon	6-3-44	1922
W-536	Happy Go Nutty	6-24-44	1982
W-537	The Bodyguard	7-22-44	2054
W-538	Bear Raid Warden		2114
W-539	Big Heel Watha		....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L3-3	No. 3	3-3-44	1838
L3-4	No. 4	5-12-44	1935
L3-5	No. 5	6-23-44	1994
L3-6	No. 6	9-1-44	....
	1944-45		
L4-1	No. 1	11-3-44	....

MADCAP MODELS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U3-4	Say Ah Jasper	3-10-44	1803
U3-5	And to Think I saw It on Mulberry Street	5-5-44	1959
U3-6	Jasper Goes Hunting	7-28-44	2054

GEORGE PAL PUPPETOONS

Prod. No.	Title	Rel. Date	P.D. Page
U4-1	Jasper's Paradise	10-13-44	....
U4-2	Two-Gun Rusty	12-1-44	....

POPEYE THE SAILOR
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E3-3	We're on Our Way to Rio	4-21-44	1887
E3-4	Anvil Chorus Girl	5-26-44	1994
E3-5	Spinach-Packin' Popeye	7-21-44	2031
E3-6	Puppet Love	8-11-44	....
E3-7	Pitching Woo at the Zoo	9-1-44	....
E3-8	Moving Aweigh	9-22-44	....
	1944-45		
E4-1	Shape Ahoy	12-8-44	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J3-3	No. 3	3-3-44	1783
J3-4	No. 4	4-7-44	1887
J3-5	No. 5	6-2-44	1959
J3-6	No. 6	8-4-44	2054
	1944-45		
J4-1	No. 1	10-20-44	....
J4-2	No. 2	12-29-44	....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y3-3	In the Newsreel	3-17-44	1838
Y3-4	Your Pet Problem	3-19-44	1922
Y3-5	In a Harem	7-14-44	1994
Y3-6	Monkey Business	9-15-44	2114
	1944-45		
Y4-1	As Babies	11-24-44	....

SPORTLIGHTS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R3-6	Heroes on the Mend	3-24-44	1838
R3-7	Trail Breakers	4-28-44	1887
R3-8	Speed Couriers	6-9-44	1994
R3-9	Catch 'Em and Eat 'Em	7-7-44	1994
R3-10	Furlough Fishing	8-25-44	2054
	1944-45		
R4-1	Rhythm on Wheels	10-6-44	....

MUSICAL PARADE
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF3-4	Showboat Serenade	4-14-44	1838
FF3-5	Fun Time	6-16-44	1911
FF3-6	Halfway to Heaven	8-25-44	1970
	1944-45		
FF4-1	Bonnie Lassie	10-6-44	....
FF4-2	Star Bright	12-15-44	....

LITTLE LULU
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D3-3	Lulu Gets the Birdie	3-31-44	1887
D3-4	In Hollywood	5-19-44	1994
D3-5	Lucky Lulu	6-30-44	2054
D3-6	It's Nifty to be Thrifty	8-18-44	....
D3-7	I'm Just Curious	9-8-44	....
D3-8	Indoor Outing	9-29-44	....
	1944-45		
D4-1	Birthday Party	11-17-44	....
D4-2	Beau Ties	12-29-44	....

NOVELTOON
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P3-3	Cilly Goose	3-24-44	1838
P3-4	Suddenly It's Spring	4-28-44	1959
	1944-45		
P4-1	Yankee Doodle Donkey	10-27-44	....
P4-2	Gabriel Churchkitten	12-15-44	....

RKO

WALT DISNEY CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34,117	Contrary Condor	4-21-44	1870
34,118	Commando Duck	5-12-44	1911
	1944-45		
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114

SPORTSCOPE
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,308	On Point	3-24-44	1838
44,309	Past Performances	4-21-44	1887
44,310	Boys Camp	5-19-44	1946
44,311	Boot and Spur	6-16-44	1970
44,312	Ski Chase	7-14-44	2054
44,313	Swim Ballet	8-11-44	2114
	1944-45		
54,301	Harness Racers	8-8-44	2114

HEALINER REVIVALS
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell	12-3-43	1677

Prod. No.	Title	Rel. Date	P.D. Page
	1944-45		
53,201	Songs of the Colleges	8-8-44	2114
	EDGAR KENNEDY		
	(Average 17 Minutes)		
43,404	Love Your Landlord	3-3-44	1815
43,405	Radio Rampage	4-28-44	1838
43,406	The Kitchen Cynic	6-25-44	2054
	LEON ERROL		
	(Average 17 Minutes)		
43,705	Poppa Knows Worst	4-14-44	1838
43,706	Girls, Girls, Girls	6-9-44	1982
	FLICKER FLASH BACKS		
	(Average 9 Minutes)		
44,207	No. 7	2-18-44	1803
	THIS IS AMERICA		
	(Average 19 Minutes)		
43,105	News Front	3-10-44	1803
43,106	Aircraft Carrier	4-7-44	1846
43,107	Viva Mexico	5-5-44	1887
43,108	Hot Money	6-2-44	1935
43,109	They Fight Again	6-30-44	1970
43,110	Rockefller Center	7-28-44	2042
43,111	Brazil Today	8-25-44	2090

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
	(Average 9 Minutes)		
	1944-45		
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mysic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	....
5255	City of Paradox	11-24-44	....
5256	Alaskan Grandeur	1-5-45	....
	(Black and White)		
4201	Sails Aloft	3-31-44	1659
4203	Mailman of Snake River	5-5-44	1846
	MAGIC CARPET (Color)		
	(9 Minutes)		
4153	Steamboat on the River	3-10-44	1659
	SPORTS REVIEWS		
	(Average 9 Minutes)		
4303	Fun for All	4-14-44	1846
4304	Students of Form	6-30-44	1981
	(Color)		
4351	Nymphs of the Lake	6-9-44	1959
4352	Ski Slopes	7-21-44	2042
	1944-45		
5351	Blue Grass Gentleman	9-15-44	....
5352	Trolling for Strikes	12-15-44	....
	TERRYTOONS (Technicolor)		
	(7 Minutes)		
4512	A Day in June	3-3-44	1785
4513	The Champion of Justice	3-17-44	1762
4514	The Frog and the Princess	4-7-44	1762
4515	Mighty Mouse Meets Jekyll and Hyde Cat	4-28-44	1815
4516	My Boy Johnny	5-12-44	1846
4517	Wolf! Wolf!	6-2-44	1922
4518	Eliza on the Ice	6-23-44	1935
4519	The Green Line	7-7-44	1970
4520	Carmen's Veranda	7-28-44	1982
	1944-45		
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	....
5504	Sultan's Birthday	10-13-44	....
5505	A Wolf's Tale	10-27-44	....
5506	At the Circus	11-17-44	....
5507	Gandy's Dream Girl	12-8-44	....
5508	Dear Old Switzerland	12-22-44	....
	MARCH OF TIME		
	(Average 18 Minutes)		
V10-8	South American Front	3-24-44	1815
V10-9	The Irish Question	4-21-44	1870
V10-10	Underground Report	5-19-44	1887
V10-11	Back Door to Tokyo	6-16-44	1946
V10-12	Americans All	7-14-44	1994
V10-13	British Imperialism	8-11-44	2031
	1944-45		
V11-1	Post-War Farms	9-8-44	....
	DRIBBLE PUSS PARADE		
	(9 Minutes)		
4902	Lew Lehr Makes the News	5-26-44	1959
	2-REEL SPECIAL		
5601	Three Sisers of the Moor	8-8-44	2114

UNITED ARTISTS

	WORLD IN ACTION		
	(21 Minutes)		
....	Battle of Europe	5-5-44	1898
....	Global Air Routes	6-23-44	1959
....	Zero Hour		1970
....	Fortress Japan	8-10-44	2042
....	Inside France		....

UNIVERSAL

	COLOR CARTUNES		
	(Average 7 Minutes)		
8238	Barber of Seville	4-10-44	1815
8239	Fish Fry	6-19-44	1946
	SWING SYMPHONIES		
	(Average 7 Minutes)		
8232	Greatest Man in Siam	3-27-44	1718
8233	Jungle Jive	5-15-44	1838
	1944-45		
9231	Abou Ben Boogie	9-18-44	1970
9232	The Beach Nut	10-16-44	....
	PERSON—ODDITIES		
	(Average 9 Minutes)		
8377	Aviation Expert Donald Douglas	3-20-44	1878
8378	Foster's Canary College	4-22-44	1838
8379	Varga and his Beauties	5-22-44	1911
8380	The Honest Forger	6-19-44	2031
8381	Spinning a Yarn	8-7-44	2067
	1944-45		
9371	Idol of the Crowds	9-18-44	2114
	VARIETY VIEWS		
	(9 Minutes)		
8358	Hobo News	3-27-44	1878
8359	Fraud by Mail	4-24-44	1838
8360	Mr. Chimp Goes South	5-29-44	1922
8361	Bear Mountain Game	8-14-44	2031
	1944-45		
9351	From Spruce to Bomber	9-25-44	....
	NAME-BAND MUSICALS		
	(Average 15 Minutes)		
8127	Fellow on a Furlough	3-29-44	1815
8128	Stars and Violins	4-26-44	1846
8129	Melody Garden	5-17-44	1846
8130	Pagliacci Swings It	6-14-44	1959
8131	Midnight Melodies	7-19-44	2054
	1944-45		
9121	Swingtime Holiday	9-20-44	....
	TWO-REEL SPECIAL		
8112	With the Marines at Tarawa	3-1-44	1774

VITAPHONE

	TECHNICOLOR SPECIALS		
	(Average 20 Minutes)		
9004	Devil Boats	8-12-44	2006
9005	Winner's Circle	5-6-44	1911
9006	Musical Movieland	9-9-44	2114
	FEATURETTES		
	(20 Minutes)		
9104	Our Frontier in Italy	4-29-44	1870
9105	Night in Mexico City	3-25-44	1815
9106	U. S. Marines on Review	7-8-44	2006
	1944-45		
1101	I Am an American	9-23-44	....
	SPORTS PARADE (Technicolor)		
	(Average 10 Minutes)		
9506	Chinatown Champs	3-18-44	1815
9507	Backyard Golf	4-22-44	1870
9508	Filipino Sports Parade	6-10-44	1959
9509	Mexican Sportland	5-13-44	1911
9510	Cattlemen's Days	6-24-44	1959
9511	Colorado Trout	7-1-44	1982
9512	Champions of the Future		....
9513	Bluenose Schooner	8-5-44	2067
	MELODY MASTER BANDS		
	(10 Minutes)		
9606	Songs of the Range	6-10-44	1959
9607	South American Sway	3-18-44	1815
9608	Rudy Vallee's Coast Guard Band	4-15-44	1870
9609	Junior Jive Bombers	7-1-44	1982
9610	All Star Melody Masters	7-29-44	2031
	1944-45		
1601	Bob Wills & His Texas Playboys	9-2-44	....
	BLUE RIBBON MERRIE MELODIES		
	(Average 7 Minutes)		
9307	The Bear's Tale	3-11-44	1815
9308	Sweet Sioux	4-8-44	1846
9309	Of Fox and Hounds	5-13-44	1887
9310	Thugs with Dirty Mugs	6-3-44	1959
9311	A Wild Hare	6-17-44	1959
9312	The Cat Came Back	7-15-44	2031
9313	Isle of Pingo Pongo	8-19-44	2067
	MERRIE MELODIES CARTOONS (Color)		
	(Average 7 Minutes)		
9703	I Got Plenty of Mutton	3-11-44	1803
9704	The Weekly Reporter	3-25-44	1815
9705	Tick Tock Tuckered	4-8-44	1846
9706	The Swooner Crooner	5-6-44	1911
9707	Russian Rhapsody	5-20-44	1911
9708	Duck Soup to Nuts	5-27-44	1911
9709	Angel Puss	6-3-44	1959
9710	Slightly Daffy	6-17-44	1959
9711	Brother Brat	7-15-44	2006
9712	Plane Daffy		....
9713	Birdy and the Beast	8-19-44	2067
9714	From Hand to Mouse	8-5-44	2054
9715	Goldilocks and the Jivin' Bears	9-2-44	....
9716	Lost and Foundling	9-30-44	....
9717	Booby Natched	9-23-44	....
	"BUGS BUNNY" SPECIALS		
	(7 Minutes)		
9722	Bugs Bunny Nips the Nips	4-22-44	1870
9723	Hare Ribbin'	6-24-44	1959
9724	Hare Force	7-22-44	2031
9725	Buckaroo Bugs	8-26-44	2067
	SANTE FE TRAIL WESTERNS		
	(Average 20 Minutes)		
9111	Wells Fargo Days	4-1-44	1870
9112	Trial by Trigger	5-27-44	1911
	VITAPHONE VARIETIES		
	(Average 10 Minutes)		
9404	Struggle for Life	3-4-44	1803
9405	Jungle Thrills	4-15-44	1870
9406	Throwing the Bull	7-22-44	2031
	1944-45		
1401	Their Dizzy Day	9-2-44	2114
	OFFICIAL U. S. VICTORY FILMS		
	(Distributed by Various Major Exchanges)		
	Brothers in Blood		1659
	Family Feud		1659
	Food and Magic		1659
	Destination: Island X		1967
	No Exceptions		1726
	This Is Worth Fighting For		1743
	At His Side		1803
	Prices Unlimited		1838
	The Why of Wartime Taxes		1838
	The Negro Soldier		1846
	America's Hidden Weapon		1846
	Road to Victory		1911
	It's Your War, Too		1922
	No Alternative		1922
	Reward Unlimited		1959
	Skirmish at the Front		1959
	Movies at War		1959
	The Liberation of Rome		1944
	The War Speeds Up		2090
	BRITISH MINISTRY OF INFORMATION		
	Naples at War		1946
	Lili Marlene		1946
	Canadian Landscape		1982
	Hen Hop		1982
	UNRRA		1982
	MISCELLANEOUS		
	Trade Horizons (Scheftel)		1697
	Avengers Over Europe (Telenews)		1697
	Parade of the Past (Fun Film)		1870
	Cameramen at War (Astor)		1946
	Iran (Artkino)		1982
	WAR ACTIVITIES COMMITTEE		
....	Battle for the Marianas		2114

SERIALS

COLUMBIA

5160	The Phantom (15 episodes)	12-24-43	1697
5140	The Desert Hawk (15 episodes)	7-7-44	2018
	1944-45		
6120	The Black Arrow (15 episodes)	10-13-44	....

REPUBLIC

382	Captain America (15 episodes)	1-29-44	1718
383	Tiger Woman (12 episodes)	5-27-44	1911
384	Haunted Harbor (15 episodes)	8-26-44	2067
	1944-45		
...	Manhunt of Mystery Island (15 episodes)		....

UNIVERSAL

8881	Great Alaskan Mystery (13 episodes)	4-25-44	1870
	1944-45		
9781	Raiders of Ghost City	7-24-42	2054

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2112-2113.

Running times are those furnished by the distributor.

SCREEN SNAPSHOTS, NO. 1 (Col.)

(6851)

Two soldiers on furlough in Hollywood take in the sights and see the stars. They meet Anita Louise, Ann Savage, Judy Canova, Al Jolson, Jimmy Gleason, Lee Bowman and Kay Kyser. They drop in to a "People Are Funny" broadcast and wind up at the Palladium listening to Hal McIntyre.

Release date, August 25, 1944 — 10 *minutes*

JEWELS OF IRAN (20th-Fox)

Movietone Adventures (5352)

The current war is making most places less fabulous and more familiar, but there are still regions with a touch of mystery and strangeness. Iran, formerly Persia, is shown here with emphasis on the legendary wealth of the rulers, the treasures which have been theirs for centuries.

Release date, August 25, 1944 — 8 *minutes*

IDOL OF CROWDS (Univ.)

Person-Oddity (8381)

Jim Jeffries, a great champion of the last generation, is now an amateur farmer and a neighborhood boxing instructor at his home in Burbank, Cal. Other interesting personalities include a patent attorney with a curious collection of inventions, a woman sheriff and a billiard champion at the age of 90.

Release date, September 18, 1944 — 9 *minutes*

THE CAT CAME BACK (20th-Fox)

Terrytoon (5501)

The cat, which has been a sore trial to the farmer and his dog, is finally taken for a ride. He returns to plague them, but falls down a well which the farmer boards over and weighs down. Amazingly enough, he finds an escape and stalks triumphantly into possession of the house, while dog and farmer retire in a rout.

Release date, August 18, 1944 — 6 *minutes*

MONKEY BUSINESS (Para.)

Speaking of Animals (Y3-6)

A barrel of monkeys from the St. Louis Zoo go through their very human paces while Jerry Fairbanks supplies the sound and animation. The result is quite a vaudeville show, including acrobats, dancers, comedians, singers, bareback riders and a band swinging "Down in Jungle Town."

Release date, September 15, 1944 — 9 *minutes*

THE TWO BARBERS (20th-Fox)

Terrytoon (5502)

The mice have found a new home with the barber, but even this is not safe from the raids of predatory cats. Of course, Mighty Mouse shows up just as things look blackest and saves the day.

Release date, September 1, 1944 — 6 *minutes*

MYSTIC INDIA (20th-Fox)

Movietone Adventures (5253)

The Thaw expedition, which provided footage for several color reels of Asiatic lands, is represented again in these pictures of Butan, high in the Himalayas. Scenes of the native means of livelihood, of sheepherding and jungle hunting, are followed by some of religious rites and festivals.

Release date, September 29, 1944 — 8 *minutes*

BEAR RAID WARDEN (MGM)

Technicolor Cartoon

Barney Bear it still plugging away on the home front, holding down a job as air raid warden. He meets new seasonal difficulties in the person of a firefly which seems oblivious of regulations, putting lights on and off without regard to red and blue signals.

Release date, not set — 8 *minutes*

THREE SISTERS OF THE MOOR (20th-Fox)

Two-Reel Special (5601)

The sisters are, of course, Charlotte, Anne and Emily Bronte who wrote novels under assumed names when that was considered no profession for a lady. They were the daughters of a clergyman and admitted their authorship after the critics had been guessing wrong for years. The cast assembled for this subject includes Sir Cedric Hardwicke, Heather Angel and Molly Lamont. John Larkin directed.

Release date, September 8, 1944 — 20 *minutes*

BATTLE FOR THE MARIANAS (WAC)

War Information Film

"The Battle for the Marianas" is 21 minutes of actual combat sequences taken during the capture of Saipan, the Tinian Islands and Guam, and edited in the Warner studios.

The effect of combining many brief shots taken over a large area is one of a series of impressions rather than an integrated narrative account. As impressions, however, many are spectacular and some are new.

Against the stubborn defense offered by the Japanese, the Marines send rockets and flame throwers over the palm trees and into the caves. One scene shows the last defenders of a cliff position throwing themselves onto the rocks below to escape capture. The sound track crashes and thunders eloquently but not always convincingly.

There is, too, a welcome emphasis on the jobs of individual soldiers, loading guns, laying communications, crawling under heavy equipment and searching prisoners. The film closes on rows of new graves, more than four thousand of them, and carries the unspoken message of American brotherhood. Few will fail to be interested and impressed.

Warner Bros. will handle distribution for the Office of War Information and the WAC.

Release date, September 21, 1944 — 21 *minutes*

MUSICAL MOVIELAND (WB)

Technicolor Special (9006)

Here's a guided tour through Hollywood's Technicolor musicals, by the "Old Frontier Cafe" onto the Indian set for a tribal dance and across the border for a colorful glimpse of the Mounties. In more distant regions there's some Hawaiian songs and dances, a bit of tulip time by the Zuyder Zee and even the changing of the guard ceremony in London. The last scene is a Mother Goose ballet.

Release date, September 9, 1944 — 20 *minutes*

G.I. SPORTS (COL.)

World of Sports (5810)

The camera takes on the subject of physical activities for the men in service, outside of their heavy duties in the military sphere. There are body-building exercises, competitive games for mental relaxation and sports planned to restore damaged muscles and morale.

Release date, July 28, 1944 — 10 *minutes*

HOW TO PLAY FOOTBALL (RKO)

Disney Cartoon (54,104)

Further adventures of Goofy in his attempts to gain mastery over various lines of sporting endeavor lead us to football in time for the gridiron season. He is a great triple-threat man, performing amazing feats of daring and skill on the field while an harassed commentator takes to double-talk to represent the play. Both are opposed by the roaring crowd engaged in some game of its own.

Release date, September 15, 1944 — 7 *minutes*

GRANDPA CALLED IT ART (MGM)

Passing Parade (*K*-572)

This is a survey of taste in decorative piece for the last few generations. The Victorian favorites may draw a few laughs but the reproduction of noted American paintings and sculptures balance the presentation.

Release date, July 15, 1944 — 10 *minutes*

SWIM BALLET (RKO)

Sportscope (44,313)

This marine short is divided between the beauties of aquatic dancing and the thrills of underwater fishing. For the first, there are ballerinas under the direction of Martha Adams executing interesting figures in the blue waters of Wakulla Springs, Fla. The art of fishing under water, a useful as well as difficult operation, is demonstrated by Newton Perry and two apprentices equipped with oxygen masks and spears.

Release date, August 11, 1944 — 8 *minutes*

FIRST AIDERS (RKO)

Disney Cartoon (54,103)

Disney combines two favorite cartoon characters and introduces a third, as Minnie Mouse learns first aid at Pluto's expense. The newcomer is a mischievous kitten who unrolls bandages, upsets smelling salts and quinine pills and takes full advantage of Pluto's inability to fight back swathed and splinted as he is.

Release date, September 22, 1944 — 7 *minutes*

THEIR DIZZY DAY (WB)

Vitaphone Varieties (1401)

This is another tale of three bears, but no Goldilocks. The cubs start out on a bright morning and meet a shower of coconuts from an impish monkey. They get another shower from a skunk and make for the water. There the canoe capsizes. They meet their match in lion cubs and hear once more from the monkey before the reel closes.

Release date, September 2, 1944 — 10 *minutes*

MEXICAN MAJESTY (20th-Fox)

Movietone Adventures (5251)

Here are the beauty spots in and around the Mexican capital. There are scenes of the floating gardens of Xochimilco, the parks, mountains and volcanoes all pictured in Technicolor with accent on the natural beauty of the country.

Release date, August 4, 1944 — 9 *minutes*

SONGS OF THE COLLEGES (RKO)

Headliner Revival (53201)

This is a musical reel devoted to college songs while the screen presents views of the campus buildings and student body. Southern California Yale, Chicago, Cornell, Ohio State, Tulane, Army Navy, Washington, Harvard, Michigan, Georgia Tech and Notre Dame are represented.

Release date, September 8, 1944 — 15 *minutes*

HARNESS RACERS (RKO)

Sportscope (54,301)

This subject is devoted to racing horses bred to the harness and the trotting pace. It picks them up at the start of their careers, takes them through careful training under veteran handling and reaches its climax in the running of a championship race.

Release date, September 8, 1944 — 8½ *minutes*

SPORTS QUIZ (MGM)

Pete Smith

The latest quiz session, with Pete Smith doing the asking and the audience left to answer for themselves, is for sportsmen. The camera goes into the technique of several masters—Carl Hubbell's pitching, Lawson Little on the golf links and Fred Perry across the tennis net.

Release date, September 2, 1944 — 10 *minutes*

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest includes the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. References to Round Table Exploitation and Legion of Decency ratings with audience classifications are also listed. Index to Service Data may be found in the Release Chart starting on page 2116.

Are These Our Parents? (Mono.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 19, '44, p. 62; Sept. 2, '44, p. 54.

Atlantic City (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 26, '44, p. 48.

Bathing Beauty (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—101.0%
Round Table Exploitation—July 22, '44, p. 46; Aug. 5, '44, p. 54; Aug. 19, '44, p. 58; Aug. 26, '44, p. 46; Sept. 16, '44, p. 66.

Candlelight in Algeria (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 26, '44, p. 49.

Canterville Ghost (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 12, '44, p. 52; Aug. 19, '44, p. 60; Sept. 2, '44, p. 52.

Casanova Brown (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 16, '44, p. 62.

Christmas Holiday (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.8%.
Round Table Exploitation—June 24, '44, p. 92; July 22, '44, p. 44; Aug. 19, '44, p. 63; Aug. 26, '44, p. 46.

Double Indemnity (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—103.9%.

Dragon Seed (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 12, '44, p. 52; Sept. 2, '44, p. 60; Sept. 9, '44, p. 41; Sept. 16, '44, p. 66, 72.

The Eve of St. Mark (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—91.3%
Round Table Exploitation—June 3, '44, p. 65; Sept. 2, '44, p. 57.

Going My Way (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—126.2%
Round Table Exploitation—Sept. 16, '44, p. 67.

The Great Moment (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 9, '44, p. 43.

Greenwich Village (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 9, '44, p. 43.

Gypsy Wildcat (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 2, '44, p. 56.

The Hitler Gang (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 12, '44, p. 50; Aug. 19, '44, p. 66; Aug. 26, '44, p. 47; Sept. 2, '44, p. 63.

Home in Indiana (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—102.4%
Round Table Exploitation—June 24, '44, p. 92, 94; July 29, '44, p. 79; Aug. 26, '44, p. 46.

I Love a Soldier (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 2, '44, p. 56; Sept. 9, '44, p. 42.

In Society (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—114.2%.

Janie (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 2, '44, p. 56; Sept. 9, '44, p.45; Sept. 16, '44, p. 62.

Marine Raiders (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 22, '44, p. 46; Aug. 26, '44, p. 46.

Mr. Skeffington (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—114.5%
Round Table Exploitation—Aug. 26, '44, pp. 46, 49, 50; Sept. 2, '44, p. 56.

Mr. Winkle Goes to War (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 29, '44, p. 76; Aug. 19, '44, p. 62; Sept. 2, '44, p. 57.

Music in Manhattan (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 9, '44, p. 42.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Unobjectionable in Part
Class C	Condemned

Sensations of 1945 (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 29, '44, p. 75; Sept. 9, '44, p. 43.

Since You Went Away (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 29, '44, p. 75; Aug. 12, '44, p. 50; Aug. 19, '44, p. 60; Sept. 9, '44, p. 40.

Step Lively (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—103.9%
Round Table Exploitation—Aug. 19, '44, p. 62, 63; Sept. 9, '44, p. 44.

Story of Dr. Wassell (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—108.5%
Round Table Exploitation—July 15, '44, p. 55; Sept. 2, '44, p. 60.

Summer Storm (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 26, '44, p. 48.

Two Girls and a Sailor (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—105.1%
Round Table Exploitation—June 17, '44, p. 72; June 24, '44, p. 95; July 8, '44, p. 50, 58; July 22, '44, p. 74; Sept. 16, '44, p. 72.

Up In Arms (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—110.1%
Round Table Exploitation—Apr. 1, '44, p. 56; May 20, '44, p. 68; Sept. 2, '44, p. 54; Sept. 9, '44, p. 44.

Up In Mabel's Room (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 6, '44, p. 61; May 20, '44, p. 66; June 3, '44, p. 62, 63; June 10, '44, p. 48; July 8, '44, p. 50; July 15, '44, p. 54; Aug. 12, '44, p. 50; Sept. 9, '44, p. 40.

Waterloo Bridge (MGM)
Audience Classification—Adult
Legion of Decency Rating—not given
Round Table Exploitation—Aug. 26, '44, p. 50.

Wilson (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 29, '44, p. 72; Aug. 19, '44, p. 60; Sept. 9, '44, p. 45; Sept. 16, '44, p. 63.

Wing and a Prayer (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 5, '44, p. 57; Aug. 19, '44, p. 63; Sept. 2, '44, p. 52.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2112-2113.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2091.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Bokhara (Rus.)	Artkino	....	Russian feature	Aug. 19,'44	84m	Sept. 2,'44	2082	....	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Dec. 16,'44	....	....	....	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Nov. 18,'44	....	....	....	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	...
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Oct.,'44	151m	July 1,'44	2095	1457	2072
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	...
•And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	2072
•Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	..
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Nov. 4,'44	....	....	....	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	....
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2115
•Attack	OWI-RKO	462	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street	Univ.	....	Peggy Ryan-Ann Blyth	Oct. 27,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2115
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
•Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
•Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	2072
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Oct. 15,'44	....	....	....	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	...
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 9,'44	....	....	....	2032	....
Bowery to Broadway	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	....	....	....	1971	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	..
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	...
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2115
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Not Set	....	....	....	2093	....
•Carolina Blues (formerly Battleship Blues)	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	....	....	....	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Sept. 1,'44	92m	Aug. 5,'44	2094	1806	2115
Castle of Crimes	PRC	513	Keneth Kent-Diana Churchill	Aug. 25,'44	....	....	....	....	....
Champagne Charlie (British)	Ealing	....	Tommy Trinder-Sterling Holloway	Not Set	105m	Sept. 9,'44	2090	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Charlie Chan in the Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 29,'44	56m	Sept. 23,'44	2110	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2115
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Dec. 2,'44	....	....	....	2092	....
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	....	....	....	1786	....
Cloud Busters (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
•Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 9,'44	56m	....	....	....	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	....	Hedy Lamarr-Paul Henreid	Oct. 21,'44	....	....	....	1850	....
•Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Re-issue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	...	....	....	2007	....
•Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
DANGEROUS Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
•Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	72m	July 8,'44	1981	1913	....
•Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
•Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2115
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Nov. 30,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2115
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	...
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Oct. 21,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Nov. 9,'44	....	....	....	2007	..
•Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2115
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....
•FALCON in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
•Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	...
•Follow the Boys	Univ.	8061	Stage and Screen Entertainers	May 5,'44	109m	Apr. 1,'44	1825	1635	1995
•Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British) (formerly Went the Day Well?)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
•Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	114m	Sept. 23,'44	2109	1416	....
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
•GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	58m	Sept. 23,'44	2111	2092	....
•Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	2072
•Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns (formerly Ghost of Indian Springs)	Mono.	....	Johnny Mack Brown	Dec. 23,'44	....	....	....	2071	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush, The	RKO	....	Frances Langford-Wally Brown	Not Set	....	....	....	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	....	....	....	....
Give Us the Moon (Br.)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
•Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	2115
Goin' to Town	RKO	....	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
•Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
•Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 30,'44	73m	Sept. 2,'44	2082	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2115
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2115
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	....
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2072
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	....
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
•Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	64m	Apr. 22,'44	1858	1431	....
Her Heart in Her Throat	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Here Come the Waves (color)	Para.	....	Bing Crosby-Betty Hutton-S. Tufts	Not Set	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	...
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2115
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
House of Frankenstein (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Oct. 10,'44	....	....	....	2092	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2115
I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	....
Incendiary Blonde (color)	Para.	...	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	...
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2115
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes	Oct.,'44	....	....	....	1835	....
It Happened One Sunday (British)	Assoc. Br.-Pathe	....	Robert Beatty-Barbara White	Not Set	97m	Aug. 26,'44	2067	....	....
•JAMBOREE	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
•Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2115
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelvn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy MacDowall	Not Set	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	...	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	103m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
•Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	Not Set	....	....	....	1899	....
•Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	55m	July 1,'44	1970	1817	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	....	....	....	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
•Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Dec. 23,'44	...	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel	Aug. 18,'44	67m	....	....	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
•Manpower (reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	...
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2115
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12, 44	2042	1971	....
•Mark of the Whistler	Col.	....	Richard Dix-Janis Carter	Nov. 2,'44	....	....	....	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	118m	Aug. 19,'44	2102	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	...
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	....	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet Miss Bobby Socks	Col.	....	Bob Crosby-Lynn Merrick	Oct. 12,'44	....	....	....	2071	....
•Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	2072
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	...	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mr. Emmanuel (British)	Two Cities	....	Felix Aylmer-Greta Gynt	Not Set	100m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2115
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	...
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	...
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	Not Set	...	....	....	1971	...
Murder in the Family	Mono.	....	B. Gilbert-S. Howard-M. Rosenbloom	Jan. 13,'45	....	....	....	2093	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2115
My Pal, Wolf	RKO	....	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	.
•Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	....
National Velvet (color)	MGM		Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	...
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	2030	....	....
Nevada	RKO		Bob Mitchum-Anne Jeffreys	Not Set	....	....	....	2007	....
•Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....

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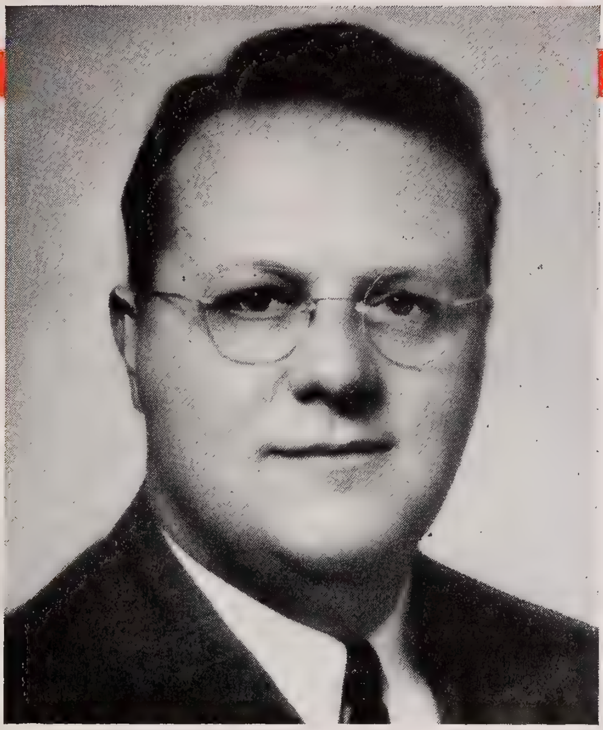
None But the Lonely Heart	RKO	....	Cary Grant-Ethel Barrymore	Block 1	....	....	....	1826	....
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'44	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
•Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	2072
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Not Set	....	....	....	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
•PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	..	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	2072
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Block 2	....	....	....	1806	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	....
•Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	....	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
•Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
•Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	58m	Sept. 23,'44	2111	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	....	....	1971	....
•SAN ANTONIO Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	...
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	...
•Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	2115
•Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	...
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	64m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2095	1715	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Suspicion	Mono.	....	Marjorie Weaver-Tim Ryan	Sept. 23,'44	....	....	....	2032	....
•She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,'44	2066	1890	....
•Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	2072
Sign of the Cross, The (Reissue)	Para.	....	Fredric March-Claudette Colbert	Not Set	118m	Aug. 19,'44	2103	....	....
•Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2115
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
•Slightly Terrific	Univ.	8036	Leon Errol-Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys	20th-Fox	....	Carmen Miranda-Michael O'Shea	Nov.,'44	....	....	....	2071	....
•Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
•Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
•South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
•Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	....	....	2032	....
•Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	July 29,'44	2018	1890	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2115
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	....
•Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	2115
Strange Affair	Col.	5026	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	....	....	....	2071	....
Strangers in Our Midst	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	....	2032	
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2115
Sunday Dinner for a Soldier	20th-Fox	....	Anne Baxter-John Hodiak	Jan.,'45	....	....	....	2092	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	....
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	....	....	....	2032	....
•Swing in the Saddle	Col	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	2032	....
•TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	....
Tall in the Saddle	RKO	....	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	....
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Sept. 18,'44	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	...
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	..	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 27,'45	....	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	....	....	....	1989	...
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Life	Univ.	8012	Susànna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	2092	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Jan. 21,'44	....	....	....	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2092	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Not Set	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	....	....	....	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	..
•Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	.
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2115
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
•Underground Guerillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	....	....	1890	2072
Unwritten Code, The	Col.	....	Tom Neal-Ann Savage	Oct. 26,'44	....	....	....	2093	....
•Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	2115
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
•VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	July 15,'44	1993	1890	....
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	Nov. 11,'44	....	....	....	1850	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henry Youngman	Oct. 7,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	...
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	2030	....	2115
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Oct. 7,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Sept. 15,'44	74m	Sept. 16,'44	2102	2032	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy MacDowall	June,'44	126m	Mar. 11,'44	1793	1586	2072
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2115
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2115
Winged Victory	20th-Fox	....	Edmond O'Brien-Jeanne Crain	Not Set	....	....	....	2093	....
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	Not Set	....	....	....	1923	....
Wonder Man (color)	RKO-Goldwyn	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Canary (Brit.)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
•Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
•Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM		MGM Contract Stars	Not Set	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2091.

"My sincere appreciation to Hollywood"



When a man—a group of men—or an industry does something important for me, I want to be sure and thank them.

And so I say "Thank you, Hollywood."

Thank you for the support you have given our magazine policies, for the faith and cooperation you have shown.

Seven years ago when I planned the policies of the new-born Ideal Magazines, I based these policies on the conviction that we must be an integral part of the industry itself, that its hopes, its dreams, its accomplishments were ours. Our magazines must be independent in their thinking, to be sure, fair and impartial in their coverage of news—observant, modern as the day-after-tomorrow, but yet a part of the industry itself.

Today the Ideal Women's Group Magazines—Movies, Movie Life, Movie Stars Parade and Personal Romances, following these policies, have enjoyed more than an EIGHT-FOLD GROWTH IN SEVEN YEARS. Our ABC circulation today reads ONE MILLION AND A HALF, of which 99.7% are voluntary newsstand sales. More than a million of these readers are in our Movie Group. For our steady undeviating growth from 177,341 sales the first few issues to 1,500,000 today, I give full credit to all the members of my organization, but always realize that they could not have accomplished all they did without the faith and cooperation of Hollywood.

Our attainment of leadership and outstanding reader loyalty in the motion picture magazine field comes in large part from *your* belief in *us*, and from the cooperation you have always so willingly given.

"Thank you, Hollywood." Thank you for your help, your faith, and for the fine pictures and the outstanding personalities you have given us to write about.

Movie Life
MOVIE STARS
MOVIES
PERSONAL ROMANCES

Sincerely yours,

William M Cotton

WILLIAM M. COTTON
Publisher Ideal Women's Group

★ BUY AN EXTRA WAR BOND ★

THE IDEAL WOMEN'S GROUP THE PAY-ENVELOPE CLASS MAGAZINES

NEW YORK Ideal Publishing Corp., 295 Madison Ave. New York 17, N. Y.—MU 3-8191 · **CHICAGO** Ideal Publishing Corp., 360 No. Michigan Ave. Chicago 1, Ill.—State 5582 · **HOLLYWOOD** Ideal Publishing Corp., 6253 Hollywood Blvd., Hollywood 28, Cal.

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This amount was collected in theatres during the March of Dimes Week 1944 . . . This shatters every record . . . of every drive . . . of every kind . . . ever heretofore attempted . . . By comparison with other public collection efforts . . . this figure is simply amazing . . . It stands supremely alone.

The principal advertising device used in the theatres to sell this collection . . . was a TRAILER . . . Metro-Goldwyn-Mayer made it . . . and Miss Greer Garson was its central figure.

Our hat is off to Metro-Goldwyn-Mayer . . . their lovely Miss Garson . . . Frank Whitbeck, whose inspiration and supervision produced so glorious a result . . . and everybody connected with that wonderful TRAILER.

It did a swell job . . . It delivered . . . It made people dig into their pockets . . . and roll up the biggest pile of money ever collected in any similar attempt. We are mighty proud of our humble part in that TRAILER too—for we distributed it!

THAT TRAILER WAS DEVISED TO DIG UP SOME DIMES . . . AND DUG UP OVER FORTY MILLION DIMES! QUITE A FEW DIMES, EH!

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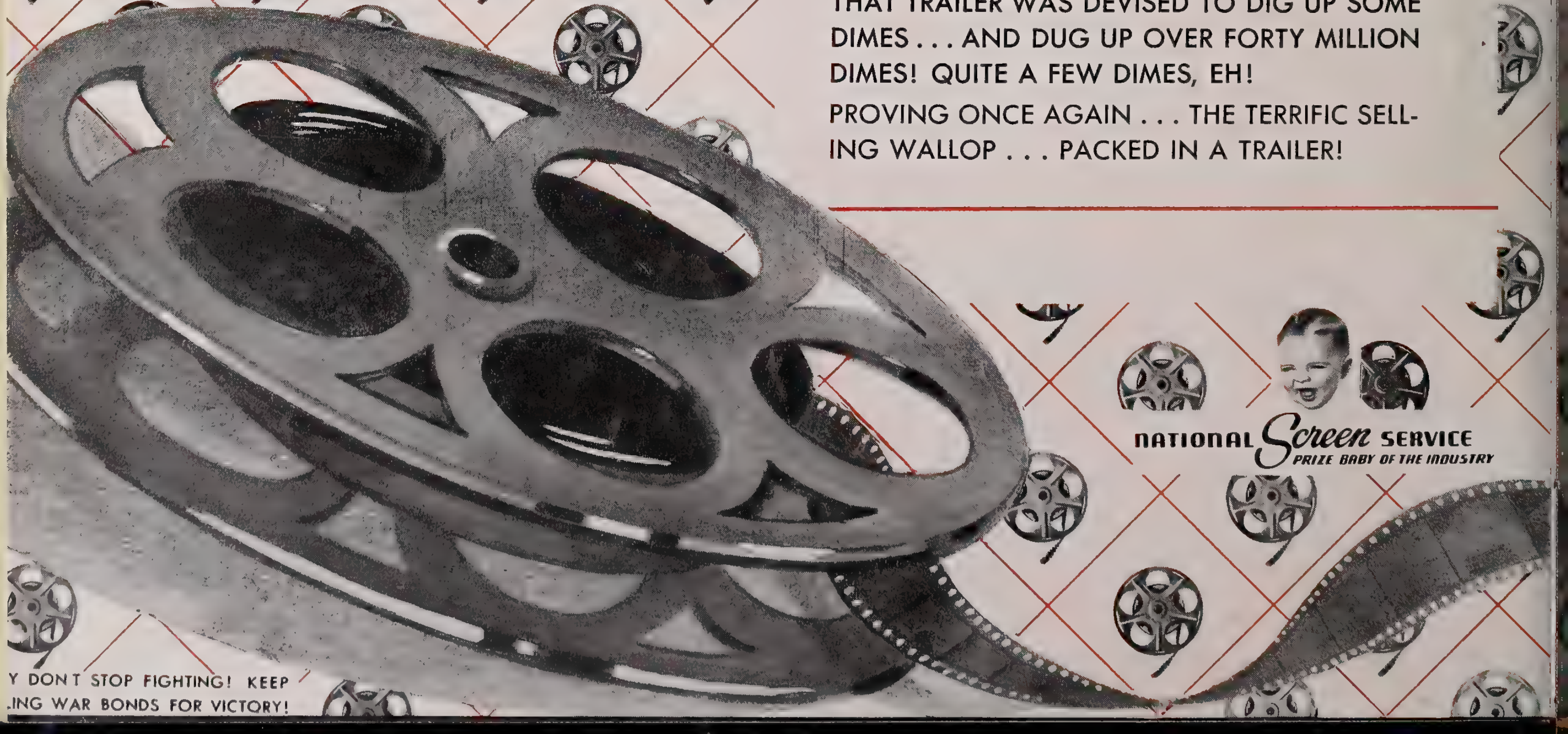

NATIONAL Screen SERVICE
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MOTION PICTURE
HERALD

REVIEWS

(In Product Digest)

- The Climax
- Stagecoach to Monterey
- Give Me the Stars
- Thundering Gun Slingers
- Machine Gun Mama
- My Buddy

HOLLYWOOD OPINIONS ON POST-WAR THEMES, COSTS AND MARKETS

British Industry Ready With Documentary Program

Berge and Wright—The Men Behind the Decree

How the Library of Congress Selects its Film Material

VOL. 157, NO. 1

SEPTEMBER 30, 1944

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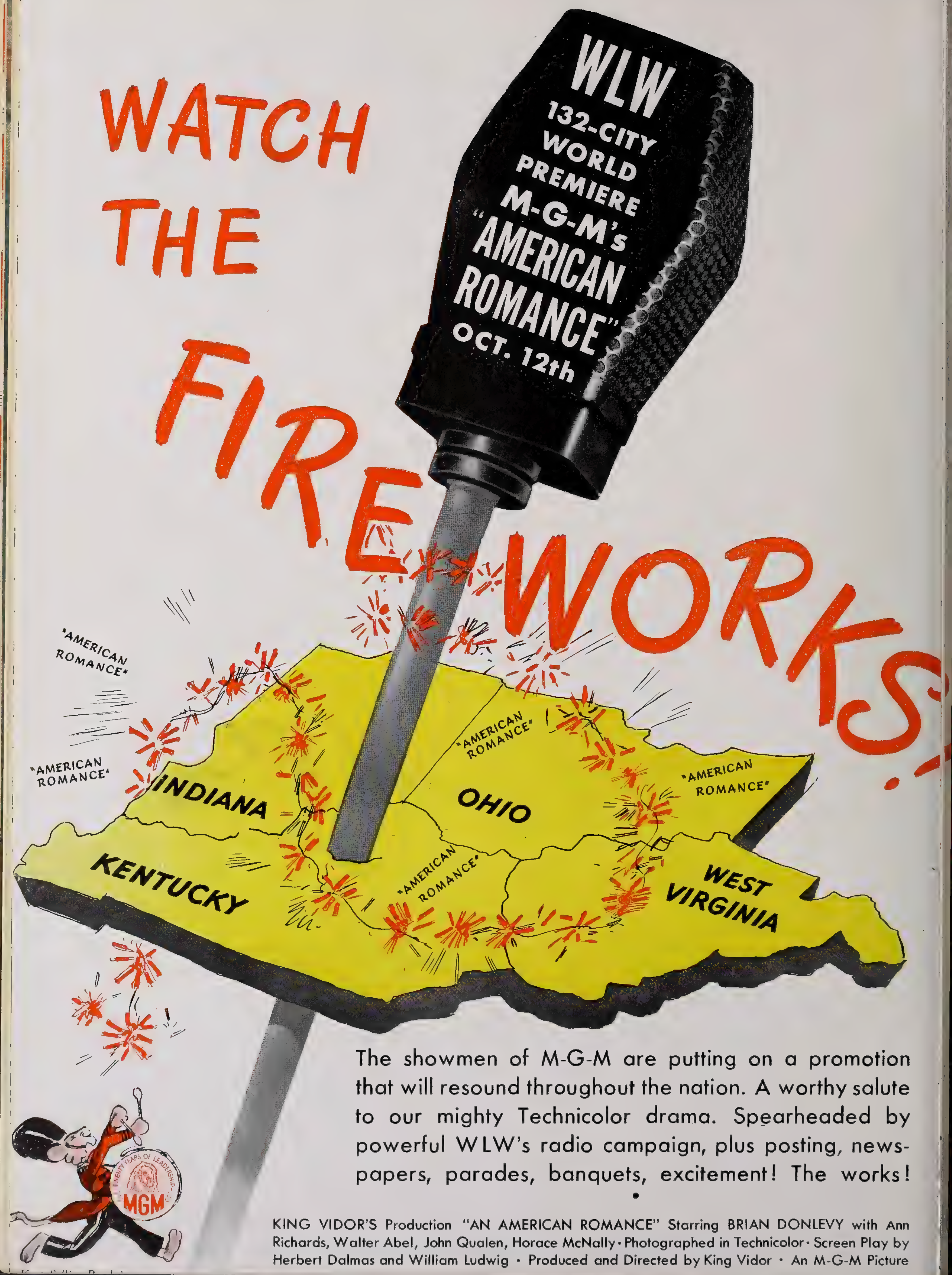
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WLW
132-CITY WORLD PREMIERE
M-G-M's "AMERICAN ROMANCE"
OCT. 12th
"AMERICAN ROMANCE"
"AMERICAN ROMANCE"
"AMERICAN ROMANCE"
"AMERICAN ROMANCE"
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The showmen of M-G-M are putting on a promotion that will resound throughout the nation. A worthy salute to our mighty Technicolor drama. Spearheaded by powerful WLW's radio campaign, plus posting, newspapers, parades, banquets, excitement! The works!

•

KING VIDOR'S Production "AN AMERICAN ROMANCE" Starring BRIAN DONLEVY with Ann Richards, Walter Abel, John Qualen, Horace McNally · Photographed in Technicolor · Screen Play by Herbert Dalmas and William Ludwig · Produced and Directed by King Vidor · An M-G-M Picture

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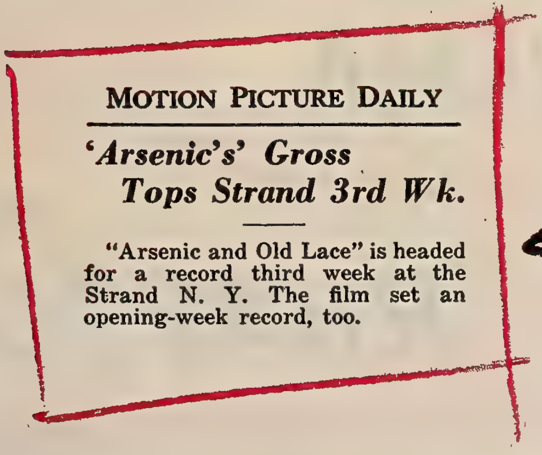

MOTION PICTURE DAILY

'Arsenic's' Gross Tops Strand 3rd Wk.

"Arsenic and Old Lace" is headed for a record third week at the Strand N. Y. The film set an opening-week record, too.

← WARNER PICTURE

a marvelous performance

Jack L. Warner, *Executive Producer*

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Warners'

MR. SKEFFINGTON

Warners'

THE CONSPIRATORS

Warners'

ARSENIC AND OLD LACE

Warners

THE VERY THOUGH

Warners'

OBJECTIVE BURMA

Warners

RHAPSODY IN

Warners'

TO HAVE AND HAVE NOT

Warners'
JANIE

Warners'
DOUGHGIRLS

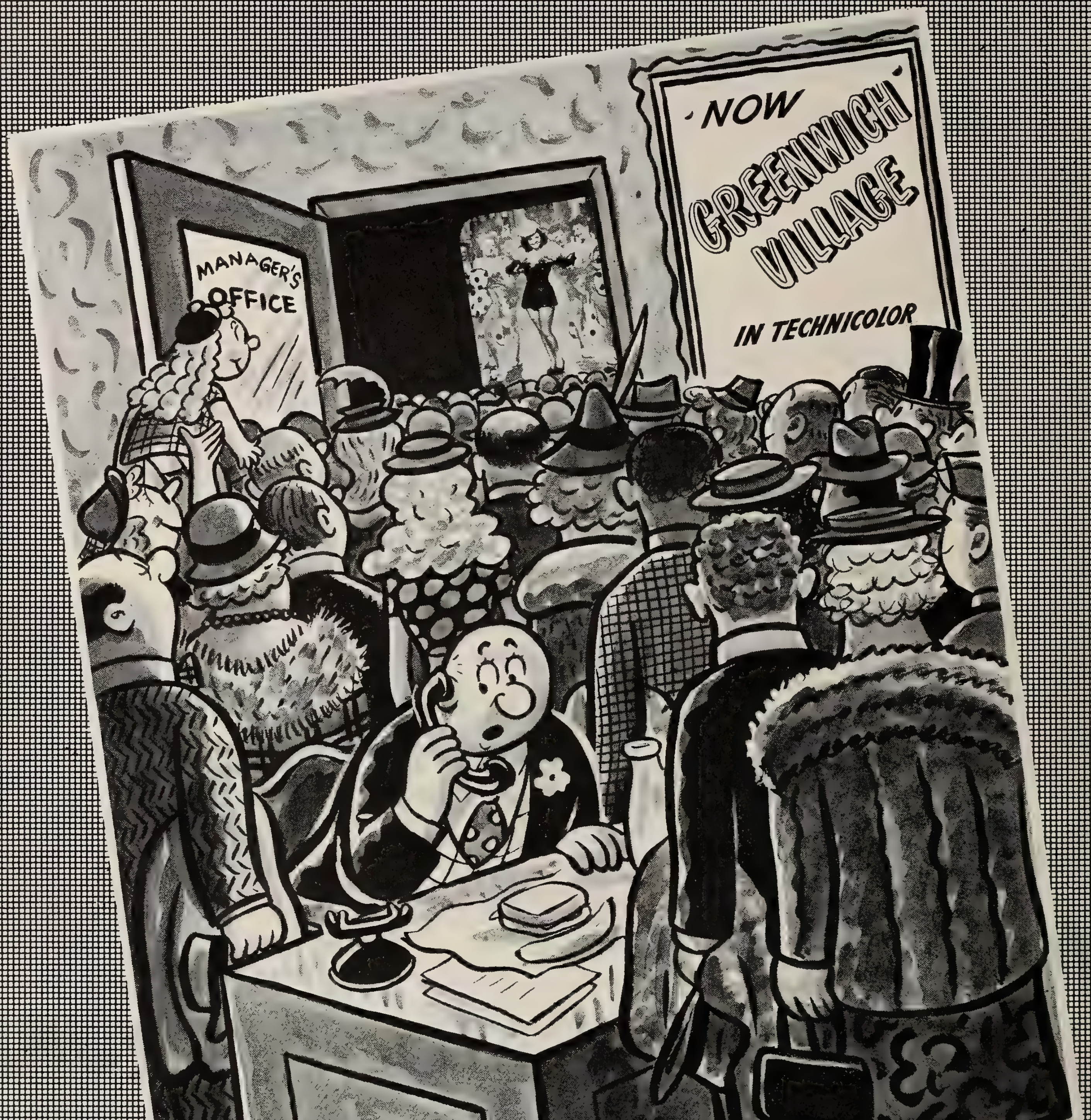
Warners'
HOLLYWOOD CANTEEN

OF YOU

Warners'
SARATOGA TRUNK

BLUE

Oh
what a
WARNERful
sky!
it sure is rosy!
OT


MANAGER'S OFFICE
NOW
GREENWICH VILLAGE
IN TECHNICOLOR
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"Hello, Miss Brown—f' Pete's sake, stop selling tickets!"

20th CENTURY-FOX

The company that made 'WILSON'

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 157, No. 1
September 30, 1944

ABOUT POLITICS

NOW that the nation is in the thick of the action and reaction of the most intense, and perhaps most significant, political conflict for generations, every citizen has in some degree a share in it. Few will be indifferent, none should.

It is entirely proper for any person to be for Mr. Roosevelt, for Mr. Thomas, for Mr. Dewey—or to be against any or all of them.

Various persons of fame in the Hollywood community have become articulate about their political alignments and preferences. In sequel they have been subjected to criticism, some of it stained with vicious, ill-mannered, personal attack.

The procedure involved derives, along with the ideologies concerned, from those hell-holes of Europe where the social carbuncles festered into menaces of civilization, and infected our whole world with war and horror.

The one-party system is the instrument of dictatorships, including the Fascists of the Left. Divergence of opinion is treated in those areas as a crime. That has not been the American Way. If we are to be spared the infamous follies which have brought us into costly and bloody war, it will never be the American way.

The people of this industry, whether they are conspicuous or obscure, are citizens of a free country. As producers and performers they are responsible to the public and their audiences in terms of product.

The public does not concern itself about what may be the player's religious, social or political alignments, anywhere within the broad realms of respectability.

EFFORTS have been made, and will be made, to intimidate members of the motion picture community. The artist is, by nature of the very sensitivities which make him an artist, often vulnerable to such attacks.

Assurance of the futility, in this country, of such pressures, and for such purposes, is demonstrated by the experience of the past.

The player wins his public on the stage or screen. That is where he loses it, too. It is probable that today no one can sit down and list the political allegiances of any list of ten great players of yesterday. Assuredly not even the fan clubs know—or care.

It is not only the right, but also the obligation of the citizen, even though he be a screen star, to be interested in the future of the republic, and that is what the issues are about.

An obscure but sufficiently typical exemplification of the process of "putting on the heat" is had this week in the attentions of Mr. John T. McManus, of New York's tabloid *PM*, to Miss Ginger Rogers. He describes her as "among the few svelte movie figures among the Dewey backers," and in a long dissertation refers to her with similar spleen as an "ex-Texas chick," as "the movies' All-American shop girl" and "a waning glamour girl."

Regular readers of *PM* have remarked that Mr. McManus long has been notably unfond of Miss Roger's art.

The customers at the box office are interested in her for her screen performances. Her current "Lady in the Dark" is a notable success and a personal triumph. They do not care how she votes.

ELECTRONS & POLICY

CONDITIONS extraordinary affecting the destinies, near and far, of this industry of the screen are appearing amid the toils of war and the flux of politics.

It becomes more and more evident, from the courtrooms to the committee rooms of Washington, that the motion picture is being drawn ever closer into a state of federal relations. The isolated independence of the films among the great industries is fading.

Obscurely, but most positively, the development will presently be found to have been accelerated by television. Conferences and sessions, official and unofficial, of the current period have at least the external appearance of being entirely technical matters. But the larger problems of long range implication are not those of the laboratory and electronic machinery.

The more the motion picture becomes integrated with television the more it will be an occupant of the electronic region of radio frequencies inevitably under federal control and allotment—in effect, an area of public utilities.

The art of publication is substantially as free as the supply of printing paper. The art of the motion picture can range across the supply of film. Both are made of cellulose.

But radio and television alike can exist and function only within the confines of what is known to scientists—and the Federal Communications Commission—as the radio spectrum. That means the range of wave lengths available for transmission and reception. They have to be sorted into bands for allotment. Capacity is limited by electronic law. No skill, no investment can make more room. The competition of the diverse interests: radio of communications, governmental and civil, radio of navigation, radio of entertainment, facsimile, television broadcasting, television for point-to-point transmission for theatres, must now soon appear. Additionally there is the yet uncalculated requirement of army and navy for the yet mysterious radar, also increasing and widening demands upon the spectrum for both civil and military aviation. And, on top of that, the fact that every nation demands a share in the spectrum for each of its activities in all these sectors. There will be no room to spare. There will not be enough room.

OBVIOUSLY it is time that the motion picture of the theatre should be seeking its place in the scene and spectrum. The hearings of the Commission started this week in Washington. It will be a long process.

The interests of the motion picture so far seem to be left chiefly in the hands of the Society of Motion Picture Engineers, an able organization of technicians. Basically the Engineers can be expected to be the more interested and the more expert in standards and devices, certainly not experts on the broader political and economic aspects of the real problem now at issue. In a specific sense they have not been assigned in behalf of the industry, but have drifted into the relation by the sheer fact that it is somewhat adjacent to the machinery.

It is to be expected that the Engineers will do well by the task. It is also obviously desirable that the Federal Communications Commission should be made entirely aware, by direct representation, of the acute importance of the requirements of the industry in terms of production, distribution and exhibition.

[*Continued on following page, column* 1]

THIS WEEK IN THE NEW

Against Divorcement

DIVORCEMENT of distributors and theatres, an objective of the Department of Justice, is the "ultimate in the negative approach," the Motion Picture Theatre Owners of America charges, in a general bulletin this week over the signature of its president, Edward L. Kuykendall. The MPTOA adds, "No one in the industry will tell you seriously that theatre divorcement will do anything but damage to the industry, or will solve any of the problems of the independent exhibitor."

Citing the Department's resolve to proceed also with prosecution of circuit buying combinations, and illegal combinations of independent circuits, the MPTOA reiterates its belief in self-regulation; doubts whether the consent decree can be "patched up"; sees no need for new conferences or proposals; and charges that exhibitor notations on block selling, trade showings, cancellation, arbitration, mediation and otther factors have been ignored.

Electrons and Policy

(Continued from preceding page)

As we sit today, the motion picture industry is making an address to television and its implications precisely with as much uncoordinated kinds and degrees of indifference as it did some years ago to the coming of sound.

One of the pleasant indications of the moment is that the radio broadcasting interests, ever so much more aware of television, are so far in friendly attitude to the interests of the motion picture. It is just possible that this derives from the fact that television broadcasting brings to the radio the problem of making things for the eye—in which Hollywood is the world's master.

Again, and in another sector of Government relations, are a collection of issues pertaining to the handling of future relations between the military department and the industry. Those relations will have to be provided for a long, and perhaps never ending, period after the end of the wars. We might have armies of occupation scattered around for a generation, for instance. Also, the motion picture has become a military fact and instrument. Inescapably there are today, and will be ahead, complex involvements pertaining to the civil and mercantile relations of the screen, especially abroad. All this is now in the hands of the industry's War Activities Committee, set up to get films around for soldier entertainment and civilian morale and education—mostly a traffic job.

The War Activities Committee has rendered a distinguished and competent job in the face of complex difficulties created by a state of war. The problems ahead are more complicated, for the period which we shall be calling peace. Those problems ahead are no more vital, perhaps, but they are bigger and broader in their relation to world politics and world economy.

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BRITISH heavy industry plans $2,000,000 documentary film program Page 33
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Merger

AGREEMENT has been reached between the overseas film division of the U. S. Office of War Information and the British Ministry of Information to launch a joint newsreel, combining the United Newsreel, now issued by OWI and the MOI's Olympic Newsreel. The new venture is to be known as United Nations Newsreel and is expected to get under way shortly. The plan, devised by the MOI, according to London report, is awaiting OWI approval. The weekly news release will double the length of its two single-reel predecessors and will be sent to the 25 Allied and neutral countries now receiving the separate U. S. and British reels. It was not indicated whether the home office would be Washington or London.

According to an OWI executive, the plan will prevent duplication of worldwide war news events and also will avoid the rivalry which has existed between the British and the Americans in the race to reach the screens of liberated areas.

In addition to the projected newsreel, OWI is busy formulating production plans for "psychological" films to be made and shown abroad. Reportedly, the OWI is making one and two-reel films in England and in Italy and is contemplating production of short subjects in France. The films are designed for the peoples of the liberated countries.

Post-war OWI

ROBERT E. SHERWOOD, director of the overseas branch of the Office of War Information who returned to Washington last week after seven months in Europe, recommended that the Government information services via the press, radio and motion pictures be maintained in principal cities of the world after the war and the statutory end of the OWI six months later. He also announced his resignation from OWI to take an "active part" in the election campaign — his indicated role helping with President Roosevelt's speeches.

Mr. Sherwood told a press conference th all German press, radio, film, magazine a other information channels would be taken ov with OWI assistance and run on policies la down by a tripartite occupational governme representing the United States, England and t Soviet Union.

While in Europe, he directed the OWI psychological warfare program. Elmer Dav OWI director, was present at the interview.

Mr. Sherwood's proposal for a post-war i formation service in world capitals would ha to be approved by the State Department, t President and Congress.

Mr. Davis reported that the OWI now h 1,500 men and women assigned to overse duty, 300 of whom are awaiting transportatio The OWI appropriation provides for 34 ou

Armour in Charge

ALLOCATION of the motion picture produ of all the Allied Nations for theatrical exhib tion in the liberated areas of Europe under t command of General Dwight D. Eisenhower, expected to be placed under the direct charge Reginald Armour, RKO's former Europe manager, MOTION PICTURE DAILY said Wedne day. Mr. Armour was said to be awaitin transportation to the Paris headquarters of th Psychological Warfare Branch, joint unit the American Office of War Information a the British Ministry of Information, which h charge of Allied film theatre distribution.

Drought Victim

THE fields of Tennessee and Kentucky upo which popcorn venders depend for their ware have been hit by the drought, and all eviden points towards a serious crop shortage. F some while the popcorn venders have been fac with a shortage of boxes and bags.

Galloping Oscars

IT could be, as the newspapers have promised Hollywood in the course of reporting incorporation at Sacramento of The Western Motion Picture Awards Association, that a rodeo will be staged in Gilmore Stadium in November and that galloping Oscars—statuettes of cowboys on broncos instead of the sedate kind the Academy of Motion Picture Arts and Sciences bestows annually—will be presented to stars, and perhaps other personnel, of Western pictures. The Gilmore Stadium is leased for many kinds of uses during a year. But the rodeo and the galloping Oscars will be without organized industry status or significance.

This will be through no fault of Bernie Williams, promoter of the project, who sought some months ago to enlist studio support for his enterprise when it was in conversational stage. He said he was going to seek industry approval, and he did. He wrote letters to the Academy and to the Association of Motion Picture Producers.

The Academy told Mr. Williams the matter did not fall within its jurisdiction.

The AMPP told Mr. Williams the matter could not be considered one for Association consideration unless a majority of the major studios were, or should become, identified with it.

But incorporation papers have been filed, and a rodeo could be staged.

Meanwhile, the Oscars that mean what they indicate will not be galloping.

Diplomat

THE U. S. Senate last week gave its approval to President Roosevelt's appointment of Richard C. Patterson, Jr., as Ambassador to the Yugoslavian Government in exile, in London. The new Ambassador is vice-chairman of the board of Radio-Keith-Orpheum Corporation, and a member of the boards of RKO Radio and RKO Pathe News. Mr. Patterson is the one-time Commissioner of Correction of New York, executive vice-president of NBC, and Assistant Secretary of Commerce of the United States.

Mr. Patterson was a major in World War One and holds several decorations including the French Legion of Honor. The date of his departure for London has not been made known.

The industry's only other recent member of the diplomatic corps is Joseph P. Kennedy, former ambassador to the Court of St. James's.

Angel

HOLLYWOOD money continues to descend upon Broadway. Metro-Goldwyn-Mayer will be the angel behind the stage production "The Streets Are Guarded," a new play by Laurence Stallings, who, in collaboration with Maxwell Anderson, was responsible for one of the best remembered plays dealing with the last war, "What Price Glory." Mr. Stallings also wrote the scenario for "The Big Parade," for "Too Hot to Handle," and for "Northwest Passage." "The Streets Are Guarded" is scheduled to open on Broadway in November, John C. Wilson producing. Come the premiere MGM will have money in four stage productions. The others are "Bloomer Girl," now in Philadelphia and headed for New York and an October 5 opening; "Soldier's Wife," due into Gotham October 4; "Violet," going into rehearsals next Monday, and due on the boards October 23.

Song of the Times

IN Greater New York the Consolidated Edison Company will light up display signs in its 31 offices in four boroughs, in an exploitation tieup with PRC Pictures' forthcoming release, "When the Lights Go On Again," a William K. Howard production starring Jimmy Lydon and Barbara Belden.

In Chicago recently the American Legion in its national convention hailed the song "When the Lights Go On Again" as "the world anthem for liberated countries all over the world."

In England this month—and there is no evidence that PRC's head of production, Leon Fromkess or Leo J. McCarthy, general sales manager, made a tieup with the British Government—lights went on again after five years of darkness.

Over the radio Kate Smith is calling the song of the same title "more than a song—it was a prayer."

So the powers within PRC are moving swiftly. Simultaneous world premieres for the picture "When the Lights Go On" are being negotiated in Moscow, Paris, London and Washington, D. C.

"Going" Going

"GOING MY WAY" will be withdrawn, Paramount announced Wednesday. It will be withdrawn after its original playoff—and released again next year, "sometime."

The withdrawal is at the request of "farsighted" exhibitors, says Paramount, who realize the picture's "vast future earning potentialities" must not be destroyed by quick repeat bookings.

"Going My Way" has had playing time amounting to eight times the usual runs, according to latest statistics from the company.

Booking Problem

ANDREW MAYESHIBA has been a regular contributor to the What the Picture Did for Me Department of the Herald for two years. His comments, always interesting, reflect something of the problems he faces. He is recreation director of the Japanese Relocation Camp at Heart Mountain, Wyoming. There is considerable restraint in his comment this week on Paramount's "Wake Island" which he played September 5 to 10:

"This one did not draw as well as expected because of an inter-community baseball series that took away quite a bit of our trade. The youngsters are tired of war pictures. . ."

Out of H. G. Wells

COME the peace, laboratories crawling with scientists and offices filled with dreamers have been promising the citizenry everything from hot and cold running heliocopters to collapsible blondes.

From Jules Wolfe, purchasing agent in charge of maintenance, engineering and construction for Famous Players-Canadian Corporation, comes a picture of the film theatre of tomorrow.

Present visible radiators will be replaced by panel heating concealed in piping embedded in the walls, floors or ceilings, or by electrical plates or panels placed in insulared recesses of walls and ceilings. Another variation might be electrically heated tapestries mounted on wall screens, or solar heat extracted from the sun's rays and stored to heat water used in coils for radiant or panel heating.

A diffuser construction and re-circulating system will give a uniform distribution of air.

Theatre murals will be protected with a film of transparent plastic to preserve decorations indefinitely, and entrance doors will be constructed of unbreakable glass, with plastic ornamental hardware. Stage drapes and curtains will be made of spun glass and fireproof fabrics, and to harmonize with the feature program and create atmosphere, scene changes will be made by stereopticon projection.

No Moss Gatherer

STANTON GRIFFIS is a man who gets around.

He has just resigned as head of the motion picture bureau of the domestic branch of the Office of War Information. The while he was with OWI he maintained his post as chairman of the executive board of Paramount Pictures. The while he was an executive of Paramount and the OWI he found time to fly to Sweden on a mission to induce the Swedish Government to cut off supplies of ball bearings to Germany. That was a few months ago and his efforts were reported successful. Shortly after Pearl Harbor he headed the special events committee of the Navy Relief Society and later visited Europe as personal representative of General William Donovan.

And now he has resigned from OWI, but not to catch his breath. He is headed for Hawaii where he will make his headquarters as Red Cross Commissioner for the Pacific Islands area. He will have a staff of close to 1,000 Red Cross workers, and plans call for rapid expansion as the war in the Pacific grows.

Mr. Griffis was also active in the First World War, serving as captain on the general staff. In Who's Who he is referred to as an investment banker—partner in the firm of Hemphill Noyes & Company. He is also chairman of the board of Madison Square Garden Corporation and Brentano's Books Stores; and director of Lee Tire & Rubber Company, of Shron Optical Company and the Thatcher Manufacturing Company, and a trustee of Cornell University and the American Historical Society.

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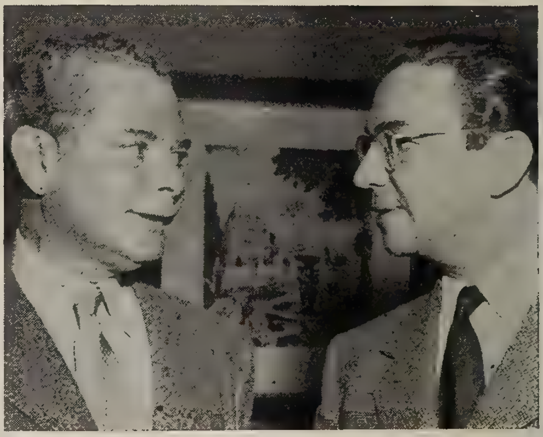
THIS WEEK the Camera sees:

THE HIGHEST AWARD of the Cuban Government, the Order of Carlos Manuel de Cespedes, was conferred Tuesday, in New York, upon Harry M. Warner and Major Albert Warner for the services rendered Cuba over many years by Warner Brothers. Above, at the presentation: Peter Colli, the company's manager for the Caribbean area; Dr. Juan B. Fonseca, president of the Ateneo Cubano; Harry Warner; Major Warner; Dr. Pedro Saavedra, secretary of the Cuban Embassy; and Roberto Hernandez, consul general in New York.



By Staff Photographer

FOUR TO SIX pictures per year will be made by International Pictures, Leo Spitz and William Goetz, above, said Tuesday in New York where they talked distribution with RKO. See page 14.

Paramount News

KILLED IN ACTION. Damien Parer, Paramount News camerman, was shot by a Japanese machine gunner on Pelelieu Island September 17. He is buried in the Marine cemetery there. The Navy said his bravery was a "tribute to the enterprise" of newsreel cameramen. Mr. Parer had been on continuous war assignment since its beginning.

By Staff Photographer

ADVERTISING STRATEGY for the Sixth War Loan was explored and formulated at a meeting in New York last week of circuit and distributor advertising chiefs, presided over by John Hertz, Jr., the campaign's publicity director. Above are Guy Lemmon, standing, a guest speaker assigned by the Treasury and representing the Advertising Council; Mr. Hertz; William Dasheff, Buchanan Agency; Ernest Emerling, Loew's; Charles Schlaifer, Twentieth Century-Fox; Gil Golden, Warners; Frank Rosenberg, Columbia; Oscar Doob, Loews; Si Seadler, MGM; Vincent Trotta, National Screen Service; Stanley Shuford; and, standing, rear, Edward Schreiber, War Activities Committee.

REVISION of British photographic standards may be expected, following the visit to Hollywood of Ronald Neame, right, who has been sent there by J. Arthur Rank, British film magnate, to survey Hollywood's techniques, equipment, and talent. Upon his return to London, some three months hence, Mr. Neame will report to the whole British industry.

By Staff Photographer

"FRENCHMAN'S CREEK"

A Preview in Color

ROMANCE and swashbuckling adventure are the exclusive themes of Paramount's Technicolor picturization of the Daphne du Maurier magazine serial and best-selling novel. As shown here in stills from the film, Joan Fontaine fulfills the role of the aristocrat, Lady Dona St. Columb, and Arturo de Cordova co-stars as the French pirate. Mitchell Leisen directed. The story: a pirate met a lady.

A COMBINATION of beauties, below — Miss Fontaine's and that of the luxurious Seventeenth Century costumes — both combining effectively with recreations of the period in English history.

THE PIRATE AND THE GENTRY — and the latter are at bay, Denis Green being perilously close to Mr. de Cordova's sword-point. It is a scene in which the pirate has surprised the gentry at dinner plotting his capture. Others shown above are Basil Rathbone, Cecil Kellaway, Arthur Gould Porter and Harold Ramond. The public saw the feature for the first time on Wednesday, September 20. It opened at the Rivoli, New York, and drew exceptional grosses in its first week.

HOLLYWOOD FOR DEWEY. The film capital's Republicans have mobilized behind the Republican Presidential candidate. Above, officials of the Republican committee: Adolphe Menjou, finance chairman; Ginger Rogers and Lionel Barrymore, chairmen.

By Press Association

SURRENDER without tears—at least, for the newsreels. The 20,000 Germans trapped in South Central France were surrendered by Major General Erich Elsner, September 14, to Lieutenant Colonel Bertram Kalisch of the Ninth Army. Newsreel cameras recorded the elaborate ceremonies, which included surrendering by General Elsner of his personal pistol. The newsreels for Colonel Kalisch were apropos: before the war, he was staff writer for MGM's News of the Day.

RUSSELL BIRDWELL, publicist, who frequently gets more publicity than his clients, has sold a book about himself to the movies. "I Ring Doorbells", Mr. Birdwell's book of reminiscences, has been bought for production by PRC Pictures. The screen play will be by Martin Mooney, publicity by guess who.

By Staff Photographer

ANNUAL BOARD MEETING, right, of the Allied Theatre Owners of New Jersey. Committees for 1945 were appointed; local problems, and the decree, were discussed. Seated are Irving Dollinger, Harry Lowenstein, president, A. Lewis Martin, Louis Gold; standing, Jack Unger, Si Myers, Sidney Samuelson, who reported on Allied Caravan activities, Edward Lachman, David Mate and George Gold. The meeting was at the Astor Hotel, New York.

DISTAFF MEETING, of Kincey Theatres, in Charlotte. The man is Martin Street, of the Broadway. Others are: first row, Sarah Aldred, State; Anne Dowling, advertising; Dorothy Ramsey, Dilworth; Ruby Thomas, Imperial; Vivian Thomas, secretary; second row, Virginia Glenham, Imperial; Helen Barbee, Dorothy Glenham and Lillian Gamble of the Carolina; third row, Marie Beaver, Broadway; Lucille Rutledge, Dilworth; Lucretia Wertz, State; Elizabeth Tutterow, Imperial; Kittie Fowlkes, Broadway, and Mildred Lawing, State.

A MARTIAL SCENE, from the set of Associated British Pictures' "The Man from Morocco". In it are Anton Walbrook, the star; Peter Sinclair, character actor; Max Greene, director; Frank Hollands, assistant director.

WHAT HOLLYWOOD THINKS ABOUT PRODUCTION TRENDS

y RED KANN
Hollywood

Hollywood is thinking about the post-war world, trying to decide now what the enter-inment wants of a public weary of war will be, and where the trends in production lues and costs will lead.

Answering five specific questions this week, studio executives said, in summary:

1. The war, because it is so obviously a fact, cannot be avoided in story themes but the nphasis on it will shift. Only war stories "of stature" will survive. Many, not possible ow for security reasons, will be made.

2. Comedies, musicals, mysteries and westerns will continue to hold, and perhaps better, eir perennial popularity.

3. Entertainment, as always, will be the criterion for judging story themes.

4. Color will be increasingly used, restrained only by the limitation of technical facilities nd by cost.

5. Production costs will remain at their present high level or will increase. A small inority believe there is a possibility of reduction.

Here is what they were asked and what they answered:

1.—When the war ends in Europe, will your ompany alter its plans to reduce or eliminate ontemplated attractions having war as their entral theme or war as the dominating back-round, whether in dramas, comedies or musi-als?

OSEPH M. SCHENCK, executive head of production, Twentieth Century-Fox:

"In the post-war era, Twentieth Century-Fox vill continue in its policy of furnishing people of he world entertainment. We will not seek subects that have war as a background. Neverthe-ess, some subjects with a war background may rove to be of great entertainment value and we hall certainly not avoid that kind of subject."

. FRANK FREEMAN, vice-president in charge of the studio, Paramount Pictures, Inc.:

"Since the war is the overshadowing event of ur lives and the future course of world history epends upon its successful outcome, it will coninue to be a dominant influence in dramatic maerial for, perhaps, the next 25 years. If you nean, will Paramount continue to produce stories bout bombs dropping from the air and the underround, for instance, the answer is decidedly 'no' ecause that phase has been thoroughly covered. The answer actually will be found in what properties show up in the days to come. "Let me remind that 'Sergeant York,' one of the great picures of our business, was produced approximatey 24 years after the story it told actually took place. No one can predict how, when, or from whom great stories heroically stemming from the var will develop. Therefore, no one can foretell whether such stories of stature will deal with he war in Europe, in the Pacific or on some hitherto unknown island in the South Seas. All producers, I am certain, will want to film an outstanding property, and the fact it may deal with some angle of the war certainly will not stand in their way. Nor will it stand in the way of public acceptance."

CHARLES W. KOERNER, vice-president in charge of production, RKO Radio Pictures, Inc.

"The ending of the war in Europe would not necessarily govern the type of pictures that RKO will make in the coming years. The quality of the story rather than the central theme would be our determining factor."

HERBERT J. YATES, president, Republic Productions, Inc.:

"No one can make rigid or inflexible rules about the type of stories to make or not to make. However, it has been the general policy of Republic within the past year not to have war as the theme of background or a story, and this is our policy regardless of whether the type of story is a drama, comedy or musical. We formulated this policy based upon our investigation of the types of pictures the exhibitors would like to have from Republic and have made few digressions from this policy. I do not mean to imply other companies are wrong in using a war theme or background as a basis for a picture. We researched our market and we presume they know theirs."

W. RAY JOHNSTON, president, Monogram Picture Corporation:

"Yes."

LEON FROMKESS, president PRC Productions, Inc.:

"This company eliminated all actual war pictures from its schedule six months ago. We are making a few post-war pictures such as 'When the Lights Go On Again' and 'G. I. GUY,' but feel that the public has had more than its share of actual combat films."

DAVID O. SELZNICK:

"I do not see how anybody can anticipate what pictures they will make when the war ends in Europe until they have some idea as to when the war will end in Europe. If it ends in two weeks, obviously the number of war pictures that have been made, and are being made, would present an entirely different problem than if the war in Europe goes on for two years. Furthermore, under any circumstances, if an outstanding story comes along that has as its theme the effect of the war upon individuals or groups, clearly any producer would be loath to pass it up, regardless of what he may guess now would be his feelings before such a story is presented."

SAMUEL GOLDWYN:

"The end of the war in Europe will not change my plans, as I do not follow so-called trends, but rather produce what appeals to me. If I find a great war story, I will do that—or a musical comedy or anything else I feel will entertain the public."

WILLIAM GOETZ, president, International Pictures, Inc.:

"Since its inception, International has been committed to a policy of 'no war pictures—no messages.' With every radio, newspaper, magazine and every mail filled with reminders of the terror and destruction of war, millions have had no place to go for relief from war jitters but to the motion picture theatre. In these very theatres they will necessarily see on the screen reminders of war in the newsreels, documentaries and shorts so that we have felt we could best serve the public morale during these times by concentrating our efforts on pure entertainment. Our slogan is not only a slogan, but a policy as well."

SOL LESSER:

"It so happens we have no contemplated attractions with war as the central theme or war as the dominating background. Nevertheless, I would not eliminate any story I consider potentially fine entertainment, regardless of its theme. In short, it all depends upon the story itself. I feel there is never a 'wrong time' for good product. If one has an unusually powerful story, it doesn't require a cycle to make it successful.

"Every good picture begins a cycle. That is why we have constantly recurring cycles."

2.—What types of stories will replace war themes?

MR. YATES:

"The pictures we have completed. or have in work, are our best answer to the type of pictures we believe the exhibitors want from us," replied Mr. Yates. He cited a musical romance with a South American background, a musical comedy with an ice background, a period film about San Francisco, several outdoor subjects, comedies and musicals. "We made an exception in using a war theme for 'My Buddy,' but we use only the background of the last war for motivation rather than for the premise of the story. This is a post-war sociological drama and the results at the box-office will be interesting and informative for us."

MR. JOHNSTON:

"Musicals, dramas and mysteries."

MR. FROMKESS:

"We will continue to accent entertainment and this means the first consideration will be a good story."

MR. GOETZ:

"When the war in Europe ends, International may alter its policy to include 'message' or war pictures, but the entertainment factors of such pictures would still have to predominate. The final decision, which can only be made when the time comes, will be based on whether or not the public want, as their entertainment, pictures that deal with the war."

MR. LESSER:

"Should we come across a story with originality, power and potential entertainment value, its background would not be as important a consideration as these elements. Whether drama, comedy, musical or war would make no difference."

3.—At the end of the European war, do you envision any single dominant note in motion picture entertainment?

MR. SCHENCK:

"There never was, nor do I envision, the possibility of there being any single dominant note in motion picture entertainment. Any story that can stir the emotions of the audiences—make 'em laugh and cry—is entertainment."

MR. FREEMAN:

"The answer to widespread public acceptance is is the attraction itself, not in the type of attraction. However, I am quite convinced there will be a sharper veering toward more dramatic subjects and toward attractions with faith as their theme. 'The Song of Bernadette' demonstrates this. We happen to have one in this company, too. 'Going My Way,' with all of its laughs and good humor, nevertheless is a serious subject about a serious theme. When I refer to attractions dealing with faith, I do not necessarily mean a number dealing with any one faith but to stories and treatments which stress faith in its universal acceptance."

MR. YATES:

"If we have outstanding stories, void of direct war themes, we will make any type pictures, regardless of whether the story accent or emphasis is music, drama or comedy."

MR. FROMKESS:

"There will never be any single dominant note in motion picture entertainment. A smash comedy

(Continued on following page)

OPINION DIVIDED ON COSTS

(Continued from preceding page)

will automatically spark-plug a cycle of this type of picture, but the same thing is true of good drama or an extraordinary musical. There is a big market for all three classifications and no one can prognosticate which category will dominate next year."

MR. GOLDWYN:
"The industry will continue to seek stories that will provide entertainment for the greatest number of people."

MR. GOETZ:
"I believe the public will want greater variety than ever. The history of our business reveals that, if entertainment is good and has distinction, it will go. I don't believe that a picture is a flop because it comes at the end of a cycle. Those pictures which are flops, and said to be so because they are too late, are usually flops because they are not as good as their predecessors, or they have not one bit of novelty, or one little thing that is different. I think every picture has to have at least some percentage of novelty, no matter how good the picture may otherwise be. 'A person will travel a thousand miles to see a horse race, but won't look out of the window to see something he already knows.' "

HARRY SHERMAN:
I think good dramas, comedies and westerns will be the kind of pictures that the public will want to see."

4.—Will there be more, or less, color used generally throughout the industry?

MR. SCHENCK:
"In my opinion, there will be more color photography used throughout the industry, as color lends itself to certain types of subjects, particularly musicals."

MR. FREEMAN:
"The greater use of color has been retarded by wartime limitations placed upon Technicolor, and I mention this process because it is the only one in standard use in the industry today. Color, unquestionably, adds plus value at the box-office and is particularly appropriate for certain types of stories. For example, we are doing 'The Virginian,' already made three times, but we would not think of a fourth version for a moment if we were unable to do it in color. Nevertheless, there is a decided cost equation concerned. Pictures in color cost us about 25 percent more to produce than black-and-white. They take longer, and the longer they take, the higher the cost. Therefore, I feel the rate of increase in the use of color ties very directly to the ratio of cost. If costs come down, the use of color will increase."

MR. KOERNER:
"More color, but the percentage of our new program cannot be determined due to scarcity of available Technicolor commitments."

MR. YATES:
"Whether there will be more or less Technicolor pictures made in the immediate future will depend to some extent on the economic condition of the domestic and foreign markets. If business continues at the present or increasing levels, there will be more color pictures made. If there is a recession, there will be less, as in this event producers would be more circumspect about choosing subjects to be made in color because of the additional cost of production and release prints. Production of motion pictures is entirely dependent upon the box-office intake. This industry, like any other manufacturer, can only produce that merchandise with which it has a chance to get its cost back, plus a fair profit. As for our plans, we will make three Technicolor pictures in the next 12 months."

MR. FROMKESS:
"We believe that there will be a little more color used next year, but the increase will not be appreciable. At present, we are experimenting with color and television, but to make both commercially practical is a slow process."

MR. SELZNICK:
"Certainly, I think color will be used a great deal more than presently. Indeed, I think it inevitable that almost every important picture will be in color eventually. I have committed myself to four color pictures within the next 15 months, and I consider myself fortunate to be able to get this many in view of the demand for them by all the studios."

MR. GOLDWYN:
"I think there will be an increase in the use of color since color adds to the attractiveness of a motion picture and gives it greater life."

MR. GOETZ:
"In my opinion, there will be more color used generally throughout the industry. It is International's intention to use a minimum of 50 per cent color, and this may go as high as 80 per cent."

MR. LESSER:
"My opinion is there will be more color used throughout the industry. Insofar as our product is concerned, whichever stories lend themselves to color will be photographed in that medium."

MR. SHERMAN:
"I would like to use color in my pictures as I think color pictures are definitely going to be the thing. But it is very difficult to get commitments as the laboratories are booked so far ahead."

5.—Do you see a rise or decline in production costs, and through what processes?

MR. SCHENCK:
"The cost of production has been constantly increasing. There may be a decline after the war when the studios get back all their experienced employes, as today we have to produce pictures with a great many inexperienced workers."

MR. FREEMAN:
"I am not especially sanguine about reductions in production costs. Unions and crafts cannot be expected to forego their current wage levels; no one will give up what he now has. Consequently, I see no developments on the cost equation until, or unless, the general economic condition of the industry should reach that point where reductions become necessary for survival. When the industry is faced with the economic need, action will be forthcoming. It will have to be."

MR. KOERNER:
"A gradual decline due primarily to the return of experienced help and a natural lowering of commodity costs."

MR. YATES:
"Labor and materials constitute the major percentage of production costs. We have contracts with the various unions and guilds, whose salary rates for their members have been definitely established. The price of materials, with few minor exceptions, will remain at present levels for some months to come. I certainly do not see how production costs can be lowered in the immediate future, unless the quality of the product is jeopardized."

MR. JOHNSTON:
"Even. Costs are up and it will be tough to get them down until there is overemployment."

MR. FROMKESS:
"Costs will decline because of two factors over which we now have little or no control—materials and labor. Materials now used in set construction are prohibitive and, while we expect no cut in union wages, men will be more anxious to keep their jobs and this will be reflected in lower production costs."

MR. SELZNICK:
"Of course, production costs will go up! Have you ever known them to go down?"

MR. GOLDWYN:
"I believe production costs will remain h
and may go higher. I have known costs to g
only one direction—up."

MR. GOETZ:
"It is unlikely that production costs will dec
with the end of the war. I believe costs will
higher. Wage standards, I think, will be kept
by labor and I see no reason for materials to
cline in price, due both to the cost of labor
what I think will be the policy of our Governn
to keep, or even raise, our present standard
living. I also believe the price of talent will
higher, as competition will be keener as soon
many restrictions are lifted, post-war, such as w
stabilization, allotment of film, materials, et cete

MR. LESSER:
"I think there will be a decline in costs v
the increasing availability of men and materia

MR. SHERMAN:
"I do not see a decline in costs, but rathe
rise due to the cost of labor, materials, et cete

International To
Make 4 to 6 Yearl

From four to six pictures per year will be m
by International Pictures, and the next four, to
made in 1945, will cost approximately $6,500,
Leo Spitz, chairman of the board, and Will
Goetz, president, told the press at an interv
Tuesday, in New York, where they discussed
tribution arrangements with RKO, releasing th
first four pictures.

No releasing company has been chosen for
forthcoming pictures, the duo emphasized. Disc
sions with RKO are on foreign distribution
"Casanova Brown" and domestic release of "
Woman in the Window," second of the four R
is issuing.

Production of 1945's four will begin aro
November 1; the first will be "American C
boy," starring Gary Cooper; the second, "Tom
row Is Forever," will be placed before the came
probably in January, it was said. A second G
Cooper feature is planned for next summer,
also a Sonja Henie picture, probably for shoot
in May.

"Casanova Brown" will probably gross ab
$3,000,000 in this country, Mr. Spitz said.
also denied International was buying into a la
film company.

"Going My Way" Still Setting New Highs

Paramount's "Going My Way" starring B
Crosby continues to ring up new series of l
runs which are setting new highs. The film, n
in its 12th week at the 2,000-seat United Artists
Detroit, has cracked virtually every record in
theatre's history, according to the home office.
is in its sixth week at the Paramount, Los An
les, and at the Hollywood Paramount. Amo
other new long-run records cited by Paramount
10 weeks in San Francisco; six at the Denh
theatre, Denver; three weeks day-and-date at
Paramount and Oriental theatres, Portland, O
and three weeks at the Rex, Wheeling, W. Va

"Wilson" Being Shown in 90 Houses Throughout Nation

Darryl F. Zanuck's Technicolor film "Wils
moved to the Victoria theatre, New York, t
week after an eight-week record-breaking enga
ment at the Roxy. A total of 90 theatres are n
showing the production throughout the count
it was announced by Tom Connors, vice-presid
in charge of sales of Twentieth Century-Fox.

SIX-BIT WORD MEANING

DEATH!

This boy is going to die. Too bad. Nice kid. Might have been a great man some day. Doesn't matter—he's going to die.

"Killed by enemy action," the telegram will say.

But it ought to say, *"Killed by complacency!"*

Whose complacency? Not yours? Good—but he'll still be dead . . . .

Listen—Americans by the millions are relaxing their efforts on the home front...letting America down in her moment of greatest need!

That's *complacency*—a six-bit word meaning *death*—death for American fighting men who need our last ounce of homefront support.

That's why we urge you to make room on your program NOW for

"THE BATTLE FOR THE MARIANAS"

FREE AT YOUR
WARNER EXCHANGE!

Show this 100%-filmed-under-fire two-reeler at *every performance!* Made by Marine Corps combat photographers, "THE BATTLE FOR THE MARIANAS" is filled with actual scenes of Jap snipers at work—Jap mass suicide—Jap civilians under combat conditions.

START IT GOING *NOW!*

SHOW IT AT *EVERY PERFORMANCE!*

DO THIS FOR AMERICA!

Photographed by Marine Corps cameramen. Edited and distributed by Warner Bros. for U.S. Government Office of War Information and exhibited under auspices of the War Activities Committee, Motion Picture Industry

Form Dewey Committee in Hollywood

Hollywood Bureau

Organization-conscious Hollywood has stepped into the Presidential campaign with formation of a committee to support the candidacy of New York's Governor. It will be "an active political force," according to its sponsors. Also active is a Hollywood Democratic committee.

The Dewey organizational meeting was held at the home of David O. Selznick, who was present at the Republican National Convention in Chicago last July. By unanimous choice, Lionel Barrymore was named chairman. Vice-chairman is Ginger Rogers, and secretary is John C. Flinn, executive secretary of the SIMPP. Mr. Flinn, also, is handling public relations.

At the initial meeting Governor Earl Warren of California delivered an address. Others who spoke were Raymond L. Haight, national committeeman; Kyle Palmer, political commentator for the *Los Angeles Times,* and several motion picture industry leaders, unidentified.

The committee , which is seeking additional membership, currently is made up of actors, producers, writers, technicians, and members of various crafts and guilds, it is stated. Its membership includes:

Don Ameche, Edward Arnold, George L. Bagnall, Tom W. Baily, Earl Baldwin, Lionel Barrymore, William Bendix, Sidney M. Biddall, Janet Blair, Myrt T. Blum, Charles Brackett, Sam Briskin, Clarence Brown, Lynn H. Buell, David Butler, James Cain, Hoagey Carmichael, Leo Carillo, Charles Coburn, Harry Cohn, Ray Collins, Charles G. Cook, Frank Craven, Donald Crisp, Bing Crosby, Everett N. Crosby, Cody Crowder.

Frances Dee, Cecil B. DeMille, Walter L. DeLeon, B. G. De Sylva, Roy Disney, Walt Disney, Richard Dix, Brian Donlevy, John C. Flinn, Arthur Freed, Herbert Preston, Ketti Frings, Lee Garmes, Lillian Gish, Cary Grant, Porter Hall, Albert B. Hilton, Lee Hinson, Jr., Jackson Hogg, Hedda Hopper, H. Herndon Hughes, Idwal Jones, Sam Katz, Hal Kern, Pauline Kessinger, Ida Koverman, Otto Kruger, Gunther Lessing, Edwin J. Loeb, Luigi Luraschi.

Jeanette MacDonald, Fred MacMurray, Mrs. Fred MacMurray, Herman J. Mankiewicz, Morgan Maree, Frances Marion, George Marshall, Raymond Massey, Leo McCarey, Neil McCarthy, Hugh McCollum, Joel McCrea, F. G. McCroskey, Adolphe Menjou, Ray Milland, Mrs. Ray Milland, Charles E. Millikan, Dennis Morgan, Ralph Morgan, Jane Murfin, George Murphy, Lewis O'Callahan, Rodney Pantages, Helen Gladys Percey, Mary Pickford, Jacob Pretz, Robert Richmond, Casey Robinson, Ginger Rogers, Lela Rogers, Aurania Rouveral, Rosalind Russell, William D. Russell, Morrie Ryskind.

Leon Schlesinger, David O. Selznick, Irene M. Selznick, Melville A. Shauer, Mendel Silberberg, Rosalie Stewart, Robert Stirling, Lewis S. Stone, Hunt Stromberg, Preston Sturges, John Charles Thomas, Claire Trevor, King Vidor, Frank Vincent, Ray Walburn, Lewis Weiss, Dwight Mitchell Wiley, Marco Wolff, Sam Wood, Cliff Work, Loyd Wright.

Adds New Members

Two days after membership of the organization was announced, "Hollywood-for-Dewey" added to its committee with the following:

Richard Arlen, Binnie Barnes, Ralph E. Black, Edward O. Blackburn, De Witt Bodeen, Ray Bolger, Nacio Herb Brown, Melville Burke, Charles Cane, Norman Cook, William Demarest, Harry Edwards, John Emery, W. C. Fields, Frank M. Flanagan, Wally Ford, Lewis R. Foster, Preston Foster, John Jay Franklin, Lew Frost, William Gaxton, Cedric Gibbons, Stephen Goosson, Paul Green, Sidney Greenstret, Frank Gruber, Barbara Gurney, William Hanley, James W. Harrison, Dema E. Harshberger, Ward R. Hickok, Elizabeth Hill, Gloria Holden, Robert Hopkins, Rupert Hughes, Fred W. Jackman.

Alexander Kempner, Edgar Kennedy, Madge Kennedy, John Klorer, Bob Kuns, Walter Lantz, Ivan Lebedeff, Marta Linden, William Lipman, Gene Lockhart, Del Lord, Victor Moore, James K. McGuinness, John Meehan, Betty Ann Morgan, Frank Morgan, William Neill, Sam Olmstead, Donald R. Parkinson, Jan Pettebone, Walter Pidgeon, Sam Pierce, Francis Pierlot, Frank Pittman, Roger Pryor, Merrill Pyle, Joseph R. Reddy, Howard Emmett Rogers, Cy Roth, Hal Rosson, Lillian Frances Russell, Harry Ruskin, Frank Shaw, Jess Smith, Ann Sothern, Lee Stewart, Stuart Stewart, Walter C. Strohm, Sid Strohm, John W. Swallow, Veree Teasdale, James Townsend, Lee Tracy, Barbara M. Tremayne, Walter G. Van Pelt, Helen Vinson, Harry Warren, Raoul Walsh, John Ward, Harlow Wilcox, Charles Winninger, Cobina Wright and Dave Young.

Likewise in formation is the Hollywood Democratic Committee, to campaign for the reelection of President Roosevelt. Among its most active members are Orson Welles and Bette Davis, both of whom spoke in New York last week at a rally sponsored by the Independent Voters Committee of the Arts and Sciences for Roosevelt.

Pro-Roosevelt Cartoon First Of Labor Films

Organized labor last week made its bow in motion picture production and exhibition with "Hell-Bent for Election," an animated propaganda cartoon calling on the workers to whom the film is being shown in trade union halls and community centers, to get out the vote and support the candidacy of Franklin D. Roosevelt.

The 15-minute color cartoon produced as its first effort by the United Automobile Workers (CIO), the nation's largest trade union, was reported this week to be drawing wide audiences among workers in the industrial centers, with attendances particularly heavy in Detroit, Pittsburgh, and Cleveland. It will continue to be shown in trade union halls and non-partisan committee meetings throughout the country until Election Day, its sponsors say.

Other films produced by the UAW for exhibition among workers are planned for the future. At its convention last week in Grand Rapids, Mich., the UAW voted an appropriation of $50,000 for the making of motion pictures. They will include a cartoon dealing with the union's well-known policy of non-discrimination on racial and religious levels and a film history of the making of the UAW.

"Hell-Bent for Election" was made in Hollywood by the International Film Company and is being distributed by Brandon Films, Inc., New York. A staff of topflight film cartoonists was employed in the making of the film, which features the song "Gotta Get Out and Vote," written by E. Y. Harburg, creator of popular hits for the stage and screen. The music is by Earl Robinson, composer of "Ballad of America." Karen Morley, former motion picture actress turned producer, assisted in the production.

The film and a 16 mm projector are supplied to union groups for a top overall cost of $25 a showing. For those who have a projector, the cost of showing the film is ten dollars.

Although the heaviest concentration areas for the film have been the industrial centers in Michigan, Ohio and Pennsylvania, since the beginning of exhibition some ten days ago, good attendance is reported in the South, including Georgia. Mobile units are showing the cartoon throughout the mining districts of eastern Ohio and western Pennsylvania, strongholds of John L. Lewis, United Mine Workers head.

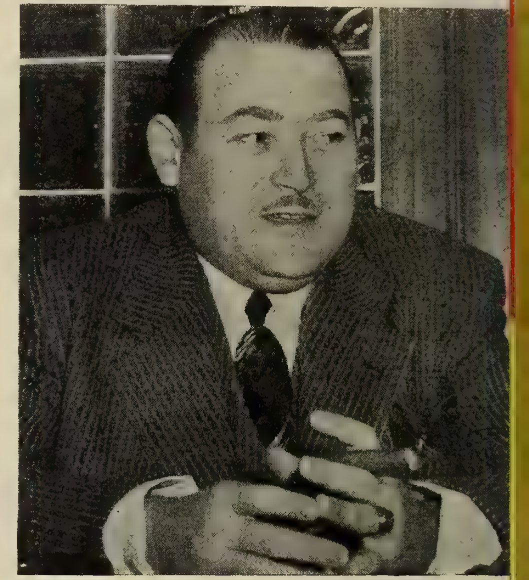
Dedicate Short Wave Stations

Three short wave stations, WLWS, WLWR, and WLWL, said to be the most powerful in the world, were officially opened in Cincinnati September 23. Dual dedication ceremonies were held in Washington and Cincinnati. The studio, as property of the Office of War Information, but leased to the Crosley Corporation, was conceived by James D. Shouse, Crosley, vice-president. Programs will originate from New York and be relayed by wire and electrical transmission to the Cincinnati stations.

Coast Exhibitor To Produce Own Westerns

Two more exhibitors have entered productio They are Robert L. Lippert, owner of 22 theatr in California, and William B. David, general ma ager of the Redwood circuit of 30 houses in th same state. With Robert Tansey as producer ar director, they will produce four pictures this se son, and eight the next, all in Cinecolor, under a agreement with that company for exclusive use its medium for all pictures costing less tha $100,000.

Mr. Lippert, on a visit to New York this wee said the venture was likely to be successful becaus it offers exhibitors westerns in color, a mediu



ROBERT L. LIPPERT

usually reserved for quality pictures; and h praised Cinecolor.

The first picture will be "Wildfire," on whic shooting was to begin this week at the Monogran studio, and the Monogram and Corrigan ranche It stars a horse of that name, and also such play ers as Eddie Deane, John Miljan, Sterling Hollo way, Virginia Maples, Bob Steele.

Mr. Lippert, operating theatres mainly for fac tory workers in the war industry towns of Cali fornia, said his receipts convinced him of the valu of westerns, and especially those, along with actio pictures, which feature animals. A second pro duction will feature dogs, he added.

As franchise holder in northern California fo Film Classics, in whose headquarters in New Yor he received the press, Mr. Lippert also praised re issues, in which Film Classics specializes. Man of the workers whose patronage has built his cir cuit are finding the reissues new pictures. The are midwesterners and westerners, he said, wh had not attended motion pictures ten years ago t the extent they do now; and they never befor saw the Film Classics pictures.

The picture habit, especially among adolescents has been so built up, he is convinced the end o inflated business is not to be much feared.

The new producing company, Action Pictures will seek a distributor, not necessarily Film Classics, when the first picture is completed. And i the picture is not good, it will not be released.

In remarking the success of his circuit, playin against California's established circuits, Mr. Lippert attributed it mainly to his profit sharing wit managers; a plan which he thinks would increas business of all other enterprises in the industry.

Indian Encyclopaedia

The Indian Motion Picture Encyclopaedia is expected to be issued in June. The first such effort to list statistically and chronologically the Indian industry's factors, the Encyclopaedia is being edited by V. Doraiswamy, in Bombay.

That man Webster was right....

WEBSTER'S
NEW INTERNATIONAL
DICTIONARY

Paramount
means
"Superior To All Others"

That's what "Paramount" meant 130 years ago to the man who made the dictionary..... *and*

. . . that's what **Paramount** means today to the thousands of exhibitors who in 1943-44 played the most amazing succession of hit pictures that ever came from a single company in a single season—

GOING MY WAY
FOR WHOM THE BELL TOLLS
THE STORY OF DR. WASSELL
LADY IN THE DARK
MIRACLE OF MORGAN'S CREEK
HAIL THE CONQUERING HERO
I LOVE A SOLDIER
DOUBLE INDEMNITY
AND THE ANGELS SING
STANDING ROOM ONLY
NO TIME FOR LOVE
THE UNINVITED
RIDING HIGH
LET'S FACE IT
TRUE TO LIFE

Paramount Pictures

Now

we present, with full assurance that they will measure up to their great predecessors,

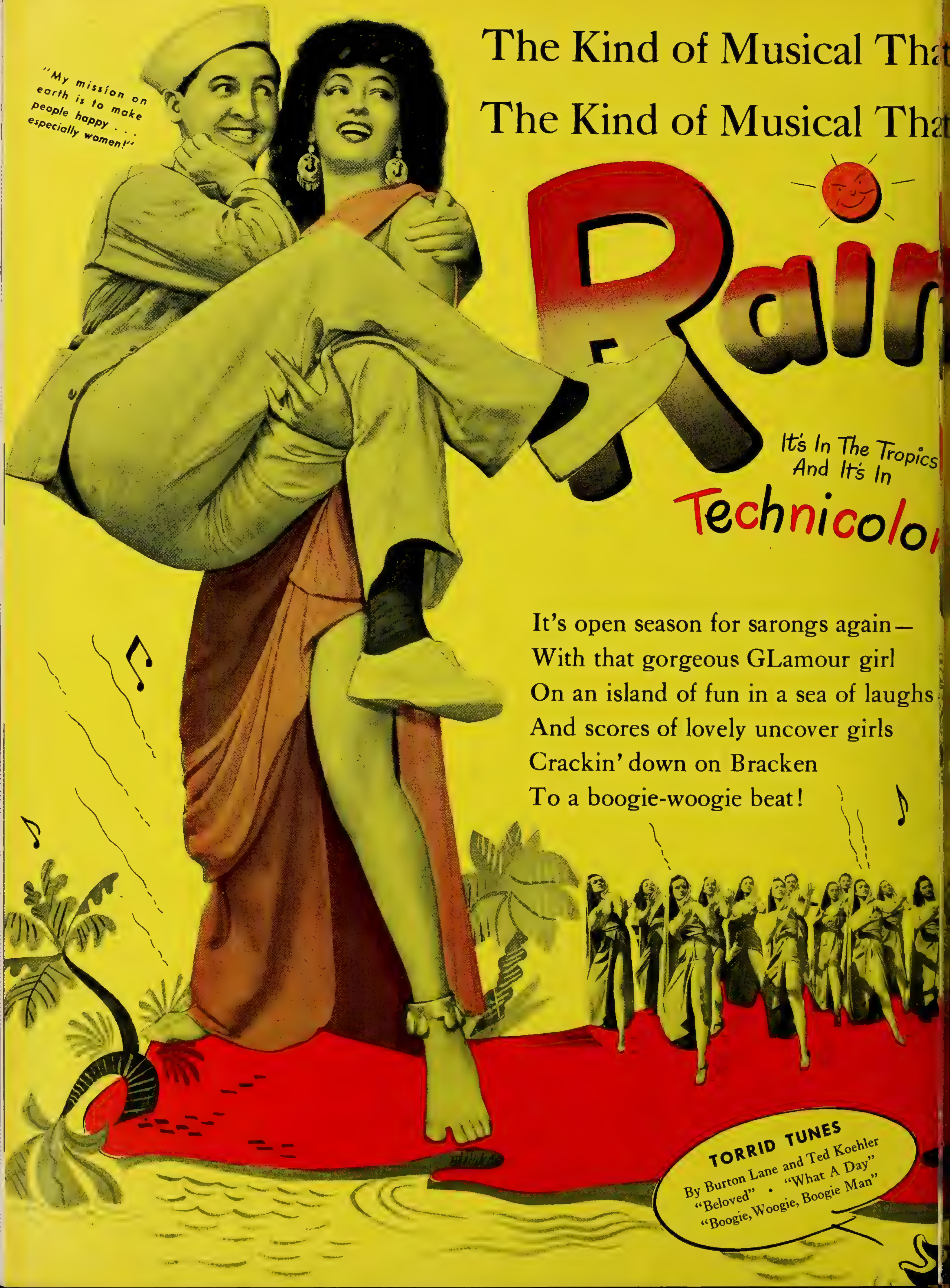
PARAMOUNT'S

First Block of Five
for 1944-45

WE POINT WITH PRIDE TO THESE BRILLIANT EXAMPLES OF PARAMOUNT'S WIDELY APPLAUDED POLICY OF "ENTERTAINMENT FIRST"!

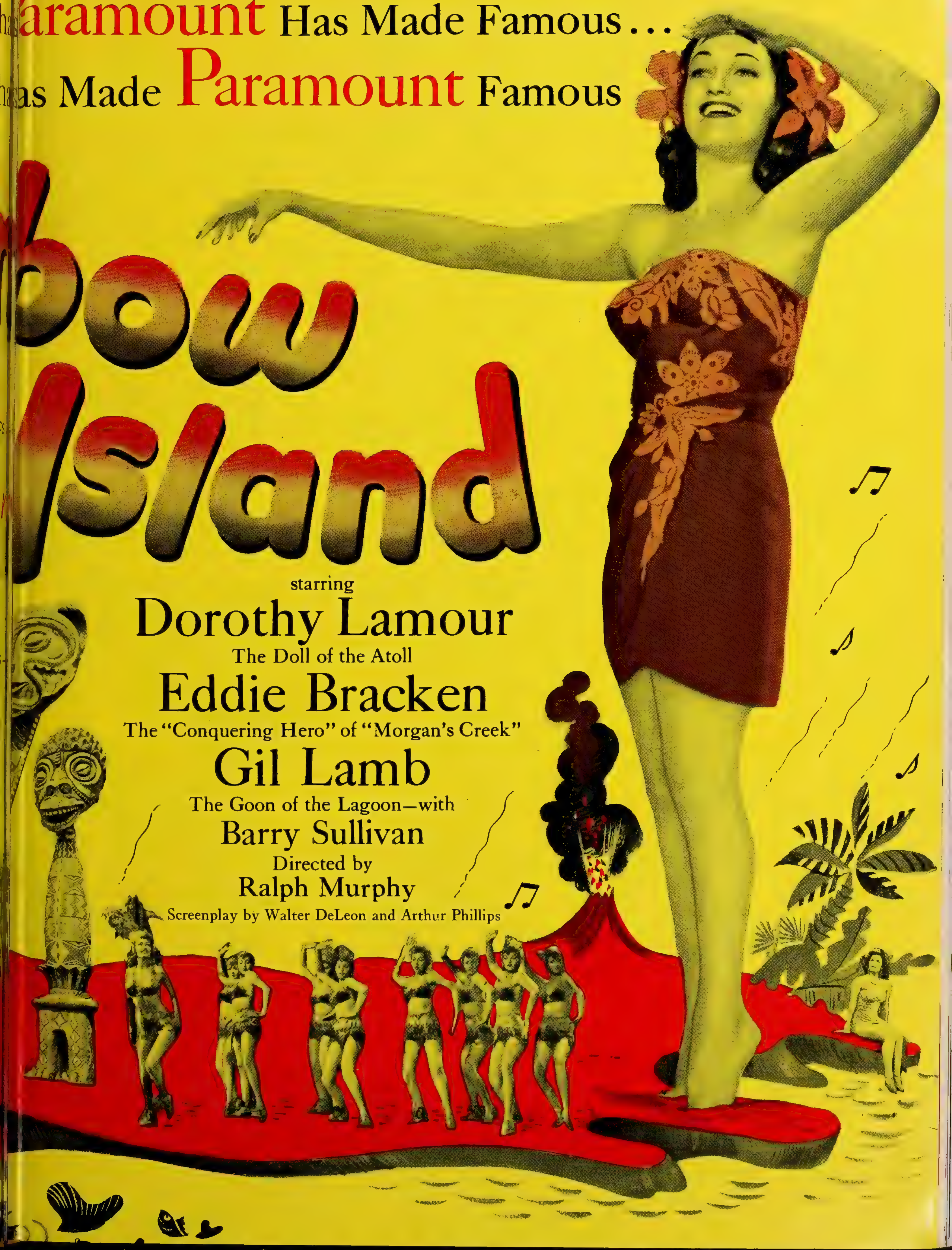
The Kind of Musical Tha

The Kind of Musical Tha


"My mission on earth is to make people happy . . . especially women!"
Rai
It's In The Tropics And It's In
Technicolo

It's open season for sarongs again—
With that gorgeous GLamour girl
On an island of fun in a sea of laughs
And scores of lovely uncover girls
Crackin' down on Bracken
To a boogie-woogie beat!

TORRID TUNES
By Burton Lane and Ted Koehler
"Beloved" • "What A Day"
"Boogie, Woogie, Boogie Man"



aramount Has Made Famous . . .

as Made Paramount Famous

bow Island

starring

Dorothy Lamour

The Doll of the Atoll

Eddie Bracken

The "Conquering Hero" of "Morgan's Creek"

Gil Lamb

The Goon of the Lagoon—with

Barry Sullivan

Directed by

Ralph Murphy

Screenplay by Walter DeLeon and Arthur Phillips

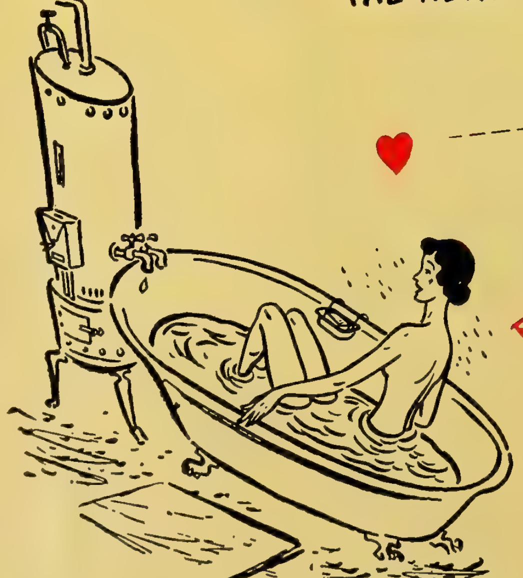
20,000,000 PEOPLE have read it...as a serial in **COSMOPOLITAN** ... as a best-selling **BOOK-OF-THE-MONTH** ... as a feature in **READER'S DIGEST** ... and now the whole world will roar at **Paramount's** hilarious screen hit

FROM THE GAY BEST-SELLER

THEY ALMOST LOST THEIR REPUTATIONS IN LONDON... AND REALLY GOT LOST ON TOP OF NOTRE DAME!

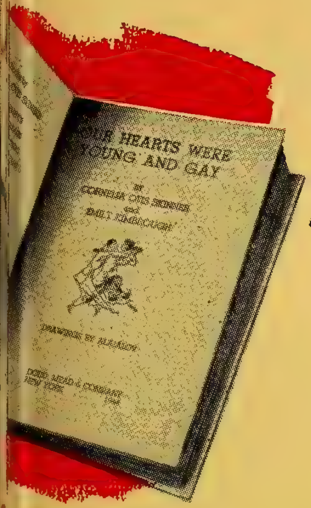
TWO INNOCENTS ABROAD IN A RIOTOUS SEARCH FOR FORBIDDEN ADVENTURE—HAVING THE KIND OF FUN YOU'LL HAVE

THE NEXT TIME YOU SEE PARIS!



SNEAK PREVIEWS SO SENSATIONAL... PARAMOUNT HAS ALREADY STARTED A SEQUEL—"OUR HEARTS WERE GROWING UP!"

GREAT RADIO PLUGS ALREADY ON TEXACO, CHESTERFIELD AND SILVER THEATRE SHOWS—AND SENSATIONAL COAST-TO-COAST PROMOTION ON THE KATE SMITH HOUR SEPT. 17th


OUR HEARTS WERE YOUNG AND GAY
BY
CORNELIA OTIS SKINNER
and
EMILY KIMBROUGH
DRAWINGS BY ALAJALOV
DODD, MEAD & COMPANY
NEW YORK

THAT STOLE AMERICA'S HEART

OUR HEARTS WERE YOUNG AND GAY"

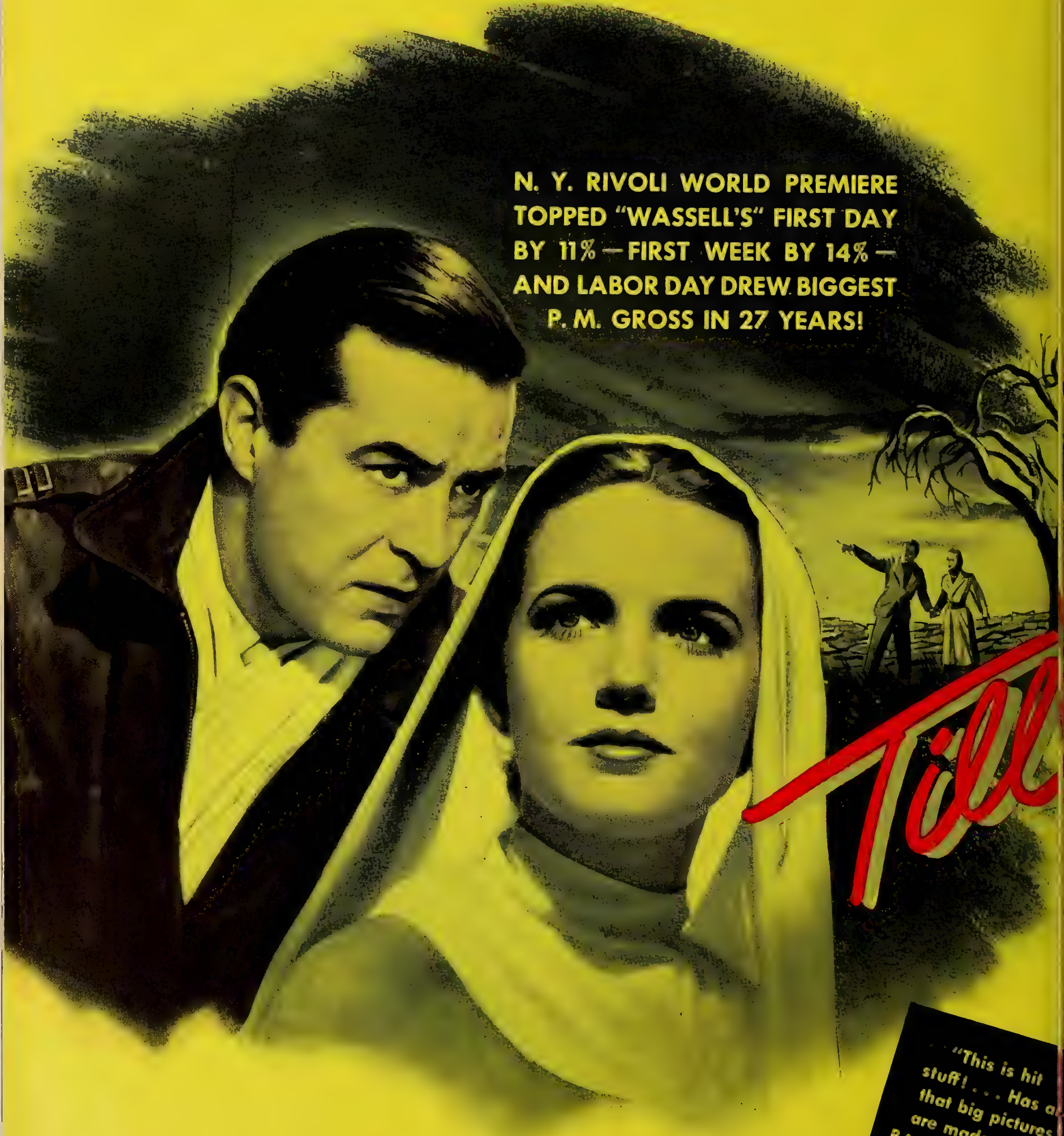
Teaming Paramount's Two
Brilliant Young Star-Finds

Gail Russell
of "The Uninvited"

Diana Lynn
of "Morgan's Creek" and "Angels Sing"

with
CHARLIE RUGGLES · DOROTHY GISH
BEULAH BONDI · JAMES BROWN · BILL EDWARDS
Directed by LEWIS ALLEN
Screen Play by Sheridan Gibney

EVEN Paramount HAS NEVER MADE A PIC



N. Y. RIVOLI WORLD PREMIERE TOPPED "WASSELL'S" FIRST DAY BY 11% — FIRST WEEK BY 14% — AND LABOR DAY DREW BIGGEST P. M. GROSS IN 27 YEARS!

"This is hit stuff! . . . Has a that big pictures are made of . . . BARBARA BRITTON clicks."
—N. Y. Mirror

CRITICS HAIL A NEW HIT AND A NEW STAR!

MORE TIMELY—TIED IN DIRECTLY WITH THE THRILLING CONQUESTS OF THE FRENCH UNDERGROUND WHOSE COURAGE HELPED SET FRANCE FREE!

A Girl of the Famous French Maquis
And an American Captain in an Amazing Adventure
That Helped Make The Headlines
Of Victory Come True!

We Meet Again

Starring

Ray Milland • Barbara Britton

with Walter Slezak • Lucile Watson

A Frank Borzage Production

He made the unforgettable "Seventh Heaven" and "A Farewell to Arms"!

Directed by Frank Borzage
Screenplay by Lenore Coffee
David Lewis, Associate Producer

"An absorbing picture . . . ARBARA BRITTON is most decidedly headed for stardom." —N. Y. Journal-American

"Sure-fire box-office . . . More timely at this moment because of current historical events." —Varie

"It won't be long before BARBARA BRITTON is counted among the top stars." —N. Y. Daily News

"Delicately tender love story. Ushers a new actress to stardom." —N. Y. World-Tele.

And Featured Coast-to-Coast on the Kate Smith Hour September 24!

19 Years On The Air
11 Years on NBC Network
8 Years On The Stage

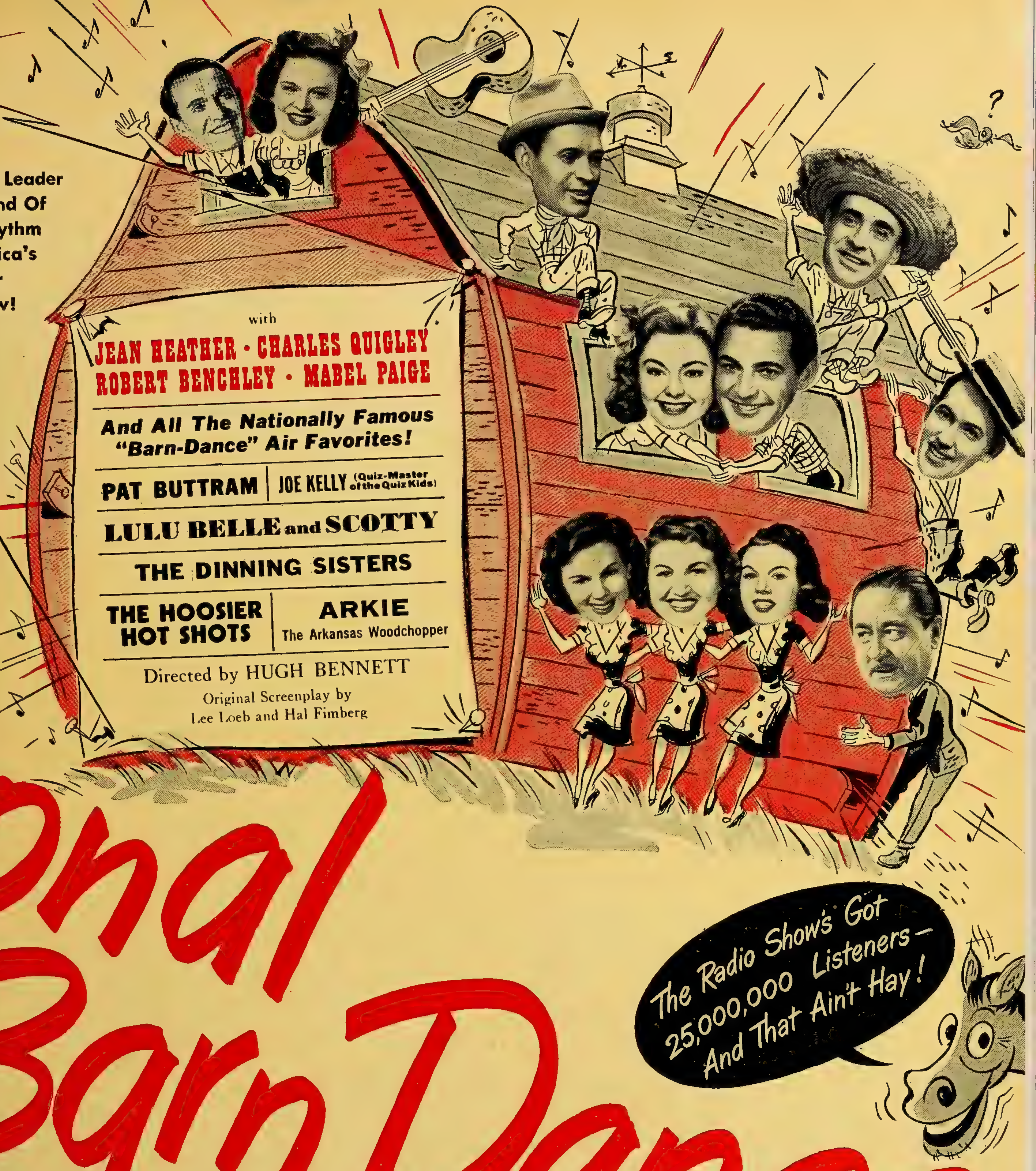
Every Sat. at Chicago's 8th St. Theatre

AND NOW IT'S COMIN' 'ROUND THE MOUNTAIN TO THE SCREEN!

Paramount's
The Na
With a Bumper Crop
of Merry Music!

A Jamboree of Rustic Rhythm & Home-Spun Hila
Low-down Hoe-downs Mixed with Modern Jiv
More Fun Than a Hay Ride—
More Spirit Than a Jug of Corn Squeezin's!

ng-Run Leader
The Kind Of
n & Rhythm
l America's
oing For
ght Now!


The Radio Show's Got 25,000,000 Listeners — And That Ain't Hay!

with

JEAN HEATHER · CHARLES QUIGLEY
ROBERT BENCHLEY · MABEL PAIGE

And All The Nationally Famous "Barn-Dance" Air Favorites!

PAT BUTTRAM | **JOE KELLY** (Quiz-Master of the Quiz Kids)

LULU BELLE and SCOTTY

THE DINNING SISTERS

THE HOOSIER HOT SHOTS | **ARKIE** The Arkansas Woodchopper

Directed by HUGH BENNETT
Original Screenplay by
Lee Loeb and Hal Fimberg

ional Barn Dance

YOUR BIGGEST POSSIBLE CASH-IN ON THE TREMENDOUS HILL-BILLY CRAZE THAT'S SWEEPING THE COUNTRY!

And Another Great Paramount Action Thrille

DARK MOUNTAIN

Smashing action amid towering peaks . . . as a black market fugitive faces the only law of the mountains . . . the six-gun of the Forest Ranger!

Starring the New Sensation of "The Navy Way"

ROBT. LOWERY
and
ELLEN DREW
with
Regis Toomey • Eddie Quillan
Elisha Cook, Jr.
Directed by
WILLIAM BERKE

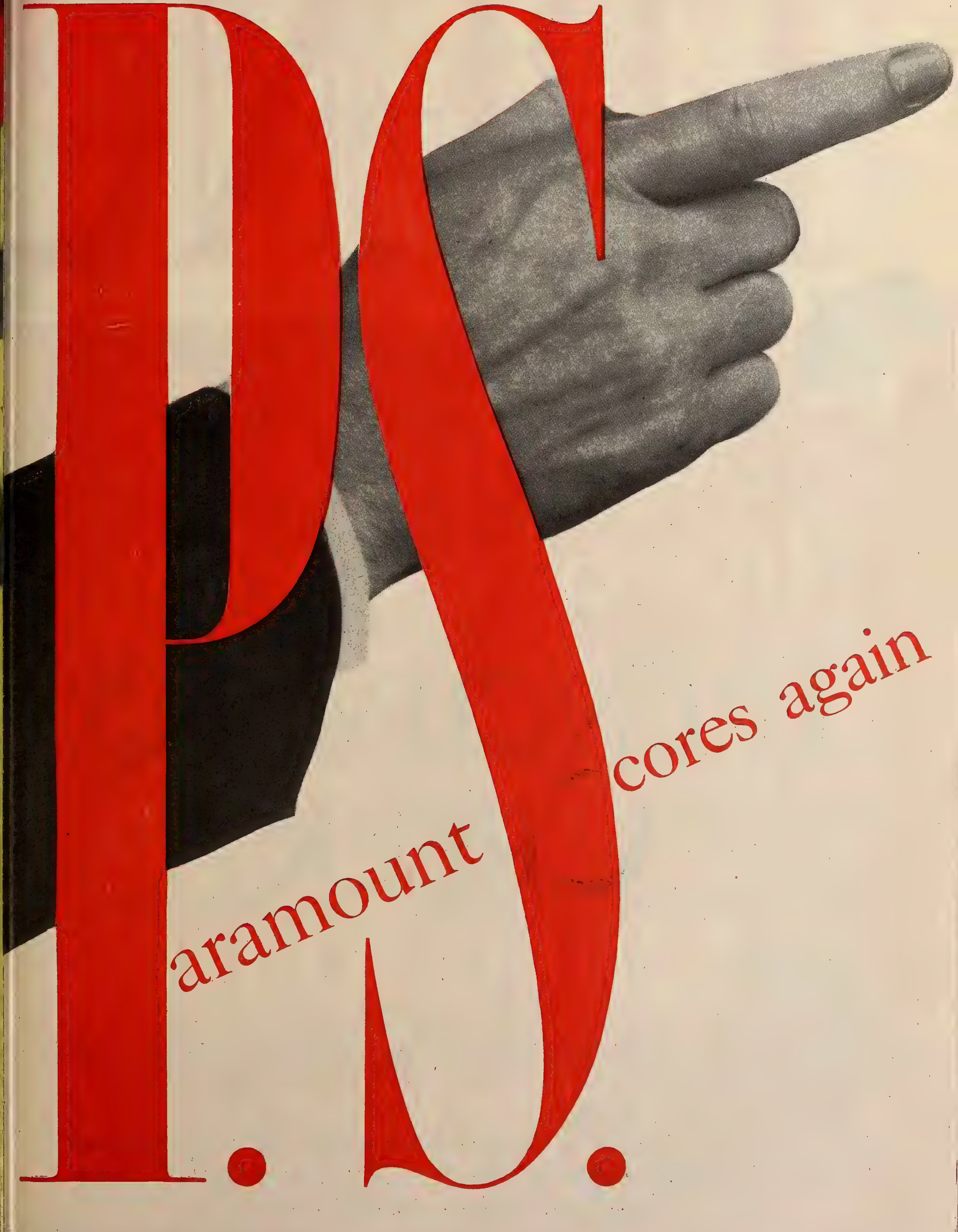
"TIME" SAYS

"Movie-goers of 1944 do not want to be uplifted, edified, harrowed or sermonized. They just want to be entertained."......

They want

Paramount Pictures

Again in 1944-'45


P.S.
Paramount Scores again

"FRENC

Joan Fontaine
Arturo de Cordova

in

"FRENCHMAN'S CREEK"

A MITCHELL LEISEN
PRODUCTION

with Basil Rathbone • Nigel Bruce • Cecil Kellaway • Ralph Forbes

IN TECHNICOLOR

B. G. DeSYLVA, Executive Producer • Screen Play by Talbot Jennings
From the Novel by Daphne du Maurier • Directed by Mitchell Leisen
Associate Producer David Lewis

HMAN'S CREEK"

has just completed the biggest first week in the 27-year history of the N. Y. Rivoli (60% over "Wassell," for instance)... And it's

Yours, with Love
from PARAMOUNT
for Christmas!

Who's Who about the New Federal Figures in that Decree Case

by FRANCIS L. BURT

in Washington

SHOULD there be after the war a marked change in the map of American industry with a break up of big business into little businesses it probably will be considerably due to the labors of two diligent young men in the anti-trust division of the Department of Justice—Wendell Berge and Robert Llewellyn Wright. Both are forty-one, and not quite yet moving into middle age.

Pulling at the reins of war necessity which hold him back, Mr. Berge is awaiting merely a green light from the military to embark on a trust-busting campaign which promises to outshine even the attack on the "vested interests" by President Roosevelt-the-First, some thirty years ago.

Dozens of anti-trust suits filed in the courts during the past three years and suspended at the insistence of military officials fearful that prosecutions of major industries might impede the flow of war products may soon be released; others are pending in the courts, filed in recent months, and still others are being worked up in the busy anti-trust division.

Among those suits are cases against the Nation's greatest industries, the railroads, chemicals, insurance, aluminum—and motion pictures.

All of these, and the 25-odd other cases which the Department of Justice has sired, are aimed at striking off the shackles which bind the little business man, the competitor of the big corporations, the victim of international cartels.

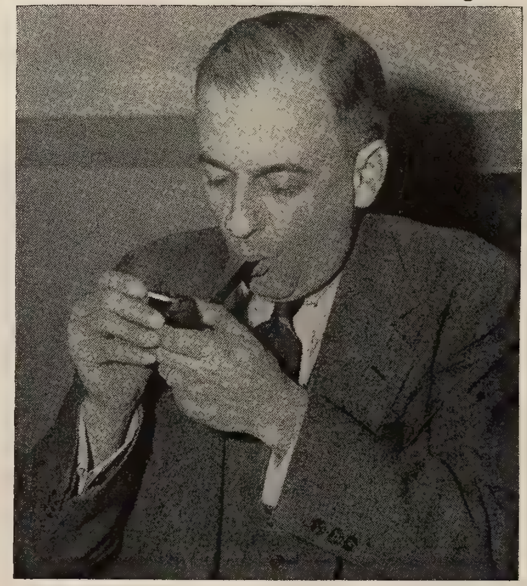
Friend of Economic Freedom

Spearhead of this campaign to restore economic freedom to John Doe and G. I. Joe is Mr. Berge, who made his weight felt only a few weeks ago when he forced the issue with Assistant Attorney General Tom C. Clark, his predecessor in the anti-trust division, and induced Attorney General Francis Biddle to order the reopening of the suit against the film companies.

At Mr. Berge's shoulder is Mr. Wright, Special Assistant to the Attorney General, who is chief of the unit handling the motion picture litigation.

Mr. Berge and Mr. Wright were born, a few months apart, in 1903, the former at Lincoln, Neb., and the latter at Oak Park, Ill., but they didn't team up for their drive against monopoly until 1938, when Wright joined the anti-trust division in which Berge had preceded him by eight years.

Mr. Berge went to the University of Nebraska, where he became a star of the debating team and once shared a program with William Jennings Bryan, a close friend of the family. Then he studied law at the University of Michigan and, after two years on the legal staff of Root, Clark, Buckner and Ballantine, found himself, in 1930, on the staff of the antitrust division at the invitation of its chief, John Lord O'Brian, now general counsel of the War Production Board.



Wendell Berge, son of a Populist lawyer and Nebraska politician. He is termed "brilliant" by his legal opponents. He is an inveterate pipe-smoker, the proud possessor of 12 pipes.

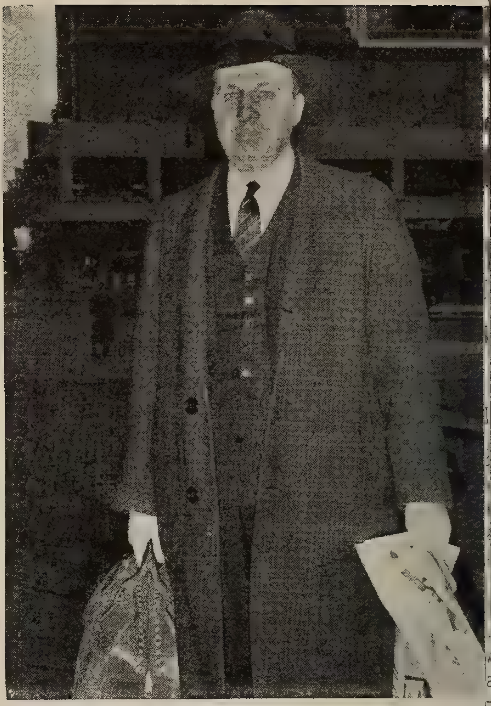
By 1937, Mr. Berge was first assistant to the Assistant Attorney General in charge, with supervision over the whole division, and in March of the following year found himself working with Thurman Arnold, then taking over the anti-trust work for a hectic five years which were to culminate in his appointment as an associate justice of the United States Court of Appeals for the District of Columbia.

In December, 1940, Mr. Berge was designated Acting Assistant Attorney General to head the criminal division, and the following month President Roosevelt approved his selection by sending his appointment as Assistant Attorney General to the Senate, where it was confirmed in February, 1941. He remained in the criminal division until August, 1943, when he exchanged jobs with Assistant Attorney General Tom Clark, who had taken over the anti-trust division the preceding March, upon Arnold's resignation, but had not proved "tough enough" for the drive the Administration then was planning in the courts against monopoly.

Both Favor Modifications

But Mr. Berge's ideas with respect to monopoly in the motion picture industry have been put into cold type in a petition to the Federal District Court in New York to modify the consent decree which he assisted Mr. Arnold to negotiate in 1940. And aiding him to prepare for what may be a finish fight with the motion picture distributors is the chief of the motion picture unit which is part of the anti-trust division, Robert L. Wright.

While Mr. Berge was growing up in the turbulent political atmosphere of Nebrask Wright was being reared in more sophisticat surroundings a few hundred miles to the Ea as the son of an architect, Frank Lloyd Wrigh whose revolutionary ideas in building desig were to bring world renown.



Robert L. Wright, son of Frank Lloyd Wrigh the famous architect. He has become one the most outstanding specialists in motion pi ture law. He plays tennis to keep fit. He i not a smoker.

Had he been inclined to pursue the arts M Wright might have been the inheritor of i portant tradition. Only the very Welsh quali of his name is reminiscent of that Wiscons valley and the region of the village of Sprir Green where the Lloyd-Wrights and the Lloy Joneses colonized those generations ago. U there the bearded patriarchs of the families li and rule still. They sometimes have look with wondering tolerance on the brilliant e centricities of "Taliesen," the Frank Llo Wright studio home perched like an eagle nest on a cliff over the valley. Up there o the boards of the drafting rooms young men the Wright staff have in the years agone cry tallized the plans of half of the official buildin of Japan and many European institutions.

Attracted to Law

The son has had no desire to follow in t architectural footsteps of his father, nor has l been content to live in reflected eminenc After graduating from Cornell University l studied for his degree of Doctor of Jurispr dence at the John Marshall Law School Chicago, and in 1930 joined the firm of Maye Meyer, Austrian and Platt in that city. A fe years later he established his own office, a tracting some important clients, among the Montgomery Ward & Company, for whom l was chief litigation attorney for three years.

Mr. Wright's initial position in the Depar ment of Justice was as a Special Assistant t the Attorney General in the anti-trust divisio where he participated in the development the suit against the motion picture industr when the motion picture unit was created i January, 1941.

Two inches short of six feet, Mr. Wrig weighs 170 pounds, well distributed thanks t tennis, with hair which he admits is "grayish brown. He is not a smoker. He looks fit an alert. A tense look on his face is offset by a ability to laugh. Once his mind is made u on a subject, he valiantly defends his positio and is difficult to move.

BRITISH HEAVY INDUSTRY TO PEND $2,000,000 ON FILMS

lans Ready Now for Post-War Training and Documentary Picture Program

y PETER BURNUP
London

Swift change-over from the utilization of otion pictures for warlike purposes to the eacetime service of Britain's staple industries as passed the stage of preliminary planning. 's part of the nation's gear-up to the tasks f peace.

Already it is known, even at this early stage, at around a half million pounds ($2,000,000) ave been definitely ear-marked by leading inustrial organizations for film production of arious sorts in the near future.

This country claims to have led the world -despite the original obscurantism of Service hiefs—in the development of films for combataining. Not a branch of the Armed Forces f the Crown, no matter how specialized, but asn't had films made to show novitiates and aders alike, just what their end of the battle ight look like; how best to use the weapons ith which they were equipped. Training by lm is a commonplace now in every nation's efensive, offensive, curriculum.

ilms Used to Train ar Factory Novices

But Britain, so it's said, began it; as she did he use of cinema in training those hundreds f thousands of untaught, inexperienced men nd women "mechanics" suddenly called upon o man makeshift armament factories in the ire emergency of 1940's summer.

Motion picture's contribution to that amazng achievement, when the Ministry of Suply, out of the tragic blue, was called upon to rovide for Army needs alone 75 per cent ore than its Army program for the previous ummer, will one day make an exciting chaper in the history of cinema. The film helped he nation then in incalculable fashion, turning ousewives and pin-money girls into compeent capstan-lathe operatives; teaching them a undred other strange, unaccustomed jobs.

Also, there has been that incredible welter f morale-building "shorts"—in turn, hortaory, explanatory, commanding—turned out at he bidding of the Ministry of Information and host of other authorities, which have been a eature of every theatre's program since war's tart. Britain, so it's said, has evolved a paricularized technique in that wartime film manfacture. It is the mobilization for peacetime purposes of the technique's practitioners which s now planned.

Industry Federation Studies Possibilities

Chief industrial association in the country s the Federation of British Industries. These many months, FBI's propaganda, and public relation's committees have been in close consultation with Gaumont-British Instructional—the Rank unit which deals with what is known as "non-theatrical" production—regarding the potentialities of film in industrial propaganda. Tentative experiments in production have been undertaken; films seen, closely appraised for their marketing values, by authorities in scientific merchandising like FBI's Eric Gamage; Miss Mary Field, maker of instructional films, has been on a kind of evangelical tour of various separate industrial convenings.

MARY FIELD, British producer of industrial and documentary pictures.

Reaction to all this fervent advocacy has been, it is reported, "most agreeable." Even the staider, entirely orthodox and conservative manufacturer takes kindly to the notion of vending his wares through the screen. But the feeling is that the new medium may best be utilized in institutional publicity rather than by individual units; that is to say, that industries as a whole should set about the business of creating a public mood and a more or less avid appetite for their goods. So, present plans include the production of pictures by the automobile industry, the glass manufacturers, the Iron and Steel Trades Federation, among others.

Audience Resistance First Big Obstacle

Obvious hurdles require to be overcome before this new regime of propaganda pictures comes into being. For one thing, there's a clearly discernible audience resistance, after more than five years of jam-coated Governmental screen exhortations, to aught but straightforward entertainment. These new pictures will have to be good, to be devised with surpassing cunning and efficiency; else they won't get by the distributor, let alone the exhibitor and that ultimate pay-off the customer in the nine-penny seats. Moreover, there is the circumstance that an advertising film, as such, doesn't rate the Quota ticket either for distributor or exhibitor.

Nevertheless, G.B.-Instructional's experts claim that their pictures will have intrinsic merit, that exhibitors will book them readily. For, say they, you can "make the mood" for port-wine, for example, by a sufficiently well-devised travelogue of Portugal; in just that way you can make the mood for any other article of merchandise. First, last, all the time, they aver, the propaganda pictures will be compact with entertainment. It is their aim to widen entertainment's scope rather than restrict it in the use of industrial films.

Would Make Films Of "Responsibility"

One incidental factor emerges in the investigation. Rivalling Woolworth's excelling any other ten cent store combine this side, is a chain-shop organization known as Marks and Spencers. The chain was built, is still run, by Mr. Simon Marks, who has become a quite significant figure in a wider industrial field. Mr. Marks has motion picture ambitions. He has already considerable interests, so it's understood, in various cinematograph undertakings. But his ambitions are wider than the orthodox; none less, indeed, than those of Joseph Arthur Rank in inculcating civic responsibility—good neighborliness, as he styles it—through the medium of his Boys and Girls Cinema Clubs.

Mr. Marks seeks to make a new school of films of "responsibility"; motion pictures which will make the world conscious of the debt it owes to medicine, to the Church, to scholars, to all the pioneers, as Marks sees them, of a world of freedom.

Crowther Scores Arty, Evasive Documentaries

Producers of documentary pictures are too often given to "pseudo art" in the treatment of their subjects, when the straight, journalistic approach is more effective, Bosley Crowther, motion picture editor and critic for the New York *Times*, said Wednesday.

Mr. Crowther was feature speaker at an Office of War Information luncheon held in the Rose Room of the Hotel Washington, Washington, D. C. He criticized producers of documentary films for their "poetical approach to factual subjects, with an exalted style" which, he described, as being "a cumulous cloud."

Mr. Crowther spoke of a post-war world which, he assured his listeners, would offer great opportunities for producers of documentaries for both the commercial theatres and schools.

He viewed the "poetic approach" as being out of harmony with the subjects usually being filmed, and cited the more literal approach "as evidenced by the British, who in their war-effort films used a journalistic approach, and developed, for documentaries, the use of the first person singular to great advantage." He explained that in the British use of the first person singular the narrator is not only heard but is seen, and is an integral part of the film.

As another example of the literal approach which he advocated, Mr. Crowther spoke of some of the American war film documentaries, and "The Memphis Belle" in particular. He also mentioned The March of Time "when the series is at its best," and Canada's "World in Action."

"The trouble is," said Mr. Crowthers, "too many producers haven't molded their documentaries for a definite type of audience. A film made for commercial houses will not necessarily serve as a specialized educational film, and vice versa. A specialized film will lack a general appeal and will be found dull by a general audience, and the general documentary will not be sufficiently technical for a specialized audience."

FEDERAL LIBRARY PICKS 48 FEATURES

Rockefeller Museum of Modern Art Personnel Reviews Films for MacLeish

Archibald MacLeish, director of the Library of Congress and poet, lecturer and author, announced this week the selection of 48 features and 33 shorts released by film companies during the past year which are to be preserved for a permanent record by the library.

This is the second year the collection has been made. It is being financed by a three-year grant from the Rockefeller Foundation which expires in 1945. Last year, 104 features and shorts were selected.

The films have been chosen by Mr. MacLeish from a list recommended by a reviewing committee of the Film Library of the Museum of Modern Art. The staff includes: Norbert Lusk, Philip Hartung, Barbara Symmes, Barbara Deming and Liane Richter.

The selectors make their recommendations on the basis of the "canons of selection" set down more than a year ago by Mr. MacLeish, when the project first started.

It is expected that the general conclusions of the Library's selectors as to the current American film output will be published in a forthcoming issue of the Library of Congress' Quarterly Journal of Current Acquisitions.

In making public this year's collection of films, Mr. MacLeish pointed out that according to the reports submitted by the reviewing staff, "the American taste in motion picture heroes is changing." He said the selectors had been struck by the fact "that a number of war pictures found their heroes, this last year, in groups rather than individuals. They also believe they have observed a tendency in certain war pictures to turn reformed criminals into heroes of the battlefield."

Other significant trends, as noted by the reviewers were:

An increase in the use of narrative commentary, in place of dramatic dialogue, in features and cartoons, a development apparently borrowed from the documentary film.

A marked increase and technical improvement in the use of 16mm color film enlarged to 35mm, as, for example, in "Memphis Belle".

"An anarchic and chaotic element" used in cartoons and slapstick comedies not observed in such films in recent years.

Several attempts to use phsychological material seriously and with intellectual as well as dramatic understanding.

One or two fiction films "have summoned up the courage to question, though timidly and with a hasty and saving rationalization, the morality of certain aspects of commercialism."

The feature pictures selected are:

Action in the North Atlantic—WB, A Lady Takes a Chance—RKO; Appointment in Berlin—Col.;

Bataan—MGM; Battle of Russia, The—20th-Fox; Behind the Rising Sun—RKO;

Claudia—20th-Fox; Coney Island—20th-Fox; Cover Girl—Col.; Cross of Lorraine—MGM; Curse of the Cat People, The—RKO;

Desert Victory—20th-Fox; For Whom the Bell Tolls—Para.; Guadalcanal Diary—20th-Fox; Guy Named Joe, A—MGM;

Happy Land—20th-Fox; Hard Way, The—WB; Heaven Can Wait—20th-Fox; Hit the Ice—Univ.; Holy Matrimony—20th-Fox; Human Comedy, The—MGM;

I Walked With a Zombie—RKO; Lady in the Dark—Para.; Lifeboat—20th-Fox; Lost Angel—MGM;

Miracle of Morgan's Creek, The—Para.; Mission to Moscow—WB; More the Merrier, The—Col.; Mr. Lucky—RKO; Mr. Muggs Steps Out—Mono.;

Next of Kin—Univ.; North Star, The—RKO;

Ox-Bow Incident, The—20th-Fox; Passage to Marseille—WB; Phantom Lady—Univ.; Prelude to War—WAC; Princess O'Rourke—WB;

Random Harvest—MGM; Sahara—Col.; Song of Bernadette, The—20th-Fox; Stage Door Canteen—UA; Sullivan's, The—20th-Fox;

Tender Comrade—RKO; This is the Army—WB; True to Life—Para.; Tunisian Victory—MGM;

Up in Arms—RKO; Victory Through Air Power—UA; Watch on the Rhine—WB.

Typical entertainment short subjects selected included: "Little Red Riding Hood," MGM; "Speaking of Animals and Their Families," Paramount; "Screen Snapshots," Columbia; "What's Buzzin' Buzzard," MGM; "Shoe Shine Boy," MGM; "Upbeat in Music," Twentieth Century-Fox; "Cilly Goose," Paramount; "Buggs Bunny Nips the Nips," Warner Bros.

War and documentary shorts included: "Memphis Belle," Paramount; "A Letter from Ireland," Paramount; "Show Business at War," 20th Century-Fox; "Amphibious Fighters," Paramount; "Youth in Crisis," 20th Century-Fox; "This Is Tomorrow," MGM; "With the Marines at Tarawa," Universal; "Struggle for Life," Warner Bros.; "South American Front," 20th Century-Fox.

FIVE REVIEW FILMS FOR LIBRARY

The reviewing staff of the film library of the Museum of Modern Art which recommends the pictures to be preserved by the Library of Congress is:

NORBERT LUSK, former film critic of the Los Angeles Times and former editor of Photoplay.

PHILIP HARTUNG, film critic of The Commonweal.

BARBARA SYMMES, graduate of Beddington College, formerly associated with the American Film Center, an organization subsidized by Rockefeller grants.

BARBARA DEMING, graduate of Beddington.

LIANE RICHTER, Viennese refugee.

Miss Symmes is now working with Archibald MacLeish, Librarian of Congress, on a report of the current American film output which will be published shortly in the Library's Quarterly Journal of Current Acquisitions. The other four selectors are employees of the film library of the Museum.

Supply Dealers To Hear WPB Rules Forecast

Detailed information regarding the orders unc which the industry currently is operating, changi trends in materials supplies and the changes War Production Board controls which will foll the defeat of Germany, will be given the 35-m equipment manufacturers and dealers at their C cago conference next month by Allen G. Smi chief of the theatre equipment section.

Another feature of the meetings, to be h October 6 to 8, will be a discussion of the exp requirements and situation, both now and as it w change following the war, by Nathan Golden, ch of the motion picture section of the Department Commerce.

Attendance of the two Government officials the meetings will evidence the importance whi is placed in Washington on close contact wi key industries on which widespread activities d pend. The equipment industry being the heart theatre operations, WPB officials concerned wi its regulation have consistently kept in touch wi the manufacturers and dealers in a cooperati program to insure that no theatre shall close f lack of equipment.

With military requirements in some lines n being cut back, recent reports to Washington fro industries on which equipment producers rely f parts show a gradual improvement in the over- picture, although nothing in the way of boo equipment can yet be said to be in plentiful suppl

The most recent of these reports show that sou equipment production is still handicapped by t short supplies of transformers, resistors, capacito and tubes, but that some supplies of ball bearin have been secured from excess stocks, althou none are yet coming from new production, an while small motors such as are used for arc co trol are still short, the larger motors are beginni to come along more freely.

Golden's discussion of the present requiremen for equipment for export and his analysis of t situation which is expected to arise after V-E D will be of major importance in enabling the indu try to project its operations into the future, as i fluenced by present controls and the relaxatio which are expected to be made within a fe months.

RKO Pension Plan to U. S. Treasury for Approval

The completed plan for RKO's employees' pe sion was sent to Washington late last week for t approval of the U. S. Treasury. The Treasury ha previously indicated that the plan had its unoffici approval.

The plan, retroactive to January 1, 1944, wi cost RKO about $360,000 during its first year, e clusive of group insurance provisions which provi for paid-up life insurance for employees. Equitab Life Assurance Society was underwriter of the i surance which will cost the company around $60 000 during the first year, after approximately $30 000 dividend payments.

All RKO and subsidiary company employees a covered by the pension plan, who are between t ages of 30 and 64 and who have completed thr years of service. Upon reaching retirement age t employee will receive an amount which, when adde to Social Security payments, will come to a min mum of $60 a month for life.

Release New Color Film

Ansco's new color film, designed for processi by the user, is being released to amateur and pr fessional photographers throughout the country f the first time since it was put in production f exclusive use in the armed forces and war indus tries, according to an announcement from the o ganization.

Goldwyn Buys Screen Rights

The screen rights to the book, "Earth and Hig Heaven," by Gwenthalyn Graham, have been pu chased by Samuel Goldwyn for $100,000.

URGES INDUSTRY'S LEADERSHIP FOR THEATRE TELEVISION

oldsmith Sees Natural Field for Development by Film Experts

The motion picture industry should and ust take the lead in theatre television, and e time is now, in the opinion of Dr. Alfred . Goldsmith, radio engineer and member of television committee of the Society of Moon Picture Engineers, which last week, rough a subcommittee, made an official reest for a frequency allocation to the indusy.

The request for television frequencies for e film industry, the special application of hich would be for television in theatres, was ade to the Radio Technical Planning Board elevision Panel No. Six, appointed to make commendations to the Federal Communicaons Commission.

FCC Television Hearings tart This Week

The Commission was to begin hearings hursday on allocations of frequencies—but ot, it has announced, on adoption of standards -for television and it is expected that it will e strongly influenced by the Planning Board's ggestions. The SMPE plans, however, to bmit its request, the only one from the inustry as a whole, directly to the FCC in adtion to the application to the Planning Board.

In his New York office last week, Dr. Goldmith said,

"The motion picture industry has a definite ake in television—it is in the business of proucing popular entertainment through pictures nd sound. Obviously, television broadcasting will bring that form of entertainment into the ome.

"The film industry has two reasons at least or maintaining a position in television.

"First, insurance—insurance in the event hat television should supersede films in part, lthough I say right now I don't believe that will ever happen—the great features and shorts will continue to be produced on film. In fact, o add to this, let me say that I'm convinced lthough I am in both radio and films, that lms are convenient, economical, and satisfacory. Television is only able to record news vents as they occur; and, of course, because t does this, the theatre cannot afford to ignore it.

Says Industry Should Maintain Leadership

"To get back to the reasons. The second eason the film industry has for keeping ahead n television is 'leadership'. For 40 years, the ilm industry has built a great record of accomplishment, producing hundreds of pictures nnually, and entertaining millions of persons weekly. All this is a great deed—indicating eadership in purveying pictures and sound to he theatres and to the public.

"If television broadcasting comes into the home, the industry, through its theatres, must be prepared to give whatever is given at home —but on a larger scale. In other words, it must do the job better; it must adapt the medium to its outlet, the theatre.

"This is, in short, maintenance of leadership. The showmen of the industry, I believe, may be trusted to see how to use television for exploitation of films, and as entertainment.

"Those are the reasons. It all adds up to this: the industry therefore needs facilities; and I can also say I believe that with those facilities and after experimentation in its frequencies such as television went through, it will make major engineering contributions.

Request Higher Band For Film Television

The frequencies requested by the film industry were not disclosed this week by the SMPE committee. However, they are higher than those used by the television industry, this being to insure that communications to theatre receivers will not be received in homes. The higher the frequencies the more directive the telecast; also, the more telecasts. For the latter reason, although the frequencies request is specific, it is amenable to change if the FCC decides the whole television channel must be moved upward. Under the present dispensation, a television broadcaster requires six megacycles, an extremely broad band. The television broadcasters are asking 25 to 30 channels between 50 and 300 megacycles, allowing 13 to 16 stations in any one locality.

The higher frequencies asked by the film industry are understood to run well beyond the lower hundreds of megacycles and, in the opinion of Dr. Goldsmith, will ultimately run into thousands and tens of thousands of megacycles. "The industry will have to experiment like the television industry," he said.

The SMPE subcommittee report was still last week to be approved by Donald Hyndman, of Eastman Kodak, SMPE engineering vice-president; and the SMPE executive committee; approved, it was to be carried before the FCC by P. J. Larsen, of the SMPE subcommittee. At the same time, RTPB panel 6, after its consideration of the report, a consideration understood last week to be favorable, was also to give its opinions to the FCC.

Others of the SMPE subcommittee are Lester B. Isaac, Loew's sound and projection chief: Earl Sponable, Twentieth Century-Fox, and Paul Raibourn, Paramount.

On the SMPE main television committee are Dr. Peter Goldmark, Columbia Broadcasting System, chairman; Mr. Raibourn, Ralph Austrian, RKO; Mr. Isaac; C. R. Keith, Western Electric, and I. G. Maloff, RCA Victor.

Representation of the motion picture industry in discussions which will have as their result frequency allocations for the promised mighty television industry is understood to have been sparked by Ralph Austrian who, after having been appointed RKO television consultant, in October, 1943, wrote on November 10, 1943, to Dr. Goldsmith, vice-chairman of the Radio Technical Planning Board, pointing out that RKO and other picture companies were interested in television and therefore in television frequency allocations.

In the letter, Mr. Austrian pointed out that the chief interest of the film industry was in theatre projection of television images, and that consideration should therefore be of images as large as 24 by 32 feet and of clear definition.

The letter was acknowledged promptly, with the notation that Panel 1 would pay close attention. Then came a referral to Panel 6, the board to which the SMPE subcommittee report was made last week.

PARAMOUNT "ASSOCIATES" FULL PRODUCERS OCTOBER 1

The abolition of the designation "associate producer" by Paramount, effective October 1, after which all screen and advertising billing will read "produced by" was announced last weekend by Henry Ginsberg, studio production head. Associate-producers made producers under the change are: Charles Brackett, Danny Dare, John Houseman, Paul Jones, Fred Kohlmar, E. D. Leshin, Seton I. Miller, Kenneth Macgowan, Harry Tugend, Karl Tunberg.

Hirliman to Make Television Films

Television's use of film this week was regarded as likely to be so large and important, that another company has been formed, the object of which will be, in the words of its announcement, to "develop the 16 mm field to its widest potentialities, and to augment it by eventually tying in the practical application of television."

The company is International Theatrical and Television Corporation. George Hirliman is leaving the presidency of Film Classics to associate in the new firm with Eliot Hyman, president of Microstat Corporation. The new company, it is announced, contemplates a capital basis of $1,000,000 in common stock, and $5,000,000 in preferred. Its offices will be at 18 West 48th St., New York, present site of Film Classics and Microstat.

The company is negotiating with General Aircraft Equipment Company for manufacture of 16mm and television equipment. Circle Film Laboratories will process the company's 16mm output.

Offices in principal cities will be opened for sale of 16mm equipment and pictures, according to the announcement.

Loew Leaves Army, Retains OWI Post

Major Arthur Loew, associate director with Robert Riskin of the overseas film division of the Office of War Information, has been given a two-month terminated leave by the Army. Following his leave, Major Loew will be on the inactive list.

He will take a two-week vacation before returning to the OWI post in New York, to complete the selection of dubbed films from the distributors, which are to be shown in liberated countries.

Major Loew, a former vice-president of Loew's, Inc., in charge of the foreign department, entered the Army in the morale division in June, 1942. He then served with the Signal Corps before being loaned to the OWI.

Herzbrun Heads Directors

Bernard Herzbrun was elected president of the Society of Motion Picture Art Directors at last week's annual meeting. Hugh Reticker was elected vice-president and Harry Kelso secretary-treasurer. In addition to Mr. Herzbrun and Mr. Kelso, new board members are George Brooks, William Ferrari, William Flannery, Lucius Croxton, J. Russell Spencer, Richard Riddel, Gasnor Chittenden, Russell Kimball and Ralph Gilbert.

SEEK CRESCENT OK; SIMPP MAY ACT

U. S. Asks Supreme Court to Uphold Ruling and Bar Further Theatre Buying

The Government will ask the Supreme Court of the United States to affirm the decision on the anti-trust suit against the Crescent Amusement Company which was handed down by the Tennessee Federal Court in May, 1943. The case will go before the high court next month.

In Hollywood Monday it was indicated the Society of Independent Motion Picture Producers might appear in the Crescent case as *amicus curiae,* friend of the court. Last Sunday night, Drew Pearson, columnist and radio commentator, during his regular Blue Network broadcast, said that Samuel Goldwyn and Mary Pickford were joining in a Supreme Court action against "theatre monopolies."

Immediately after the commercial break for his sponsor, Serutan-Nutrex, when Mr. Pearson usually makes his "predictions," he said: "For a good many years the big movie moguls have had an almost complete monopoly over the distribution of motion picture films. When they haven't liked a certain actor, they could bar him from theatres all over the country. For instance Danny Kaye cannot be sold in the state of Tennessee without permission of the Sudekum theatre chain. So here is my prediction. When the Supreme Court opens next month, Mary Pickford, Sam Goldwyn, Walter Wanger, and other Hollywood independents will petition the Supreme Court of the United States to let them join the Justice Department in a suit already brought to break the monopoly of the big companies of Hollywood."

In the 76-page brief containing a seven-point argument covering 45 pages, filed with the Supreme Court in Washington Monday, preparatory to the court's hearing of two appeals from the Tennessee district court ruling, the Department of Justice seeks full affirmation of that ruling in addition to an injunction which would prevent further theatre acquisition by the Crescent circuit outside of Nashville.

The circuit also plans an appeal.

Wendell Berge, Assistant U. S. Attorney General in charge of the anti-trust division, is expected to go before the high court to present the Government's position with respect to alleged theatre monopolies.

The brief emphatically points out that the Government believes the Tennessee Federal Court would not have been out of order had it ruled a dissolution of the Crescent circuit as a result of the use of the circuit's buying power "to maintain unlawful monopolies." It stressed that even though this remedy is not ordered, there is every reason to ban further acquisition of theatres without court approval.

Brief Pursues Argument Of Practical Monopoly

The brief further declared that the district court found the defendants, within a six-year period prior to the bringing of the case in 1939, "had eliminated competition in 20 towns and potential competition in two others" and that the defendants were "maintaining an unreasonable monopoly."

Any court decision permitting acquisitions outside of Nashville where the theatre is voluntarily offered for sale and when there is no coercion or "predatory practices," is inadequate and defective, the Government claims, "because the substantive prohibition is far too narrow and limited and because from a practical, procedural standpoint the scales are weighted, not against those who have been found to have violated the law, but against the Government.

"The propriety is not to be judged solely with respect to the interests of those engaged in the trade or commerce affected by the judgment. Protection of the general consuming public against the evils associated with monopolization of trade, such as high prices and limitation of product, is a primary objective of the Sherman Act, and the statute must be applied in the light of this objective."

Samuel Goldwyn declined to make any comment on the Drew Pearson broadcast, referring inquiries to Loyd Wright, his attorney, who is president of the SIMPP. Mr. Goldwyn, according to reports, has maintained that his pictures have not been exhibited over the Crescent circuit for many years.

Miss Pickford joined other independent producers and Mr. Goldwyn in his protest action last month involving exhibition of "Up in Arms" in a Reno, Nev., dance hall when the T & D Enterprises there declined to book the film on terms sought by the producer.

Schine Trust Case Resumes

The trial of the Government's anti-trust suit against the Schine Theatres, Inc., adjourned June 8, was resumed Tuesday in the U. S. District Court, Buffalo, N. Y., before Federal Judge John Knight. It was expected that the trial would be shortened appreciably by the recent sale of four Schine theatres.

The four theatres, sold to Charles Hayman of Niagara Falls, are the State and Appalachian at Appalachia, Va.; the Viv at Corbin, Ky., and the Liberty at Pikesville, Ky. Judge Knight last Spring extended for six months a temporary court order of May, 1942, giving the defendant two years to dispose of a number of its houses.

The Government will not place any witnesses on the stand until Monday, October 2, Department of Justice attorneys informing the court that the first week would be taken up with the presentation of documents.

The trial, which began May 31, five years after the suit was filed, had been adjourned to August 15, because of the necessity of an appearance in another case in Washington of Seth Richardson, Schine attorney, and because Judge Knight was scheduled to preside at the July term of the Federal Court in Jamestown, N. Y. A further postponement was granted because of the illness of Saul Rogers, another Schine attorney.

Mr. Rogers, who has recovered, will be in court when the examination of witnesses is resumed. During the recess, Mr. Richardson withdrew, and Edward F. McClennen of Boston, who took a prominent part in the Momand Theatres anti-trust case, was added to the Schine counsel. Willard S. McKay is Schine attorney of record. Robert L. Wright, in charge of the case for the Department of Justice, is assisted by a large staff of Government lawyers.

Kerr Sells Theatre

Earl Kerr, owner of a string of theatres in western Iowa, has sold his Broadway theatre, Council Bluffs, to Goldberg Enterprises, Omaha.

SETOA Warns Circuit Owners Against Decree

Nat M. Williams, president of the Southeas
Theatre Owners Association, last week sent m
bers of the organization an analysis of the Gov
ment's proposed modifications of the Consent
cree, pointing out the danger of possibly di
vantageous effects on exhibitors. The two-
document examines the proposals both in the l
of the text itself and in the light of Attorney
eral Francis Biddle's recent interpretation of

The analysis points out that since Mr. Bi
has said the Department of Justice's intention i
correct all abuses and violations of the Sher
Anti-Trust Act, without any preferences b
shown, it may well follow that if the Court h
certain practices of the consenting companies t
illegal, the same things done by exhibitors w
fall into the same category and consequently
subject to correction.

Clearance Affects All

Mr. Williams says that clearance which beco
unreasonable because its effect is "to rest
competition between two or more theatres unr
onably" does not apply to just the five defenda
theatres but "it has to do with the way in w
the five defendants sell their pictures to your t
tres, and from the moment the decree may bec
effective."

The application of the provision against
acquisition of any financial interest in any the
to the five defendants is clear enough, but ther
the possibility that this prohibition might be
tended to an independent exhibitor who, ha
two theatres, might wish to acquire a third,
Williams says.

Other developments in the Decree situation wer

The board of the Allied Independent The
Owners of Eastern Pennsylvania this week
Philadelphia approved the National Allied boa
action in approving the Government's action
the Decree at its meeting at Bretton Woods, N.

St. Louis Arbitration Set

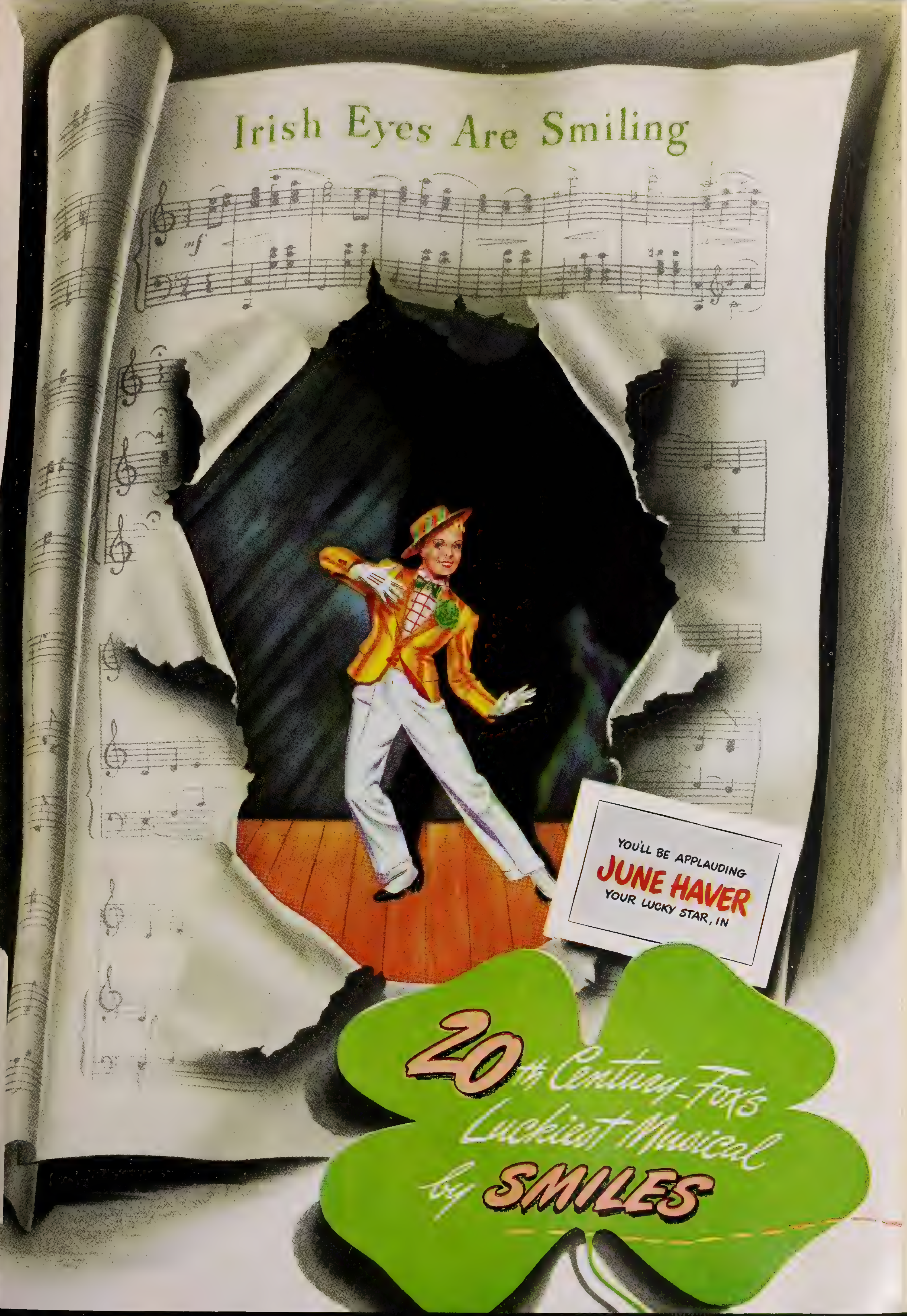
Hearing on the clearance complaint of Ad
Rosecan by the St. Louis tribunal was set
week for November 13. Harry C. Arthur,
and the St. Louis Amusement Company had m
for the dismissal of the complaint and follo
the tribunal's refusal to dismiss with a move
week to intervene in New York in the case of
U. S. vs. Paramount, et al., asking for exemp
from the operation of the Decree and attacking
legality.

The directors of the Pacific Coast Conferenc
Independent Theatre Owners last week in Sea
expressed confidence that "abuses practiced in
tribution" will be prosecuted vigorously, follow
a conference with Wendell Berge, head of the J
tice Department's anti-trust division. Mr. Be
had outlined the Government's recent New Y
motion for modification of the Decree at the op
ing session of the PCCITO board's two-day qu
terly meeting.

Russell Hardy, attorney for the St. Lo
Amusement Company, last week was scheduled
leave Washington for St. Louis, where he was
confer with Harry C. Arthur, Jr., the compan
head. Mr. Hardy, whose primary purpose in m
ing the trip was to appear in a War Labor Bo
dispute regarding stagehands in St. Louis, hin
that another legal move against the arbitration s
tem might be made in that city.

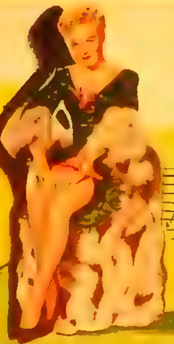
"Locally Needed" Designation Withdrawn in Pennsylvania

The War Manpower Commission has withdra
the "locally needed" designation from motion p
ture distribution in the Philadelphia and Pit
burgh areas, it was announced Monday. Exchan
employees will now be required to secure a WM
referral before leaving the distributing compan
for new positions. The withdrawal of the desig
tion thus subjects distribution workers to the reg
lations of the Priority Referral Plan establish
July 1, 1944, by the WMC.


Irish Eyes Are Smiling
YOU'LL BE APPLAUDING
JUNE HAVER
YOUR LUCKY STAR, IN
20th Century-Fox's
Luckiest Musical
by SMILES

SHOWMEN'S EYES WILL SMILE

at the show that will shamrock the nation!



JUNE HAVER the exciting blonde who was an instant sensation in "Home In Indiana" is now a full-fledged star!

MONTY WOOLLEY
JUNE HAVER
DICK HAYMES

Damon Runyon's

IRISH EYES ARE SMILING

IN TECHNICOLOR

Songs by DICK HAYMES, a big radio name already a big screen name, thanks to 20th's star touch!

Emerald melodies that have always topped the lilt parade!

Uproarious shenanigans galore by Monty Woolley!

with ANTHONY QUINN · BEVERLY WHITNEY · MAXIE ROSENBLOOM
VEDA ANN BORG · CLARENCE KOLB · and The Metropolitan Opera Singers
LEONARD WARREN · BLANCHE THEBOM
Directed by GREGORY RATOFF · Produced by DAMON RUNYON
Screen Play by Earl Baldwin and John Tucker Battle • Based on a Story by E. A. Ellington
Musical Consultant: Mack Gordon • Dances Staged by Hermes Pan

20 CENTURY-FOX

DARRYL F. ZANUCK'S
WILSON
IN TECHNICOLOR

THE SONG OF
BERNADETTE

WING AND
A PRAYER
THE STORY OF CARRIER X

HOME IN
INDIANA
IN TECHNICOLOR

GREENWICH
VILLAGE
IN TECHNICOLOR

SWEET AND
LOWDOWN

A.J. CRONIN'S
THE KEYS O
THE KINGDOM

LUCKY SHOWMEN!

ALWAYS IN CLOVER WITH
THOSE 4-LEAF CLOVER HITS
FROM

20th CENTURY-FOX

THE *HOLLYWOOD* SCENE

Completed

COLUMBIA
Sing Me a Song of Texas

MONOGRAM
ade Mask

EPUBLIC
Great Stagecoach Robbery
Grissly's Millions

UNITED ARTISTS
Spellbound (Vanguard)

UNIVERSAL
Fugitive

WARNER
Corn Is Green

Started

MONOGRAM
G. I. Honeymoon
Saddle Pals

PRC
Strange Illusion

RKO RADIO
Come Share My Love

20TH CENTURY-FOX
Czarina

UNIVERSAL
Fairy Tale Murder

WARNER
San Antonio

Shooting

COLUMBIA
Eadie Was a Lady
Counterattack
Song of Tahiti
Together Again

M-G-M
Hold High the Torch
Women's Army
Thrill of a Romance
The Clock
Anchors Aweigh
Son of Lassie
Valley of Decision

MONOGRAM
Saddle Smoke

PARAMOUNT
Salty O'Rourke
Miss Susie Slagle's

RKO RADIO
China Sky
Isle of the Dead
Experiment Perilous
It's a Pleasure (International)
Wonder Man (Goldwyn)
Tarzan and the Amazons (Lesser)

REPUBLIC
Lake Placid Serenade
Hitchhike to Happiness
Great Flamarion

20TH CENTURY-FOX
Where Do We Go From Here?
Billy Rose's Diamond Horseshoe
Hangover Square
Nob Hill

UNITED ARTISTS
Hold Autumn in Your Hand (PCA)
High Among the Stars (Small)
Brewster's Millions (Small)
It's in the Bag (Skirball)

UNIVERSAL
Suspect
Salome—Where She Danced
Frisco Sal

WARNER
God Is My Co-Pilot
Pillar to Post
Of Human Bondage
Nobody Lives Forever

INDEPENDENT
A Boy, a Girl and a Dog (W. R. Frank)

Studio Activity Steady With 47 Films Shooting

Hollywood Bureau

Seven features went to cutting rooms and even more were placed before the cameras durng the week, maintaining the previous week's roduction level with 47 films in shooting stage.

Two of the new undertakings are of major roportions.

"Czarina," placed in production by 20th Cen- ury-Fox after figuring in legalistic news con- erning the availability of Charles Coburn for principal role in it, is an Ernest Lubitsch pro- uction directed by Otto Preminger. The cast ncludes, in addition to Coburn, Tallulah Bank- ead, Anne Baxter, William Eythe, Vincent Price, Mischa Auer, Sig Ruman, Eva Gabor nd Vladimir Sokoloff.

"San Antonio," started by Warner, presents Errol Flynn, Alexis Smith, Raymond Massey, Harry Carey, S. Z. Sakall, John Alvin, Robert Shayne, Florence Bates and Chris-Pin Martin. Robert Buckner is producing the film, which concerns the Texas range wars that made front- er history back in the seventies, with David Butler directing. It's a Technicolor job and udgeted for peak yield.

Monogram started two pictures. "G.I. Honeymoon" is a comedy produced by Linds- ey Parsons and directed by Phil Karlstein, ffering Gale Storm, Peter Cookson, Arline udge, Frank Jenks and other entertainers with alent for comedy. "Saddle Pals" is a West- rn produced by Philip N. Krasne and directed y Wallace Fox with Jimmy Wakely, Lee White, Dennis Moore, Cap Forester, Pierre Watkin, Bud Osborne and others.

Producers Releasing Corporation went to work on "Strange Illusion," which will bear he name of Leon Fromkess as producer and hat of Edgar Ulmer as director, with Jimmy ydon, Sally Eilers, Warren William and Regis Toomey in principal roles.

RKO Radio turned cameras on "Come Share My Love," which has to do with gas-rationing roblems. Sid Rogell is producer, Benjamin toloff associate producer, and Leslie Goodwins director. Leon Errol, Elaine Riley, Mich- el St. Angel, Richard Lane, Clarence Kolb, Robert Clarke, Jason Robards, Veda Ann Borg nd many others are in the cast.

Universal's contribution to the week's news of launchings is "The Fairy Tale Murder," in which Gloria Jean, John Qualen, Keefe Brasselle, Bill Goodwin, Sheldon Leonard, Jack Grimes, Douglas Croft, Rocco Lazo and Billu Henderson are at work. Associate producer David Bruce is directing.

So Now Comes the "Secret Picture"

Matching the military in its manner of protecting secret properties, and going somewhat beyond the military's policy in point of prophecy, RKO Radio let go last week with the following release to the press:

"Months of secret preparation for a screenplay of timely interest was revealed yesterday (19th) when RKO Radio announced that it would bring to the screen the story of heroic resistance by the people of the Philippines after the Japanese invasion in 'The Invisible Army,' in which John Wayne will be starred. The picture will be rushed into production to be released coincident with the liberation of the Philippines."

The release does not give the exact date of the liberation of the Philippines, a detail perhaps omitted on advice of the military in view of the fact that it would make a pretty hot piece of news for Jap readers, but it does give others. It says Colonel George S. Clarke, who was in command of the 57th U. S. Infantry on Bataan, has been assigned by the War Department to act as technical advisor on the picture, and that Colonel Carlos P. Romulo, resident commissioner in the United States for the Philippine Commonwealth, will cooperate. It also says the screenplay was written by Aeneas MacKenzie and Richard Landau, from a story suggestion by William Gordon, and that Robert Fellows will produce the picture. The release does not say why the project was kept a secret.

Personnel Intelligence About Hollywood

Rosalind Russell's next picture for Columbia is to be "Some Call It Love," a comedy in the psychiatrical cycle, and Virginia Van Upp is to produce it. Miss Van Upp's first production was "Together Again."

David Hempstead had two pictures added to his already laden production schedule at RKO Radio. They are "Cornered," a work by Ben Hecht, Herman Mankiewicz and Czenzi Ormonde, and "Marry At Leisure," by Virginia Lederer.

John Larkin, 20th Century-Fox writer, has been named to direct "Circumstantial Evidence," a thriller from the Byron Foy side of the studio.

Walter Lantz, producer of Cartunes for Universal release, is conducting a survey of the state of taste for cartoons in the liberated countries, utilizing the Universal representatives there as poll takers.

Keefe Brasselle, 21, got his army discharge the other day and walked straight into the male lead of Universal's "Fairy Tale Murder."

Tim Whelan has been given a new contract calling for him to produce and direct two pictures for RKO Radio in 1945, but he's going to New York to produce and direct his own play, "Dinner Is Served," before starting on the first film, "Portrait in Crimson," in January.

Maxwell Shayne, who wrote most of the scripts from which the Pine-Thomas concern produced the action pictures that made their works a fixture of the Paramount release program, is producing "You'll Be the Death of Me," his first venture as producer, and will turn out "Cheezit, the Corpse," as his second.

Arthur Dreifuss, whose first directorial undertaking for Columbia was "Ever Since Venus," and who's now directing "Eadie Was a Lady" as his second, has been given a long term contract by the studio.

Loretta Young is to co-star with Gary Cooper in the untitled picture, on a Western theme, with which the hero of "Casanova Brown" will initiate his career as a producer. William Goetz, president of International, postponed production of "Home Is the Sailor," previously scheduled for Miss Young, so that the pairing could be effected.

Alexander Esway, who directed "The Man Who Seeks the Truth" for producer Joseph Bercholz in Paris several years ago, will direct "A Daring Holiday" for him, and for Republic, with Edward Everett Horton and Gladys George in the leading roles.

Donald Wayne, author of "Fine Flowers in the Valley," and said to have been acquainted with all the members of the family of the late Thomas Wolfe, is to come to Hollywood to write the screen treatment of Wolfe's "Look Homeward Angel," which Arthur Ripley and Rudolph Monter are to produce for Vanguard.

Alfred Zeisler, who directed "Enemy of Women" for W. R. Frank, which Monogram distributed, has been signed by Monogram to direct Kay Francis in "Divorce."

Writers Urge New Film Production Fields

Hollywood Guild Sees Possibilities in Television, Churches and Unions

The Screen Writers Guild wants to stimulate new motion picture production to create new markets for film workers returning from the war.

Members of the Guild and guest speakers at a special meeting at Hollywood's Roosevelt Hotel last week pointed to television, churches, farms, foreign countries, trade unions and industry-research as the six fields in which production could be developed to absorb the approximately 8,000 film workers now in the armed forces. They said that this was feasible without displacing the civilian workers who have taken their places.

Lester Cole, SWG president, discussing the broader phase of the re-employment problem, said:

"Approximately 8,000 men and women of the 31,000 employees in production have gone into the armed forces. Approximately 8,000 have replaced them. At first, those craft and semi-skilled unions whose employment problems were much simpler than those of the SWG thought they had the problem solved. The new workers were given permit cards for temporary employment, with the understanding that their jobs must be relinquished upon return of the veterans. It seemed a quick and easy solution, but a closer examination revealed that, far from solving the problem, it only made it more complicated."

Mr. Cole then pointed out that it was not possible for the surplus labor pool to stay in Hollywood unemployed since wage standards would immediately be jeopardized. Furthermore, he said they could not be told to return to those places from which they came because the returning veterans there would have priority in their search for employment. He added, "Obviously the problem of our 250 writers cannot be separated from the 12 million."

Specifying the problems of his organization, Mr. Cole said:

"Since December 7, 1941, 250 members of the Guild have gone into the armed forces and government service. In the same period 350 new writers have joined the Guild. The executive board has discussed many possibilities—devices, they may be called—by which some sort of preference could be given our returning veterans."

After pointing out that these possibilities were found to be unworkable, Mr. Cole discussed the larger audiences to be found among farmers, and the expected expansion in trade unions, industry-research and foreign production as fields in which the present surplus of writers could be employed.

Mr. Cole said that films of special interest to farmers would create an enormous new market, and that industry-research films entering the world market might bring back heavy grosses. He said also that trade unions were going to demand special types of films and that the Exchange Bureau planned by the Council of Hollywood Guilds and Unions could supply foreign producers with the talents and skills they need.

The report of Boris Ingster, SWG representative on the Affiliated Committee on Television, on the prospects of increased employment due to production designed especially for television, was necessarily speculative, he said, due to incomplete information and the unpredictability of events. He said it was generally believed that pictures made primarily for normal theatre exhibition will not be found satisfactory for television use and that production of films especially for television will become general practice within a short time.

Mr. Ingster did not venture to estimate the extent of this kind of production, but indicated it would be a considerable factor in easing the SWG's re-employment problem.

Hamilton McFadden, president of the Church-in-Films, Inc., spoke about the prospects of employment in the production of films of both a religious and educational nature for the church field. He said there was already in operation a circuit comprising the 13,000 Lutheran churches in the country, constituting an audience of five million and that the prospects were good for expansion which would take in, ultimately, the 232,000 churches of the 19 denominations which control 75 per cent of the churches in the United States.

Mr. McFadden said that there was a unanimity in church circles that films for church exhibition might best be produced in Hollywood by Hollywood professionals. While these are 16 mm subjects, he pointed out, they are of feature length and require all the essentials of production that go into 35 mm features.

AAA Denies York Appeal

Two decisions of the Appeal Board of the American Arbitration Association were filed last Friday on appeals of clearance awards in the Buffalo and Los Angeles tribunals.

The board upheld the ruling of Irving Stalmaster, arbitrator at Los Angeles, who dismissed the clearance complaint of G. L. Smith, operator of the York theatre, in July.

Mr. Smith had asked elimination or a cut of the 63-day margin of first runs in Los Angeles to 49 days at its admission price of 30 cents, and 35 days after first-run closing at its proposed price of 35 cents. He also asked that the seven-day clearance of the Park and Franklin theatres in Los Angeles be eliminated and that the York be granted the same availability as other Los Angeles suburban theatres charging the same admission prices. Costs were divided equally. This was the tribunal's 16th case. Intervenors were the East River Theatre Corp. and Laemmle Theatres.

The board reversed the award of arbitrator Louis B. Dorr of the Buffalo tribunal in Buffalo's 25th case. The board cut to five days the clearance of Schine's Granada theatre, Buffalo, over the Varsity, operated by Basil Brothers Theatres. The complainant, in filing against all five consenting companies, asked for elimination of the four to 10-day clearance of the Granada over the Varsity. Intervenors were the Dipson Theatres, Inc., Buffalo Theatres and S. G. Theatre Corp. Costs were divided equally.

Herman B. Meiselman, operator of the Strand in Wallingford, Conn., this week filed a clearance complaint at the New Haven tribunal against the five consenting companies. He asks reduction of the 90-day clearance of the Wilkinson theatre over the Strand to one day, "or to such other period as the tribunal may decide is reasonable." George H. Wilkinson, Jr., has intervened for the Wilkinson. This is the second 1944 arbitration case filed at New Haven.

Rodgers Warns Against Spread Of Regulations

Two hundred exhibitors of the Kansas City te ritory, guests of Metro-Goldwyn-Mayer, at luncheon last Monday, heard William F. Rodge the company's vice-president in charge of distrib tion, warn against the spread of Federal Gover ment regulation which, he said, starting with or one phase of an industry would inevitably spre to other phases of the industry.

The luncheon, held at the Muehleback Hotel, c maxed a three-day meeting of MGM office man gers and publicists in the territory.

In his talk, Mr. Rodgers asked his listeners study and join MGM in methods of creating ne patrons. He said his company was making a su vey to discover why some people are not film p trons and that efforts were being made to devel means of transforming non-patrons into moti picture fans.

He stressed the necessity of all-out promoti of good pictures now and after the war to forest a possible slump in attendance. He said mercha dising would be necessary for both large and sm towns, and added that MGM press books in t future would include a special service section f small town exhibitors.

He told of forthcoming MGM product, mentio ing "The Thin Man Goes Home," "Dr. R Adams," "Thirty Seconds Over Tokyo," "Meet M in St. Louis," "Ziegfeld Follies," "Autumn Feve "Anchors Aweigh," "National Velvet," "Music f Millions" and "Thrill of a Romance," all of whi he saw screened during his recent visit to the stud

On Sunday William R. Ferguson, MGM explo tation director, and the company's field men m to discuss small town exploitation ideas and pos war promotional activities, and on Monday M Ferguson told of plans now in work for the 13 city premiere of "An American Romance," in Oh Indiana, Kentucky and West Virginia, in a tie with radio station WLW, Cincinnati. Mr. Fe guson left for Chicago on Monday.

Following Monday's luncheon Mr. Rodgers le for St. Louis and a visit with J. F. Willingha who became manager there several months ago.

Decency Legion Reviews Seven New Pictures

The National Legion of Decency this we classified seven new films as follows: In class A- unobjectionable for general patronage, ar "Babes on Swing Street," "Cowboy from Lon some River," "My Pal Wolf," "National Ba Dance," "Riders of Santa Fe," "Tall in the Sa dle." Class A-2, unobjectionable for adults, "Mr Parkington."

Schless, Warner Foreign Sales Head, Resigns

Robert Schless, general foreign sales manag of Warner Bros., Tuesday announced his resign tion from the company, which was accepted wi regret by Harry M. Warner, president. M Schless has been associated with the company foreign department since 1925. At midweek it w indicated that Mr. Schless's duties would be a sumed by persons now in the Warner foreign d partment.

Dinner for Stiefel

Philadelphia exhibitors tendered a farewell par September 25 to Samuel H. Stiefel, independe circuit head, on his leaving for Hollywood to b come associated with Mickey Rooney. He is partner in Mickey Rooney, Inc., and his theat holdings in Philadelphia, Baltimore and Washin ton will be handled by his brother, Alexand Stiefel.

Manager Is Candidate

A. Joseph DeFiore, manager of the Park theatr Wilmington, Del., has received the Republica nomination for sheriff of New Castle County.

14,240 Industry Events Aided Fifth War Loan

The industry, during the Fifth War Loan and rough its 14,240 Bond selling events, sold mil- ons of dollars worth of "E" Bonds, Ted R. Gam- e of the War Finance Division of the Treasury epartment, announced Tuesday, upon receipt of e final report of the Motion Picture Industry Var Activities Committee. The report was sent r. Gamble by Robert J. O'Donnell, who headed e industry in the Fifth of the War Loans.

Mr. Gamble, in making known the report, said at the industry's major emphasis had been placed n the promotion of the sale of the important People's Bond," the series E Bond.

The report showed that the industry's efforts volved around a five point plan which included:

(1) Full strength distributor mobilization.
(2) Greater exhibitor participation.
(3) More general small town premiere policy.
(4) Best practical selling aids.
(5) The nineteen-city National Committee oast-to-coast tour.

The results of the five point plan was as fol- ows: In collaboration with the producers and istributors, 5,059 War Bond Premieres were aged, 1,131 special Children's Premieres, and ,059 Free Movie Days were presented.

Mr. O'Donnell gave credit for the Bond selling ictory to the "showmen of America who were on e firing line."

He also praised the Distributor Division under e direction of Ned E. Depinet, which mobilized e industry's salesmen, and the War Finance Com- itteemen throughout the nation, whose close and armonious cooperation aided the industry effort.

The Hollywood Victory Committee was also uded for sparkplugging the industry's effort by roviding stars for Bond Shows, Rallies, radio rograms and transcriptions. He was equally gen- rous in his praise of the Newsreel Division for its ewsreel contribution.

The trade press cooperation, which he regarded s the biggest single contribution to the campaign, vas praised, as was the Daily Press and Radio co- peration, which was without precedent.

Gamble Compliments Industry

Mr. Gamble in acknowledging Mr. O'Donnell's eport, complimented the industry for its campaign nd expressed the appreciation of the Treasury Department.

"We in the War Finance Division of the Treas- ry Department have been amazed by the ability of the Motion Picture Industry in the light of its omplete support since the beginning of the war o move forward and to improve its campaigns rom one drive to another.

"Those in charge of the 5th War Loan Drive apitalized on all the good that had gone before. Sales of millions of individual "E" bonds were made by theatres throughout the nation. Most mportant, however, was the promotional campaign in which industry showmen everywhere, made a contribution which must be considered of major importance to the overall success of the 5th War Loan.

"Every member of the industry should take pride in the knowledge that his effort has made n indispensable contribution to the war effort.'"

Nizer and Kilroe to Address Institute on Copyright

Louis Nizer, film attorney, and Edwin P. Kilroe, Twentieth Ceutury-Fox copyright lawyer, are among those who will lecture at the Practicing Law Institute, New York, in a new course on "Current Problems in Copyright Law," beginning October 5. Mr. Nizer will give two addresses on: "Copyright in Relation to Motion Pictures," and Mr. Kilroe will deliver a single talk on "Copyright Legislation," and "International Copyright." Other speakers will include MacDonald De Witt, Sydney M. Kaye, Charles S. Rosenchein, Judge Vincent Leibell, Professor Milton Handler and Professor Zecharuah Chafee.

LECTURER IN TIEUP WITH "MASTER RACE"

As a prelude to the premieres in numerous cities which RKO Radio is setting up for Edward A. Golden's "The Master Race," S. Barret McCormick, managing director of advertising and publicity, has announced the engagement of Mrs. Gregor Ziemer and Mrs. Bella Fromm, both noted authorities on Nazi Germany, for speaking tours of the country.

According to the plan outlined by Mr. McCormick, the speakers will make independent tours, appearing before local women's clubs, civic organizations, war workers groups, and the radio.

Keynote of their talks will be inside revelations of the Nazi system based on their own personal experiences, tieing in with "The Master Race," which is based on the same subject matter.

Red Cross Drive In Industry Nets $6,793,060

Surpassing every charitable endeavor in the history of the industry, Joseph Bernhard, chairman of the 1944 Red Cross Drive, announced a record-breaking total of $6,793,060.04 in collections and contributions. The theatre collections alone, derived from 13,438 theatres, totaled $5,501,450.97. Corporate gifts were $738,848.83, and Hollywood contributions $552,760.24.

The prodigious effort put forward by the industry in the campaign, Mr. Bernhard pointed out, is recorded in the tremendous increase over 1943, when the total collections from all sources were $4,123,000. In the theatres alone, the collection almost doubled last year's figure of $3,070,000. Cost of the campaign was probably the lowest in the history of charity drives, less than 1½ per cent.

List of the participating theatres, committees and detailed figures have been compiled into a pamphlet which is now being distributed to all committees and theatres that took part in the drive. National executive staff of the campaign included beside Mr. Bernhard, Harry Goldberg as campaign manager; Ned E. Depinet, distributor chairman; Herman Robbins, corporate gifts; Harry Brandt, field director; Charles A. Smakwitz, publicity director, and Louis R. Brager, campaign secretary.

Monogram Sets New Bank Credit of $1,450,000

The signing of a new loan agreement by Monogram with their banks has been announced by W. Ray Johnston, president, and George D. Burrows, vice-president and treasurer. The credit will be managed by the Security-First National Bank of Los Angeles, and will be participated in by the California Bank of Los Angeles and the Guaranty Trust Company of New York. Under the terms of the loan agreement, which is revolving in form, Monogram will be permitted to borrow directly, or under guarantee, a peak amount of $1,450,000.

Mealand Named Head of Paramount Story Unit

The appointment of Richard Mealand as head of the story and writing department at Paramount studio was announced last week. Mr. Mealand has been Eastern story editor for Paramount for the past five years. Prior to joining Paramount, he was fiction editor of Good Housekeeping Magazine, editor of Nash's Magazine in London for five years and managing editor of Pictorial Review.

Sixth War Loan Exploitation Plans Ready

Exploitation plans for the sixth of the War Loans scheduled for November 11 to December 7 were formulated on Friday of last week at a meeting of industry publicity, advertising and exploitation heads. John Hertz, Jr., who is heading the drive's advertising and publicity, presided.

A committee of press book editors of all the film companies was formed, with Charles Schlaifer as chairman. The committee will prepare a worksheet for exhibitors. Mr. Schlaifer will work with Sumer Singer, who has been preparing the press book for the campaign.

A special one-sheet is being rushed to the printers and will be sent to exhibitors as a combination announcement of the drive and a salute to theatre-goers for their support in previous War Loans, and with the added request that they do as well for the Sixth.

Plans include a telegraphic canvass of leading theatre exploitation men for material for a prepress book bulletin incorporating their "this is my best" Bond-selling selections. The bulletin will be sent exhibitors.

In Reading, Pa., showmen have started preparing for the drive, opening their activities with a general meeting and dinner at the Berkshire Country Club. Plans for the drive were discussed and the theatre managers present were urged to maintain their working organizations intact.

Present were: J. Lester Stallman of the Astor theatre, chairman; Cormack G. Keeney of the Park and Rajah thatres; Paul E. Glase of the Embassy, Ritz and Penn theatres; Larry E. Levy of Loew's theatre; Birk Binnard of Warner theatre, and Paul Esterly of the Strand theatre. The feature address was made by Judge Paul N. Schaeffer, Berks County Courts, general chairman of the Fifth War Loan Committee.

This weekend Gus Metzger, Southern California chairman for the forthcoming campaign, is scheduled to tour his area to discuss organizational plans. Other members of the committee which Mr. Metzger heads are William Srere and Sherrill Corwin, vice-chairmen; Seymour Peiser, publicity; Elwood Robinson, advertising, and George Harshberger, Jr., promotion.

Harry Brandt, national chairman, announced Tuesday that Tom Baily, executive director of the California Theatre Council and associate co-ordinator with John Flinn of the Hollywood division of the War Activities Committee, will act as liaison for the industry with the War Finance Committee during the drive.

Max Youngstein, industry publicist, will act as War Loan co-ordinator at Buchanan & Company, John Hertz, Jr., publicity director, announced on Tuesday. At the same time Mr. Brandt said that Jay Emanuel, Philadelphia exhibitor and trade paper publisher, had been appointed administrative official.

W. F. Crockett, one of the nine co-chairmen, reported to WAC headquarters in New York on Tuesday to discuss plans for the campaign. He conferred with Mr. Brandt, S. H. Fabian, Francis S. Harmon and other WAC officials, left for Virginia Thursday, and will return to New York the early part of next week.

"American Romance" Premiere Set for 181 Cities

Following the 132-city premiere of "An American Romance" in Ohio, Indiana, Kentucky and West Virginia on October 12, MGM will hold a 49-city capital premiere of the Technicolor production on or about October 26 and 27, it was announced by Howard Dietz, vice-president and director of advertising, publicity and exploitation.

The special premieres will be held in 48 state capitals, in addition to Washington, D. C., and each opening will be given extensive advance campaigns.

Numerous special events to precede each opening are now being worked out. State and civic dignitaries will be invited to each of the 49 openings.

Argentine Exhibitors Fight Quota Law

Organization Appeals for Modification of Drastic Government Decree

by NATALIO BRUSKI

in Buenos Aires

A special committee of the Argentine "Asociacion de Empresarios Cinematograficos" (Association of Cinematographic Exhibitors) has presented to the Ministry of the Interior a petition, protesting the recent Government decree for the regulation of the industry in Argentina. The decree, which represents the Government's intervention in the long-standing dispute between exhibitors and producers, provides for far-reaching controls of films in line with the Government's position that the fostering of the development of all industries is a function of the state.

The exhibitors, in their request for modification of the decree, point out that the measures would, in a short time, effect: (a) the ruin of the Exhibitors' Guild, (b) the unjust enrichment of a small group of producers and (c) poorer quality of native product.

In the meanwhile, pending action on the requested modifications, the exhibitors are defending their interests by turning producers and have purchased for this purpose the "Pampa Film" studio and distribution facilities at a total cost of 3,150,000 pesos.

The exhibitors say the company is also in a position to purchase the E. F. A. studios, since it holds a share in that company for a total of 660,000 pesos, giving it an absolute majority in the control of the E. F. A. Holders of the rest of the shares are said to have agreed to a suggestion made by the new producers and are willing to surrender their holdings for 50 per cent of their actual value in cash or in shares of the new company.

The provisions of the decree regulating the exhibition of Argentine films in that country, the percentages to be paid, and the dates to be played, follow:

All first run houses of 2,500 seats or more in the city of Buenos Aires must exhibit an Argentine feature every two months as a minimum, during a period of seven days, including one Saturday and one Sunday. Other first runs in the city must show an Argentine feature once each month, minimum seven days, including one Saturday and one Sunday.

All other houses in the city of Buenos Aires and in the interior of the country must exhibit Argentine features during two weeks every five weeks as a minimum, including two Saturdays and two Sundays. Features are, for the purposes of the decree, films running sixty minutes or more.

The scale of percentages to be paid, begins at a 40 per cent minimum of the total gross for first runs; 35 per cent for second runs based on the first run admission prices, and a 25 per cent mimimum on subsequent runs, also based on the first run admission price. The only reductions from these percentages permitted are taxes directly connected with the exhibition of films.

All other conditions applying to the renting of Argentine films shall be stipulated by both parties under the customary and usual norms prevailing in the market.

All houses which are presently engaged in the exclusive exhibition of shorts and news reels are exempt from the provisions of the decree.

NO U. S. RAW STOCK TO ARGENTINE FEA SAYS

Shipment of American raw stock to Argentine was terminated last April, according to an announcement of the Foreign Economic Administration last week. The FEA made the disclosure in answer to questions about the Argentine Government's ability to produce shorts, such as "Oh, Mr. Hull," attacking the U. S., from American film. Officials said that they assumed that Argentina had stockpiled the film since there was a good supply on hand there when shipments from the U. S. were halted.

Moreover, the producers of feature films are required to produce films of national significance having an historical, scientific, artistic or literary background. Argentine artistic and technical personnel must be employed. Such films must constitute at least ten per cent of all productions of the same type, with a minimum of one such film a year from each producer.

The Ministry of the Interior, through the Direction General of Public Exhibitions, is charged with the enforcement of the decree, having the power to impose penalties against both exhibitors and producers for infractions.

The "Junta Arbitral Cinematografica" (Cinematographic Arbitrational Committee) created by the decree shall intervene in all cases where constraint between producers and exhibitors is proven, to the extent it may find necessary, and also in any cases not contemplated by the decree which the interested parties bring to the attention of the "Junta."

The decree will be applied only to those films having their first exhibition after January 1, 1944, and all compromises and contracts signed and legalized by the exhibitors prior to June 30, 1944, will be respected. But such agreements having clauses contrary to the provisions of the decree, are to be submitted to the "Junta."

For the purpose of increasing the production of documentary Argentine films, the Direction General of Public Exhibitions has organized a production department. It is charged with the planning, coordination and making of official educational and advertising films. The department will also be in charge of the distribution and exploitation of educational films, thus furnishing the country with numerous shorts dealing with aspects of the national life.

"Eyes for Tomorrow" for Theatrical Release

"Eyes for Tomorrow," a two-reel film sponsored by the National Society for the Prevention of Blindness, New York, and produced by Emerson Yorke for distribution in educational circles, has been cut to a one-reel subject for theatrical distribution. The short is designed to enlighten the public on the maintenance of sound vision and the prevention of eye diseases. Spanish and Portuguese adaptations of the film has been released for distribution throughout Latin America by the Office of the Coordinator of Inter-American Affairs.

Predicts Foreign Film Increase

Phil Reisman, RKO vice-president in charge foreign distribution, predicted in New York la week that in the post-war period this count would have from 1,500 to 2,000 theatres playing t cream of imported film fare. Before the war t number of American houses showing foreign pro uct was in the neighborhood of 100.

Mr. Reisman said that reciprocal distributi arrangements with other countries would serve stem moves towards discriminatory legislati against Hollywood films by other governments.

Such arrangements, he pointed out, would al make it possible for foreign producers to put mo money into their productions.

"Good pictures," he said, "regardless of the origin should be shown here. It will be up to t public to approve or disapprove." He believ there will be seven or eight European countri qualified to produce marketable films. He spo of the profits in exhibiting foreign films, citing t case of Mexican product which, he said, gro more in the U. S. than Hollywood films do Mexico.

RKO is currently distributing the Spanish fil "Goyescas" in order to facilitate distribution of i own product in Spain.

Grosses High in Africa:–Goodman

Wartime theatre grosses in Africa, south of th equator, and South America proportionately ar as good as they are in the United States, accor ing to Del Goodman, who is back from a si months' tour of inspection undertaken on speci assignment for Barney Balaban, president of Paramount. Goodman is west coast district manage for the company currently, but long represente Paramount in Japan.

He found the principal stringency facing exhibitors in British South Africa, Northern an Southern Rhodesia, Portugese East Africa an Belgian Congo to be a wholesale need for ne seats, carpets and general theatre equipment. Carbons, he stated, are difficult to obtain. His Majesty's Theatre, Johannesburg, has been complete for some time but cannot open since it lacks carpets and seats. This is a Schlesinger house, seating 1,500.

While willing to discuss conditions as he foun them, Goodman would not discuss the purposes o the assignment.

Spain Silent On Duty Protest

The industry's protest to the Spanish government through the American Embassy in Madri against the import duties imposed upon America films, has gone unanswered to date. The protes was entered in August and made known August 25

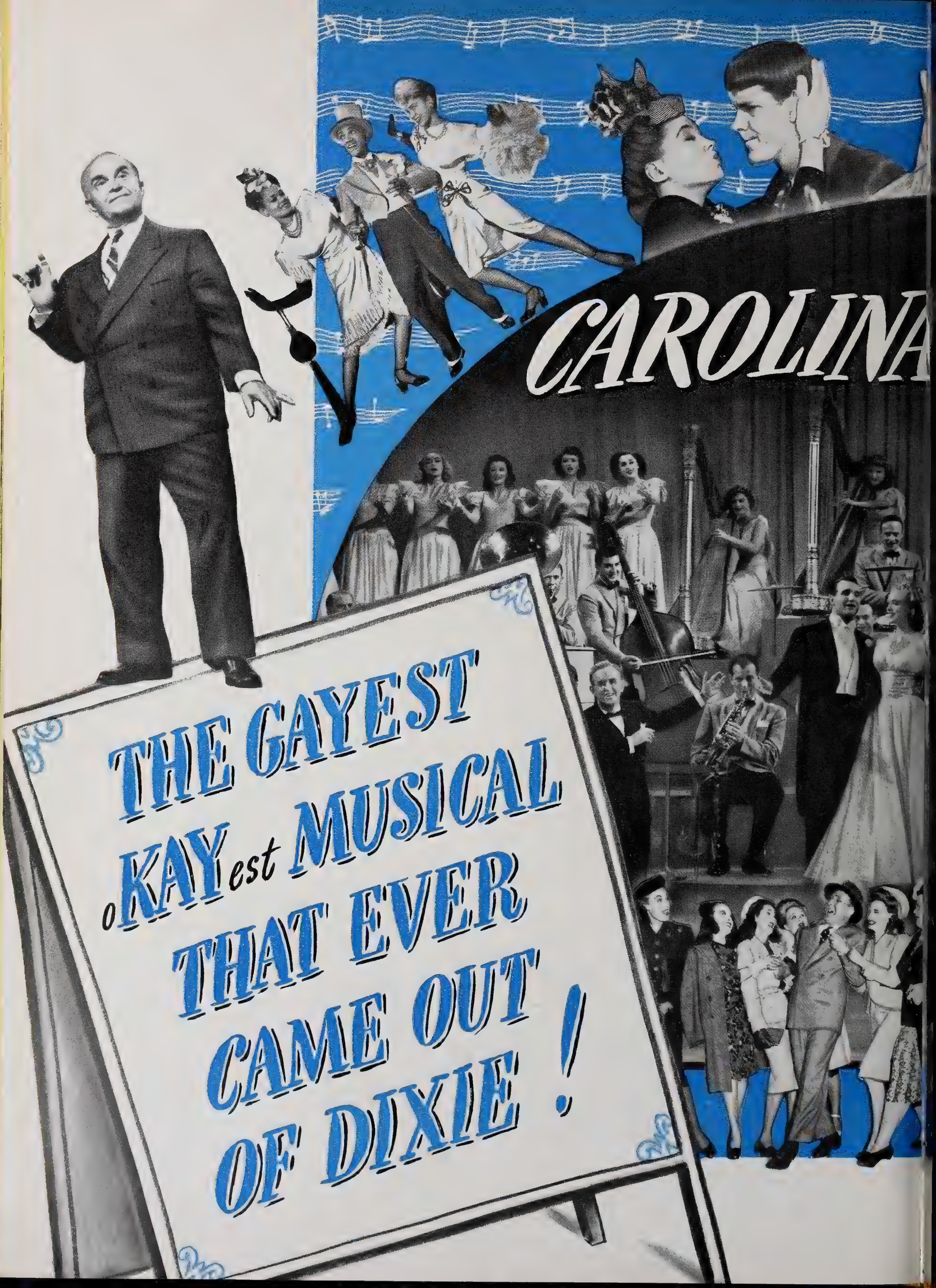
On August 14 Carl E. Miliken, foreign manage of Motion Picture Producers and Distributors Association, said that the industry planned a protes through the State Department. It was explained that the import duties announced by Spain were regarded as discriminatory.

The duties were made law by the Spanish Cortes on August 3. It was estimated by American companies that they would result in an increase of from $90 to $20,000 per film. John W. Hicks, vice-president and foreign manager for Paramount, said at the time that the action of the Cortes "may make it impossible to do business in that country."

Peters Plans New Theatre

John Peters, pioneer exhibitor of Northern California, has acquired land in the business center of Los Angeles, with a view towards erecting a theatre there as soon as WPB authorization can be gotten. Mr. Peters owns the Del Rio in Los Banos.

Right this way....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THE GAYEST
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THAT EVER
CAME OUT
OF DIXIE !

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Produced by SAMUEL BISCHOFF · Directed by LEIGH JASON

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Playing
6 Swell Song Hits!

KEEP SELLING WAR BONDS! FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

PRINTED IN U.S.A.

MGM'S New Short Contract Form At Exchanges

MGM's new simplified contract, condensed from he old form of 9¼ inches by 19½ to 8½ by 12, is ow ready for use in all the company's exchanges. MGM estimates the saving of paper will be coniderable, since the company prints approximately 00,000 copies of the contract forms per season for ts product output. The new version covers MGM's first block of the 1944-45 season.

While there have been many revisions made by MGM lawyers in streamlining the new form, the hanges mainly are a condensation of clauses or he incorporation of several old clauses into new nes, only one important revision is noted. The ptional arbitration clause has been eliminated for he reason that this provision of the Consent Deree covers the subject adequately and it was felt here was no need for it in the new form.

Attorneys for the company have been working or months, in consultation with sales and exhange executives to perfect the condensed verion, which is a little over ordinary letter size, mall enough to fit into the exhibitor's regular etter file.

New Educational Producers Unit Formed in New York

Educational Film Producers Association, a new organization in the educational film field, was formed in New York this week. Purpose of the association is "to advance the study and appreciation of educational, instructional and information motion pictures; to foster and promote the production and distribution of such films and to provide a clearing house for information pertaining to educational films."

Officers of the new group are: Fletcher Smith, Fletcher Smith Studios, president; Max Lasky, Films of Industry, vice-president; John Flory, Grant, Flory and Williams, producers, secretary; Elda Hartley, Hartley Productions, treasurer, and Emerson Yorke, Emerson Yorke Studio, chairman of the executive committee.

Charter members of the association include Julian Bryan, Herbert Kerkov, John McCrory, Clarence Schmidt, Ralph Schoolman, C. O. Welch, and Elizabeth Harding, all engaged in the educational film field.

20th-Fox Sales Managers Back from Meetings

W. C. Gehring, Twentieth Century-Fox Western sales manager returned to the home office from Toronto last weekend where he presided over a two-day sales conference of branch managers and sales personnel of the six Canadian offices of Twentieth Century-Fox.

L. J. Schlaifer, Central sales manager, who had been conducting sales conferences in exchanges in his territory, also returned to the home office last weekend, accompanied by his assistant, Jack Bloom.

Mr. Schlaifer visited Boston, Buffalo, and Chicago where conferences of branch managers from Albany, New Haven, Cincinnati, Cleveland, Detroit, and Milwaukee were held.

Rosener to Release Two French Pictures

Negotiations have been concluded between Raphael Hakim and Herbert Rosener whereby the latter receives the pre-war French production, "Le Drame de Shanghai" ("The Shanghai Drama") for United States distribution. The film, which features Louis Jouvet, was produced in France and will be subtitled in preparation for an early showing at the Esquire theatre, Los Angeles. "32 Rue de Montmartre," another Rosener acquisition for national release, already has been subtitled and is booked for the Esquire early in August. The film stars Eric Von Stroheim and was directed by Yves Mirande.

Settlement Is Reached in Detroit Delivery Strike

An eleventh hour settlement last Friday, September 22, of the film delivery truck drivers' strike in Detroit narrowly averted a weekend that threatened to be a filmless one in all of Detroit's and other theatres in Michigan.

Estimates indicated that in the event that the strike had not been called off, the losses of exhibitors would have mounted to "seven figures." All Detroit exchanges were affected.

The Teamsters Union officials said the strike resulted from grievences which had been accumulating for months. It reached a climax last Friday in a dispute between drivers and two local film delivery companies, Cinema Service, Inc., and Exhibitors Service, Inc., following refusal by the regional War Labor Board to approve the companies' application for the wage increase for the drivers.

de Havilland Injunction Appeal Denied by Court

The District Court of Appeals, Los Angeles, last week denied to Olivia de Havilland an injunction to restrain Warners from interfering with the right to work for other studios. Miss de Havilland, who applied for the order last week, based her plea on the assertion that the company had sent 100 telegrams advising other producers not to employ her in view of the Warner contention that her contract had not expired.

J. R. Files, company attorney, told the court that the telegrams were in no way coercive but rather were a caution to producers against the possibility of legal complications in the event that the Warner contention is upheld.

The company had appealed a former decision which held that Miss de Havilland's contract had expired. That appeal decision is pending.

Rogers Meets Exhibitors at Philadelphia Reception

Roy Rogers, Republic's Western star, in Philadelphia for guest-starring appearances with the Rodeo at the Arena, was guest of honor at a reception held September 25 at the Variety Club, Bellevue Stratford Hotel, where he met exhibitors and representatives of the newspaper and radio press.

Mr. Rogers opened last Saturday night to the biggest rodeo attendance in the history of the Arena. He is scheduled next to appear with the World's Championship Rodeo at Madison Square Garden, New York, October 4 to 29.

Among those present at the reception were Abe and Lew Sablosky, Dave Milgram, Mike Felt, Raymond Schwartz, John Turner, Ted Schlanger, Lester Krieger, Lou Davidoff, Elmer Hollander, as well as William Goldman, Jay Emanuel, Lew Pizor, Jack Greenberg, Sam Werbalow, Harry Dembow, I. Epstein, William Greenfield, Milt Rogasner, Mo Wax, Norman Lewis and Abe Rover.

"Tomorrow the World" Cited By Hollywood Writers Group

Several outstanding films a year will be given special recognition by Hollywood writers, representing seven writing guilds in the entertainment industry, it was announced this week by Emmet Lavery, chairman of the Hollywood Writers' Mobilization.

Lester Cowan's "Tomorrow the World" will be the first picture selected for this accolade.

Highlight of the writers' proposal will be special premieres calling attention to the films of their choice. "Tomorrow the World," a United Artists release, will have its premiere in Hollywood under the auspices of the Hollywood Writers Mobilization late in November.

Wolf in War Chest Drive

Morris Wolf, Philadelphia attorney for Warners and a member of the film company's board of directors has been appointed associate chairman of the United War Chest campaign which gets under way in Philadelphia October 16.

Senate Group Asks U. S. to Cut Delinquency

Recommendation of the establishment of a Federal commission for children and young people in the Office of War Mobilization and Reconversion to curb juvenile delinquency was made this week by the Senate subcommittee on Wartime Health and Education. Senator Claude Pepper of Florida heads the committee.

The report and recommendation culminated the hearings before the Senate group earlier in the year at which more than 50 experts on child care and guidance testified. Vandalism in theatres was one of the principal problems discussed during the hearings.

As a result of its findings, the Pepper committee labeled as "popular fallacies" the idea that juvenile delinquency is the result of neglect of young people by working mothers, or to the demoralizing effect of a high family income, or to a general laxity in morals. It attributed delinquency to the failure to meet the basic needs of children as to housing, health and educational, recreational and social services.

The proposed Federal commission to handle the problem would coordinate the work of the 12 Government agencies now performing services for child welfare and the suggested commission would administer the funds granted to implement the program. "Particular attention should be given to the establishment of child guidance clinics as integral part of school systems in key cities," the committee recommended.

The enrollment of young people, especially those in their 'teens, in home-front activities to a far greater degree than now is the practice; the planning for educational opportunities in the post-war period; a nationwide publicity and education program "to acquaint parents with the facts about their children and their basic needs," and relief grants to needy mothers of small children, were other recommendations of the Pepper committee.

See Freon Production Held to Minimum

Little chance of an early lifting of the restrictions on the use of Freon gas is now seen, as a result of a shortage of hydrofluoric acid, the basic ingredient.

While the new East Chicago plant for production of the refrigerant has now come into operation, raising the monthly capacity of the industry to more than 5,000,000 pounds, two of the new acid plants which are building failed to begin operations as scheduled and, because of over-estimates of production capacity, the other plants will produce only about 75 per cent of the amount scheduled for next month.

Hydrofluoric acid supplies for October are not now expected to exceed 70 per cent of the volume promised, with a consequent reduction in the output of Freon. The War Production Board is considering the construction of additional acid plant facilities, but a number of months must elapse before these would provide any relief.

It is still expected, however, that most of the restrictions on the use of Freon may be lifted by next spring and WPB officials believe that it will be possible to provide all exhibitors in need with sufficient gas to keep their air-cooling plants in efficient operation.

Blumberg Wins Silver Star; Was Warner Theatre Manager

Albert Blumberg, former manager of Warner's Midway theatre, Philadelphia, was promoted to the rank of master sergeant and decorated with the Silver Star in France, according to a letter to his mother, Mrs. Helen Blumberg. Sergeant Blumberg's younger brother Ben, former manager of Warner's Uptown theatre, Philadelphia, is also in the Army, somewhere in France. Another brother, Irv, is advertising and publicity head for the Warners' theatre circuit in Philadelphia.

FROM READERS

In Lebanon and Uruguay

10 BEYROUTH THEATRES SHOW U. S. FILMS

To the Editor of the Herald:

I was so glad to begin receiving again your interesting magazine that I wanted to give you some information about American motion pictures in this country.

Before this war the only films which were in demand in this market were the French films, and a few American films dubbed in French language. But, since then, our public has gone in a big way for American films, to such an extent that of the 11 theatres actually working in this city, 10 are showing American films, the 11th is still showing French films which we receive from Algiers.

The cinema goers of this city, as well as those from Damascus, Aleppo, and other cities of Syria became so accustomed to the perfect technique of American films that they do not appreciate French films any more, and they also say that they prefer now to see and hear the voices of such actors as Lana Turner, Tyrone Power, Abbott and Costello, and others. The French film, "Mayerling," in its original French version, with such actors as Charles Boyer and Danielle Darrieux, did not meet any success lately when it was shown for a second run.

American films have gained another market, and their producers may not have to bother again in the future to dub their films in French versions. Hollywood is so popular among the natives that already a theatre, a bar and a barber shop have been named after that fmous city.

I myself am very glad of this as I was one of the pioneers in trying to introduce American films into this market, and after 12 years of hard work, we have succeeded in placing American films above all others.

You may publish this news if you wish in your interesting magazine, as I know that American producers will be very glad to learn it.

—*WILLIAM MALLUK, Cinematographiques, Beyrouth, Lebanon.*

GEOGRAPHY LESSON BY BARONAT

To the Editor of the Herald:

You are doubtless fully aware of the power of the press. Yet, I am sure that you could not know the international repercussions which an error in the Motion Picture Herald has caused.

On page 54 of the issue of September 2, you inadvertently placed the city of Montevideo in Argentina, under the picture of the Trocadero theatre, advertising the premiere of Universal's "Ali Baba and the Forty Thieves."

Now, as you no doubt know, but for the benefit of your readers who may not, I would like to point out that beautiful Montevideo is in the free and independent republic of Uruguay, one of the United Nations.

Won't you please replace its capital city in Uruguay—for the sake of international harmony? Then Uruguayans, who since they live in the southern hemisphere, will soon be venturing out for spring walks along the beach promenades, will not shake their fists across the bay and accuse their neighbors of trying to annex them, capital city and all.

And the Argentinians will be able to sail their fleet down the Rio de La Plata without causing any undue alarm among the Uruguayans on the north bank.

And the diplomats can return to diplomacy, secure in the belief that what looked like a flagrant case of aggression was only a typographical error.

Universally yours

—*FORTUNAT BARONAT, Director of Publicity, Universal International Films, Inc.*

Quebec Allied Plans Attack on Tax Laws

Representatives of Quebec Allied Theatrical Industries, Ltd., and Ontario exhibitors will meet in October in Toronto to continue discussions of the subject of changes in proposals for the Regional Conciliation Boards. Discussion centered upon taxes that "have reached a level so high as to affect the future of the industry," got under way at a recent meeting of Quebec Allied delegates in Montreal.

Settlement of vital questions, though discussed at length at the Montreal meeting, have been postponed until the Independent Motion Picture Exhibitors of Ontario has had an opportunity to survey the situation.

Because of the taxation the Quebec Allied passed a resolution calling for "a special legislation committee . . . to investigate present conditions and make, where necessary, recommendations to the Federal, Provincial and Municipal authorities."

Golden Buys Screen Rights To Story About the FBI

The screen rights to Frederick L. Collins' book, "The FBI in Peace and War," have been acquired by Edward A. Golden. Robert Golden will produce from a screenplay now being prepared by Mr. Collins. The production will precede that of Paul De Kruif's "Kaiser Wakes the Doctors," which Mr. Golden also owns.

Robert Golden was scheduled to arrive in New York from Hollywood for conferences on the new production and will then go to Texas for the world premiere of "The Master Race," at Dallas, October 18.

Subsequent premieres of the film will be held in Boston, October 25; Omaha, October 25, and Chicago, October 26.

Famous Players Opens First New House in Four Years

The opening of the Paramount theatre, St. John's, Newfoundland, was attended this week by Famous Players Canadian Corporation's president, J. J. Fitzgibbon, vice-president R. W. Bolsted and Jules Wolfe, supervisor of construction of Famous Players' home office, Toronto. Famous Players and Morris A. Milligan, owner of three theatres in Hamilton, Ont., and the Capitol, St. John's, have a joint interest in the house, which is the first theatre built under Famous Players auspices in four years because of wartime restrictions.

Wormser Becomes Eastern Head of Film Classics

Irving Wormser is resigning as assistant to Nat Cohn, Columbia district manager at the New York exchange, to become Eastern sales manager of Flm Classics. He will also acquire a financial interest in Film Classics franchise for that territory. In the latter capacity he will become president of Film Classics Distributing Company which controls the Metropolitan branch. The new appointment becomes effective Monday.

Republic Appoints Neal Puerto Rico Manager

The appointment of Jack R. Neal as manager of Republic's branch in Puerto Rico was announced last week by Morris Goodman, vice-president in charge of foreign sales. Mr. Neal left for his new post last Saturday. He succeeds Carl Ponedel, whose transfer to Republic's office in Mexico City was recently announced.

Trust Fund Honors Dr. Jewett

Walter S. Gifford, president of American Telephone and Telegraph Company, has announced that the company has established a trust fund to finance post-doctorate fellowships in physical science in honor of Dr. Frank B. Jewett, president of National Academy of Sciences and vice president of the American Telephone and Telegraph Company in charge of development and research, who retires from active telephone service at the end of this month, having reached the company's retirement age.

OBITUARIE

Edwin Burke, Scenario Writer, Dead

Edwin Burke, one of the first Broadway pla wrights to join the Hollywood bandwagon up the birth of talking pictures, died in New York, the Post-Graduate Hospital, on Tuesday. H death followed a six-week illness. His age was

In 1932 Mr. Burke won the Academy of Moti Picture Arts and Sciences award for his scre adaptation of "Bad Girl." He was born in Alba N. Y., and started his career as an actor in 191 In 1928 he wrote his first full length play, "Th Thing Called Love," which was a hit on Broadw and later on the screen.

"This Thing Called Love" took Mr. Burke Hollywood as a writer for Fox Film Corporatio There followed scores of originals and adaptatio by Mr. Burke, and he produced and directed one his screenplays, "Now I'll Tell, By Mrs. Arno Rothstein." Though he left Hollywood ni 1935 a took up residence in High Bridge, N. J., he had hand in the adaptation of the screenplay bas upon the life of Capt. Edward Rickenbacker, the production schedule of Twentieth Centur Fox. Funeral services were held at St. Malachy Roman Catholic Church, New York, Thursday.

Mrs. Marie A. Raftery

Mrs. Marie A. Raftery, wife of Edward C. Raf ery, president of United Artists, died Septemb 25, after an extended illness at her home in Fore Hills, Long Island.

Ted Kempkes

Ted Kempkes, veteran exhibitor at Fairbur Neb., died September 22 at the age of 50. He wa owner of the Bonham theatre in partnership wi Tri-States Theatres Corporation.

C. N. Belden

Funeral services were held September 22 for N. Belden, 79, owner of the Thornton theatr Akron. He had been in ill health for some time.

Sergeant John Mullen

Sergeant John K. Mullen, former assistant mana ger of Warners' Ardmore theatre, Philadelphi was killed in action in France on July 10. He wa 23.

Pfc Paul W. Winter

Private first class Paul W. Winter, 28, was kille in action in France on August 14. Before enterin the service, he was a projectionist in Philadelphi

Carl J. Redfern

Carl J. Redfern, 63, film projectionist in Roch ester, New York, died September 18. He leave a widow, a daughter and two sisters.

"Casanova Brown" Premiere In Chicago September 27

International's "Casanova Brown" had its mid west premiere at the Woods theatre, Chicago, Sept ember 27, and is scheduled for an indefinite run. I making the announcement, Robert Mochrie, genera sales manager, said that the film was being hel over generally for extended playing time in th first runs throughout the country with phenomena grosses being recorded in many instances.

Acquires "Ten Nights"

Sam Wheeler of the Wheeler Film Company Washington, has acquired exclusive distribution in Virginia, Maryland and the District of Columbia for "Ten Nights in a Bar Room," reissue featuring William Farnum and Thomas Santschi. The deal was closed with Sack Amusement Enterprises of Dallas, world-wide distributors.

Agnew Buys House

Neil Agnew, general sales manager of Vanguard Pictures, has purchased the five-story dwelling at 123 East 80th Street, New York City, from the Bank of New York.

Mrs. ~~Miniver~~ Parkington

"I've got a NEW Mrs. now!"

GREER GARSON • WALTER PIDGEON in "MRS. PARKINGTON" with Edward Arnold • Agnes Moorehead • Cecil Kellaway Gladys Cooper • Frances Rafferty • Tom Drake • Peter Lawford • Dan Duryea • Hugh Marlowe • and the Saint Luke's Choristers • Screen Play by Robert Thoeren and Polly James Based on the Novel by Louis Bromfield • Directed by Tay Garnett • Produced by Leon Gordon • An M-G-M Picture

That's **GREER GARSON** being kissed by **WALTER PIDGEON** and, oh boy, how she rates all our love and kisses for her gorgeous performance in M-G-M's "Mrs. Parkington." It's next at Radio City Music Hall and the next Big One in M-G-M's phenomenal parade of Anniversary Hits!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box-office performance o product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 2

Metro-Goldwyn-Mayer

BROADWAY RHYTHM: Ginny Simms, George Murphy—This production was very disappointing both from a musical standpoint and entertainment. Beautiful color but too much dialogue for a musical production. Patrons expected more music. Would recommend this if you have not played it as yet.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

CROSS OF LORRAINE: Pierre Aumont, Gene Kelly—People kick about war pictures, but they still flock to them. A good crowd but people complained about the brutality. Played Tuesday, May 30.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—Excellent entertainment, especially for small town patronage. Broke house records with this feature. Played Sunday-Tuesday, Aug. 20-22.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—Another record breaker; good business. Everybody pleased. A small town should have more pictures like this. Played Sunday-Tuesday, Sept. 3-5.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

THOUSANDS CHEER: Gene Kelly, Kathryn Grayson—Here was a swell show from Metro; it had just about everything the people of today want. Despite midsummer playing and hot weather gross was very good.—Edward H. Belz, Community Theatre, Athens, Wis.

Paramount

AND THE ANGELS SING: Dorothy Lamour, Fred MacMurray—A really good musical show which pleased all who came. Business was slightly above average. Played Sunday, Monday, Sept. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LADY IN THE DARK: Ginger Rogers, Ray Milland—In my estimation this is definitely not a small town picture. Had more walkouts on this picture than any other picture I have shown. Played Saturday, Sunday, July 29, 30.—Bryce Paulson, Remus Theatre, Remus, Mich. Small town patronage.

LADY IN THE DARK: Ginger Rogers, Ray Milland—A good story, excellent color, magnificent scenes. However, not for small towns. Business poor. It is apparent small towners do not care for lavish uncomprehensible scenes. Played Sunday-Tuesday, Sept. 10-12.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

STANDING ROOM ONLY: Paulette Goddard, Fred MacMurray—This was a very enjoyable comedy that was shown here to better than average mid-week business. Played Wednesday, Thursday, Sept. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town.

STORY OF DR. WASSELL: Gary Cooper, Laraine Day—This is the second war picture that did good business. Give it your best dates. It's worth it. Played Sunday, Monday, Sept. 3, 4.—Bryce Paulson, Remus Theatre, Remus, Mich. Small town patronage.

THE UNINVITED: Ruth Russey, Ray Milland—A fine picture. Our fans do not care for mysteries. Evidently, Ray Milland drew them.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

THE UNINVITED: Ray Milland, Ruth Hussey—Pictures such as this one are invitations to leave and stay home indefinitely. The patrons did this on the second day. In any other business, you would question the intelligence of any one who would produce such merchandise as this, and expect to sell it. You better turn on your deodorizer while you run it. You will need it. This is what you get when inexperienced men interfere with the orderly running of a business. I refer to the Consent Decree, and its block of five, with nothing in the matter of cancellations, and the fact that bookings are so close. You have to accept anything to fill your dates.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TIMBER QUEEN: Richard Arlen, Mary Beth Hughes—Not a bad double feature. Used on weak end of double bill. Played Friday, Saturday, Sept. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

THREE LITTLE SISTERS: Mary Lee, Ruth Terry—Good little musical show which pleased above average business on Friday and Saturday. A swell show for a small town. Played Friday, Saturday, Sept. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

AROUND THE WORLD: Kay Kyser, Joan Davis—Some liked it. Some didn't. Personally, I thought it was cute. Played Sunday, Monday, June 25, 26.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

MARINE RAIDERS: Pat O'Brien, Ruth Hussey—Another war picture but it's a good one and the romantic angle is featured more than the war. Business good and everyone seemed to enjoy it. Played Tuesday-Thursday, Sept. 5-7.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

THE NORTH STAR: Walter Huston, Anne Baxter—Too much war and noise. Quality in a picture of this sort is wasted on our situation. As the people are tired of war dramas. Played Sunday, Monday, Sept. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ROOKIES IN BURMA: Alan Carney, Wally Brown—This combination does not draw as well as Abbott and Costello. Our patrons say that they are too silly. The picture is a comedy that will fill almost any bill. The Japanese that are portrayed in the picture have handled their parts well; except for the accent in their speech. The speaking parts were excellent. Played Tuesday-Sunday, Aug. 29-Sept. 3.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

SEVEN DAYS ASHORE: Wally Brown, Gordon Oliver—Just a light musical with a few moments of comedy. Business only fair and no comments either way. Played Wednesday, Thursday, Sept. 13, 14.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Twentieth Century-Fox

BUFFALO BILL: Joel McCrea, Maureen O'Hara—This opened to below average Sunday business. Balance of run slightly above average, which would indicate that title and trailer may have been against it.—G. H. Maxon, Strand Theatre, Jewell, Iowa. Rural and small town patronage.

DANCING MASTERS: Laurel and Hardy—They always draw and this was a good one; but please, please, don't let them get too silly.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

FOUR JILLS IN A JEEP: Carol Landis, Kay Francis—This proved a better grosser than "Buffalo Bill" or "Pin Up Girl" and gave more satisfaction. You never can tell—or can you? Played Sunday-Tuesday, Aug. 20-22.—G. H. Maxon, Strand Theatre, Jewell, Iowa. Rural and small town patronage.

LIFEBOAT: Tallulah Bankhead, Henry Hull—One fine picture. I expected a dull weekend. As our patrons prefer musicals, but had a large crowd and everybody liked it.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

THE LODGER: Laird Cregar, Merle Oberon—Although nothing can surpass "Frankenstein" for horror, many good comments were heard for this one. The children stayed away, but the adults seemed to like it. "I don't feel like going home" was the comment that was heard when people were coming out. Played Tuesday-Sunday, Aug. 29-Sept. 3.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

THE LODGER: Merle Oberon, George Sanders—Did not draw and was not so well liked. I think the setting had a lot to do with it. No box office appeal.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

PIN UP GIRL: Betty Grable, Joe E. Brown—One of the worst musicals ever produced. Had a large crowd, and only one favorable comment.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

PIN UP GIRL: Betty Grable, Joe E. Brown—Not the best picture Betty Grable has ever made. Technicolor helped a lot. Business was fair, as it was milked before I got it. Played Wednesday, Thursday, Sept. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PIN UP GIRL: Betty Grable, Joe E. Brown—Business fair. Too much jive and not enough sweet music. Played Saturday, Sunday, Aug. 12, 13.—Bryce Paulso Remus Theatre, Remus, Mich. Small town patronag

ROGER TOUHY, GANGSTER: Preston Foster, Lo Andrews—This production shows the extensive cuttin that reduced it to minor playing time. Doubled wit "Louisiana Hayride" to just average business.—G. H Maxon, Strand Theatre, Jewell, Iowa. Rural and sma town patronage.

United Artists

JACK LONDON: Anne Shirley, Michael O'Shea—Th was regular fare, nothing to rave about, but it got b with no complaint.—Edward H. Belz, Community Theatr Athens, Wis.

THE KANSAN: Richard Dix, Jane Wyatt—Not a original line, scene or set. Just an over long horse oper Played Friday, Saturday, Sept. 8, 9.—A. C. Edward Winema Theatre, Scotia, Cal. Small lumber tow patronage.

UP IN MABEL'S ROOM: Gail Patrick, Lee Bow man—Comedy, nothing slapstick about it. We could us lots of this kind.—Marcella Smith, Vinton Theatre, Mc Arthur, O. Small town patronage.

UP IN MABEL'S ROOM: Dennis O'Keefe, Majori Reynolds—The laugh angle and curiosity sure brough them in for this one. Some of the fast gags floated ove but Mischa Auer had enough slapstick to please them No kicks, or siree.—H. Belz, Community Theatre, Athens Wis.

Universal

HAT-CHECK HONEY: Leon Errol, Grace McDon ald—Here's another of Universal's entertaining littl musical comedies. It didn't draw too much but wa enough to make things worth while. The orchestras Freddie Slack, Ted Weems, and Harry Owens onl played about one or two numbers; so, the patrons wer a bit disappointed. Played Tuesday—Sunday, Sept. 5-10.—Andrew Mayeshiba, Technical Department, Heart Moun tain, Wyo. General patronage.

HER PRIMITIVE MAN: Louise Allbritton, Rober Paige—Just a weak single feature from production angle However, the returns were satisfactory and no com plaints. Played Wednesday, Thursday, Aug. 16, 17.—G H. Maxon, Strand Theatre, Jewell, Iowa. Rural an small town patronage.

IN SOCIETY: Abbott and Costello—Played to excel lent business but definitely their poorest picture. Som funny scenes but lacked something that their othe pictures have had. Played Saturday-Monday, Sept. 2-4—Ritz Amusements, Inc., Park Theatre, North Vernon Ind. Small town patronage.

LADIES COURAGEOUS: Loretta Young, Dian Barrymore—Considerable to-do over very little. Thin (in fact they told me so) my customers expected some thing far better than this with the cast that was as sembled. Star value and trailer is your strongest ap peal. Played Wednesday, Thursday, Aug. 30, 31.—G. H Maxon, Strand Theatre, Jewell, Iowa. Rural and smal town patronage.

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric March Alexis Smith—Those who came thought it excellent bu played to second lowest Sunday business this year. It' too long and way over the heads of children. The hig school kids didn't come at all, leaving only the old folk to enjoy it. Played Saturday-Tuesday, Sept. 9-12.—Rit Amusements, Inc., Park Theatre, North Vernon, Ind Small town patronage.

BETWEEN TWO WORLDS: Paul Henried, Joh Garfield—Just the world's worst class of entertainment Just a few more like this and we could fold up in small town. In twenty-five years of show business mor adverse comment than any. No entertainment valu whatsoever. A good cast but a killer at any box of fice.—A. L. Dove, Bengough Theatre, Bengough, Sask. Can.

DESERT SONG: Irene Manning, Dennis Morgan—Terrible. Played it on a very warm nite and the deser

(*Continued on page* 54)

RONALD COLMAN
KISMET
RONALD COLMAN
M-G-M'S KISMET
MARLENE DIETRICH
FLOWER DOUGH
TYSON THEATRE TICKETS
TYSON
THEATRE TICKETS
KISMET
COLMAN
MARLENE
DIETRICH

ALONG BROADWAY AT NIGHT ALL PLACES TO SPEND MON

THE BIG CITY HAS

BIGGEST WAR BOOM

22

THE LIFE OF THE PARTY!

Did you see this exciting photograph of the Astor Theatre front in the wonderful Special Issue of LIFE Magazine (*Sept. 25th*)? This issue is a "Report to the Nation" and naturally when the Editors covered the Broadway Boom, they selected the Goldmine Hit of them all—M-G-M's "KISMET." Breaking every Astor record and a sensation everywhere!

(*Continued from page 52*)

did not look very inviting. However, one person said he liked it. Played Thursday, Friday, June 15, 16.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

DESERT SONG: Irene Manning, Dennis Morgan—This Technicolor film is very nice, and did about average summer business for me.—H. Belz, Community Theatre, Athens, Wis.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman—It drew very well, but personally I thought it was silly, and so did lots of others. Carson is better in roles such as "Princess O'Rourke."—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

PASSAGE TO MARSEILLES: Humphrey Bogart, Michele Morgan—Good enough story but just another war pictures. Average business, not poor, not good. Played Sunday-Tuesday, Aug. 27-29.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

Short Features

Paramount

ALONA OF THE SARONG SEAS: Popeye the Sailor Cartoon—This one is about Popeye's dream of an island princess. The amusing antics through which he goes to capture the princess provide the laughs for this short.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

FURLOUGH FISHING: Sportslight—Entertaining sportsreel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JASPER'S PARADISE: Madcap Models—Good poppetoon comedy by Geo. Pal in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNUSUAL OCCUPATIONS NO. 6: Unusual Occupations—Entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

CO-ED SPORTS: Sportscope—Interesting as well as entertaining. It shows the co-eds at Stanford University going through their various sports and the importance placed on athletics in conjunction with the studies.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

CONTRARY CONDOR: Walt Disney Cartoon—Another good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPRINGTIME FOR PLUTO: Walt Disney Cartoon—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WEDTIME STORIES: Leon Errol—A good two reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

1-A DOGS: Variety Views—An interesting summary with comments on what the Armed Forces are doing to train dogs for war.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

Vitaphone

FOOD AND MAGIC: War Information Film—Wartime conservation of food and nutrition is the main topic of this picture. It is interesting, but on the whole the audience complained that it was a bit boring.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

Warner Bros.

PARATROOPS: Office of War Information—An excellent film on the training of the paratroopers. It goes through practically everything from the time that a paratrooper enters the services until he is full fledged.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

SICILY KEY TO VICTORY: War Information Film—An interesting and educational picture for the British and Canadian people. A summarized newsreel showing the advancements made by the allies in Sicily.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

Burnett Quits Censor Board To Become Correspondent

Gerald B. Burnett, senior censor in Hollywood of the board of review, U. S. Office of Censorship, has resigned to go to the South Pacific October 4 as a correspondent for the Honolulu Advertiser and other newspapers, according to an announcement made last week by W. R. Rothacker, chairman of the board. The Los Angeles Board inspects pictures for export and import with regard to wartime considerations.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 7—Gen. Eisenhower pays tribute to people of Paris. . . . Marshall, Arnold address American Legion Convention. . . . Dewey in Seattle hits labor policy of administration. . . . Air weapons for victory. . . . Correspondents visit Negro units at fighting front. . . . Robot bombs shot down.

MOVIETONE NEWS—Vol. 27, No. 8—President Roosevelt at Teamsters union dinner. . . . Dewey speaks at Frisco and Los Angeles. . . . American Legion chooses a new commander. . . . German officer helps Americans to capture his men. . . . Allied air army invades Holland.

NEWS OF THE DAY—Vol. 15, No. 205—How Britain beat Nazi blitz. . . . Gen. Eisenhower hails heroic capital of France. . . . U. S., superforts mass in China against Japan. . . . Allies drive toward Rhine. . . . Stay on job, Marshall warns. . . . Dewey on tour of far west escapes harm in train crash. . . . Jet planes for navy.

NEWS OF THE DAY—Vol. 15, No. 206—Allied airborne. . . . Two speeches by Roosevelt and Dewey. . . . Record strafing hits Nazis. . . . German captain helps Yanks. . . . Football. . . . Film bulletin No. 25.

PARAMOUNT NEWS—No. 8—Dewey in crash train. . . . One-man army. . . . Negro heroes. . . . Ike in Paris. . . . Robot finale. . . . Air giants speed Pacific war.

PARAMOUNT NEWS—No. 9—Football: Great Lakes vs. Purdue. . . . Red devil paratroops. . . . FDR opens campaign. . . . Film bulletin No. 25.

RKO PATHE NEWS—Vol. 16, No. 10—Dewey train on west coast wrecked. . . . Marshall at Legion's convention. . . . Jet units speed train takeoff. . . . Eisenhower honors Paris people. . . . B-29s strike at Japan.

RKO PATHE NEWS—Vol. 16, No. 11—Air-borne army takes off for Holland. . . . FDR makes first official campaign speech. . . . Dewey campaigns in California. . . . Hagg tops Anderson, sets world record. . . . Film bulletin No. 25.

UNIVERSAL NEWSREEL—Vol. 17, No. 331—Britain stamps out the robots. . . . Progress in Belgium. . . . Dewey's labor speech. . . . '44 legion convention. . . . Eisenhower in Paris. . . . Washington

UNIVERSAL NEWSREEL—Vol. 17, No. 332—FDR reveals victory and peace plan. . . . Dewey talks on security and jobs. . . . Xmas mail for G.I. Joe. . . . Artillery of the sky. . . . Celebration prayers in Brussels. . . . Great Lakes beats Purdue 27-18.

ALL AMERICAN NEWS—Vol. 2, No. 101—Old vets host to new ones. . . . Junior police meet in Washington, D. C. . . . Federal Works Agency executive tells of work. . . . Beauticians convene in Louisville. . . . Blind women work in textile factory. . . . With our fighting men in France.

Four New Houses Open In Omaha Area

Four new theatres were scheduled to open in the Omaha area during September. They include the 300-seat Bancroft, Neb., theatre, owned by W. W. Troxell; the new 320-seat Geneva theatre at Geneva, Neb., owned by Tom Kenyon; the 552-seat Moon theatre at Neligh, Neb., operated by Walter E. Bradley; and the 300-seat theatre at Irwin, Ia., owned by Martin Axland. Fred Dethlef's new theatre at Manning, Ia., was opened late August.

Ochs Plans Four Drive-In Theatres in Ohio

Herbert Ochs of the Dayton Drive-In Theatre, Dayton, O., announced that he and his associates had acquired property for four more drive- in theatres to be built as soon as material and equipment are available. They will be in Cleveland, Toledo and Columbus.

Friedman Acquires House

Henry Friedman, veteran Philadelphia exhibitor operating the Lawndale theatre there, has taken over operation of the Penn theatre in Ambridge, Pa., in the western part of the state.

Acquires Chicago Houses

S. J. Gregory, president of Alliance Theatre Corporation, Chicago, has acquired the State, Parkway and Roseland suburban theatres, from Lou Reinheimer.

Everett Buys Theatre

The Gilmont theatre at Mount Gilead, N. C., has been sold by Wilson Land to H. H. Everett Enterprises of Charlotte, N. C.

Pepsodent Tie-up for Goldwyn's Hope Film

Samuel Goldwyn's "The Princess and the P ate," starring Bob Hope, released by RKO Rad received wide coast-to-coast pre-release exploi tion, when the Pepsodent Company launched September 15 a nationwide store sale which w named after the picture.

Outlets for the film include drug stores and partment stores, with the campaign geared to first 100 cities in the U. S. in point of popu tion, embracing over 1,000,000 population.

It is expected that there will be in excess 6,500 window displays, which will include sti from the picture and an announcement board ing in with the local premiere.

Buffalo Office Workers' Pact Gets WLB Approval

The regional War Labor Board which recen approved an application involving the office wor ers of the Albany, N. Y., film exchanges, late l week approved the joint application of distribut and the IATSE, representing the office workers, permission to institute a system of job classificati with minimum and maximum wage scales and minimum 10 per cent wage increase for the off workers in the Buffalo, N. Y., film exchang The Buffalo and Albany agreements were simil

Altec Annual Conference Slated for Hollywood

G. L. Carrington, president of Altec Service C poration, has announced that Altec'c annual bu ness conference will be held in Hollywood this y instead of in the East as in previous years. T Hollywood conference is considered a necess step for the correlation of exhibition with p duction in forthcoming technical advances develo in Altec's west coast laboratories and elsewhe

Deny Injunction Against Showing "Roger Touhy"

Federal Judge E. R. Shaw denied a motion Chicago September 25, filed by attorneys for R er Touhy for a temporary injunction against showing of Twentieth Century-Fox's "Roger T hy, Gangster." The attorneys said they wo file a $1,000,000 damage suit against the film co pany. Mr. Touhy is serving a life sentence State's prison at Joliet.

Home Office Publicists Will Get Retroactive Wages Oct. 6

Some 280 home office publicists of the Scr Publicists Guild will receive retroactive wage creases on or about October 6, according to pl of the film companies. The increases, as appro recently by the War Labor Board, which may as high as $10 per week for some publicists, retroactive to May 3, 1943, giving members ab 17 months of back pay.

Loftus Elected

Tony Loftus, of the Clark Film Exchange, Philadelphia, has been elected president of the F Exchange Employes' Union there, succeedi John Wagman, of Warner Brothers' Exchan who becomes business agent in place of Bu Bache, of M.G.M., resigned.

War Drive Nets $2,200

William C. Hunt, President of Hunt's Ent prises, Wildwood, N. J., also county chairman the National War Fund, announces that memb of the local Red Cross, Canteen and Motor Cor The Junior Civic Club and Hadassah Sisterh of Beth Judah Temple collected $2,200 during p formances in four of his theatres. The quota for the theater collection was $1,000.

Howe Hears from Captive Son

M. D. Howe, Twentieth Century-Fox exploi tion executive, received his first message in months from his son, Sgt. Edward H. Howe, w has been a prisoner of the Japs since the fall the Philippines. Sgt. Howe, from all indicati is in good health and "receiving fine treatment.

HAT *Something Extra* IN RKO PATHE NEWS -TODAY AS ALWAYS

READ what one prom-
nent reviewer says about
'athe's version of "THE
.IBERATION OF PARIS"...

"The film packs a feature-sized punch. The RKO Pathe version will be the most popular, being a shade better edited, better scored and having a more revealing commentary." *(Otis L. Guernsey in N. Y. Herald-Tribune)*

RKO PATHÉ NEWS

WICE WEEKLY—104 A YEAR

TODAY news-on-the-screen rivals the feature as a marquee attraction. And the better the newsreel, the better your take! Showmen playing RKO Pathe News—America's No. 1 Newsreel for 35 years—know they are getting the tops . . . in news treatment and audience value!

duced by FREDERIC ULLMAN, Jr. · Edited by WALTON C. AMENT · Distributed by RKO RADIO

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

DRAGON SEED (MGM)

Final Reports:

Total Gross Tabulated	$1,644,200
Comparative Average Gross	1,476,000
Over-all Performance	111.3%

BALTIMORE—Century, 1st week	171.6%
BALTIMORE—Century, 2nd week	98.2%
BOSTON—Orpheum, 1st week	115.5%
BOSTON—Orpheum, 2nd week	94.6%
BOSTON—State, 1st week	112.7%
BOSTON—State, 2nd week	90.2%
BUFFALO—Great Lakes, 1st week	138.3%
BUFFALO—Great Lakes, 2nd week	103.4%
BUFFALO—Hippodrome, MO 1st week	81.6%
CINCINNATI—RKO Capitol, 1st week	154.6%
CINCINNATI—RKO Capitol, 2nd week	103.0%
CINCINNATI—RKO Capitol, 3rd week	92.7%
CLEVELAND—Loew's State	117.1%
CLEVELAND—Loew's Stillman, MO 1st week	99.0%
INDIANAPOLIS—Loew's, 1st week	122.9%
INDIANAPOLIS—Loew's 2nd week	90.1%
KANSAS CITY—Midland, 1st week	153.3%
KANSAS CITY—Midland, 2nd week	116.5%
LOS ANGELES—Egyptian, 1st week	168.1%
LOS ANGELES—Egyptian, 2nd week	131.8%
LOS ANGELES—Egyptian, 3rd week	110.6%
LOS ANGELES—Egyptian, 4th week	89.7%
LOS ANGELES—Egyptian, 5th week	77.5%
LOS ANGELES—Los Angeles, 1st week	189.6%
LOS ANGELES—Los Angeles, 2nd week	183.9%
LOS ANGELES—Los Angeles, 3rd week	149.4%
LOS ANGELES—Los Angeles, 4th week	103.4%
LOS ANGELES—Los Angeles, 5th week	88.2%
LOS ANGELES—Ritz, 1st week	156.2%
LOS ANGELES—Ritz, 2nd week	122.8%
LOS ANGELES—Ritz, 3rd week	109.3%
LOS ANGELES—Ritz, 4th week	70.8%
LOS ANGELES—Ritz, 5th week	76.9%
MINNEAPOLIS—State, 1st week	145.4%
MINNEAPOLIS—State, 2nd week	100.0%
NEW YORK—Music Hall, 1st week	111.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	110.9%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	110.9%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	110.9%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 5th week	111.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 6th week	104.5%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 7th week	99.0%
(SA) Radio City Music Hall Stage Presentation	
OMAHA—Paramount	98.1%
PHILADELPHIA—Boyd, 1st week	123.7%
PHILADELPHIA—Boyd, 2nd week	110.1%
PHILADELPHIA—Boyd, 3rd week	110.1%
PHILADELPHIA—Boyd, 4th week	82.8%
PITTSBURGH—Penn	116.2%
PROVIDENCE—State, 1st week	104.0%
PROVIDENCE—State, 2nd week	72.2%
PROVIDENCE—Carlton, MO 1st week	108.1%
ST. LOUIS—Loew's State, 1st week	128.4%
ST. LOUIS—Loew's State, 2nd week	124.5%
ST. LOUIS—Orpheum, MO 1st week	109.8%
WASHINGTON—Loew's Palace, 1st week	117.3%
WASHINGTON—Loew's Palace, 2nd week	86.7%
WASHINGTON—Columbia, MO 1st week	111.8%

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WILSON (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$1,486,000
Comparative Average Gross	919,600
Over-all Performance	161.5%

BALTIMORE—New, AA	211.3%
CINCINNATI—RKO Capitol, AA, 1st week	206.1%
CINCINNATI—RKO Capitol, AA, 2nd week	134.0%
KANSAS CITY—Tower, AA, 1st week	247.5%
KANSAS CITY—Tower, AA, 2nd week	148.5%
LOS ANGELES—Carthay Circle, AA, 1st week	175.2%
LOS ANGELES—Carthay Circle, AA, 2nd week	164.9%
LOS ANGELES—Carthay Circle, AA, 3rd week	164.9%
LOS ANGELES—Carthay Circle, AA, 4th week	164.9%
LOS ANGELES—Carthay Circle, AA, 5th week	154.6%
LOS ANGELES—Carthay Circle, AA, 6th week	154.6%
LOS ANGELES—United Artists, AA, 1st week	170.4%
LOS ANGELES—United Artists, AA, 2nd week	139.2%
LOS ANGELES—United Artists, AA, 3rd week	142.0%
LOS ANGELES—United Artists, AA, 4th week	142.0%
LOS ANGELES—United Artists, AA, 5th week	133.5%
LOS ANGELES—United Artists, AA, 6th week	133.5%
NEW YORK—Roxy, AA, 1st week	179.8%
(SA) Fred Waring's Orchestra	
NEW YORK—Roxy, AA, 2nd week	168.7%
(SA) Fred Waring's Orchestra	
NEW YORK—Roxy, AA, 3rd week	164.5%
(SA) Fred Waring's Orchestra	
NEW YORK—Roxy, AA. 4th week	160.4%
(SA) Fred Waring's Orchestra	
NEW YORK—Roxy, AA, 5th week	152.1%
(SA) Fred Waring's Orchestra	
NEW YORK—Roxy, AA, 6th week	131.3%
(SA) Fred Waring's Orchestra	
NEW YORK—Roxy, AA, 7th week	138.3%
(SA) Fred Waring's Orchestra	
PHILADELPHIA—Aldine, AA, 1st week	193.8%
PHILADELPHIA—Aldine, AA, 2nd week	138.0%
PHILADELPHIA—Earle, AA, 1st week	176.0%
PHILADELPHIA—Earle, AA, 2nd week	117.8%
PITTSBURGH—Harris, AA	211.8%
SAN FRANCISCO—Warfield, AA, 1st week	232.1%
SAN FRANCISCO—Warfield, AA, 2nd week	196.4%
SAN FRANCISCO—Warfield, AA, 3rd week	169.6%
SEATTLE—Music Hall, AA	246.3%
WASHINGTON—Capitol, AA	223.2%
(SA) Vaudeville	

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CANTERVILLE GHOST (MGM)

Intermediate Reports:

Total Gross Tabulated	$219,900
Comparative Average Gross	203,900
Over-all Performance	107.8%

BALTIMORE—Century	104.0%
BUFFALO—Buffalo	131.8%
(SA) Vaudeville	
CINCINNATI—RKO Grand	97.6%
CLEVELAND—State	122.3%
CLEVELAND—Loew's Ohio, MO 1st week	103.4%
INDIANAPOLIS—Loew's	118.8%
(DB) Three Men in White (MGM)	
KANSAS CITY—Midland	92.0%
MONTREAL—Capitol	103.8%
(DB) Three Men in White (MGM)	
OMAHA—Orpheum	92.6%
(DB) This Is the Life (Univ.)	
PHILADELPHIA—Aldine, 1st week	91.8%
PHILADELPHIA—Aldine, 2nd week	66.6%
PITTSBURGH—Stanley	121.8%
SEATTLE—Fifth Ave.	90.1%
(DB) Take It Big (Para.)	
WASHINGTON—Capitol	133.9%
(SA) Vaudeville	

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HAIL THE CONQUERING HERO (Para.)

First Reports:

Total Gross Tabulated	$420,900
Comparative Average Gross	428,200
Over-all Performance	98.2%

BUFFALO—Buffalo	92.8%
(DB) Take It Big (Para.)	
LOS ANGELES—Chinese	93.3%
(DB) Ever Since Venus (Col.)	
LOS ANGELES—Fox-Wilshire	104.7%
(DB) Ever Since Venus (Col.)	
LOS ANGELES—Loew's State	90.4%
(DB) Ever Since Venus (Col.)	
LOS ANGELES—Uptown	84.1%
(DB) Ever Since Venus (Col.)	
NEW YORK—Paramount, 1st week	106.5%
(SA) Vaughn Monroe's Orchestra, others	
NEW YORK—Paramount, 2nd week	102.3%
(SA) Vaughn Monroe's Orchestra, others	
NEW YORK—Paramount, 3rd week	93.0%
(SA) Vaughn Monroe's Orchestra, others	
NEW YORK—Paramount, 4th week	91.7%
(SA) Vaughn Monroe's Orchestra, others	
PITTSBURGH—Stanley	101.5%
PITTSBURGH—Ritz, MO 1st week	156.2%
WASHINGTON—Earle	107.3%
(SA) Vaudeville	

July Admissions Tax $34,168,118

Washington Bureau

Federal admission tax collections in August, r resenting admissions during July, reached a new time record at $34,168,118, an increase of $2,800,0 over July's $31,343,730 and $8,000,000 above June receipts of $26,240,195, the Internal Rever Bureau reported Tuesday.

In the first four months of application of the c rent tax rates, the Treasury derived approximat $62,700,000 more than the admission tax that secured under the old rates in the correspondi period a year ago—$120,369,117 against $57,663,9

Bureau records showed that for the first ei months of the year, collections aggregated $17 009,169 against $105,867,298 in 1943.

The improvement in July business reflected the August collections was more marked in Third New York District than in other sections the country, approximately one-third of the increa being recorded in the Broadway sector.

Total collections in the District were $5,792,8 compared with $4,770,641 in the preceding mon with box office collections increasing from $4,05 120 to $5,032,407 and receipts from roof garde and cabarets from $680,340 to $732,709, while ta on tickets sold by brokers dropped from $33,164 $27,470 and on permanent use or lease of boxes a seats from $17 to nothing.

Galperson, Gain Leave for Coast on Talent Lineup

Dr. Alexander Galperson and Barrington Gain, representatives of J. Arthur Rank's Briti producing companies, were scheduled to leave Ne York for Hollywood Friday for a two or thr week visit. There they will be joined by Wesl Ruggles who recently signed with Rank to pr duce films both in England and Hollywood. Th will also seek to line up Hollywood actors, dire tors, and producers to make films for Rank in En land during the postwar period.

Lieut. Colonel Roach Back From Overseas Service

Lieut. Colonel Hal Roach, who has been on a tive service overseas for ,the past six months wi the U. S. Air Force, has returned to this count and is now in the Walter Reed Hospital in Was ington for a checkup. Prior to joining the arm forces, Lieut. Colonel Roach produced the H Roach streamliners, which are now being releas through United Artists.

Kenin Resigns, Shepard Named

Herman Kenin of Portland, Ore., for almo 10 years attorney and district manager for t American Society of Composers, Authors, an Publishers has announced his resignation from t organization. Stanley Shepard, recently of Ne Orleans, has been named to succeed him.

Schultz Buys Ohio Theatre

George Shenker has sold the Lorain theatr Lorain, Ohio, to Nate Schultz of Cleveland. M Shenker also owns the Grove theatre in Lorai which he will continue to operate.

Equipment House Gets Charter

Capitol City Supply Company, Inc., Memphi Tenn., a theatrical equipment and supply concer has obtained a charter of incorporation with Ann M. Stout, Paul A. King and John W. Appers listed as incorporators.

"Robe" Sale at 1,473,787

The total book sales of Lloyd C. Douglas' "Th Robe," which Frank Ross will produce in Tec nicolor for RKO Radio, has reached a total 1,473,787 copies, according to a report issued b Houghton Mifflin.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

On Showmanship

It doesn't happen often—even when a manager gets the priviege of a world premiere; so we believe that Hal S. Orr, city manager for Wilby-Kincey theatres, in Rocky Mount, N. C., deserves credit and approval from theatremen.

It was for the world premiere of Kay Kyser's new starring vehicle, "Carolina Blues", and, since the musical professor claims birthrights in Rocky Mount, Mr. Orr decided to let the townspeople know that the bespectacled star is proud of his birthplace.

The result was a special six-page movie section in the *Evening Telegram*, which bears more resemblance to a press sheet than it does a newspaper.

The entire front page of the special section, including a two-line banner head, carried stories and art on the picture. In the center of the page a four-column cut of the star was flanked by stories announcing that the Chamber of Commerce had passed a resolution honoring the star and a published letter from the city mayor thanking Mr. Kyser as an Ambassador of Goodwill for the city and state.

The following four pages were devoted to stories and art on the picture, the star, the supporting cast, their biographies — all the features normally combined by distributors in press manuals, and some extra ones for good measure.

The Rocky Mount Chamber of Commerce also subscribed for a half-page ad with a huge star cut, congratulating Mr. Kyser, the theatre, etc., for honoring the city with the premiere.

The paid ads in the section were insufficient to warrant such a special section from the newspaper. It would appear, therefore, that the paper's generosity was a tribute to Mr. Orr's persuasiveness and to the community pride which he aroused.

△ △ △

VE-Day Outlook

Throughout the nation plans and preparations continue to go forward on how to meet the news of Victory in Europe.

Independent exhibitors and circuits have for the most part already signified their intent to either close the doors, in anticipation of riotous behavior of part of the public, or have decided to remain open in spite of the outlook.

On the west coast and in some scattered localities, the consensus of opinion indicates that most theatres will shut down, while in the eastern and central states the majority favor the "business as usual" attitude.

The most logical policy should be, of course, to permit the local manager to exercise his own judgment to be based on the local feeling prevalent when the news is announced.

Many newspaper editorials have pointed out that Victory over Hitler does not mean the end of bloodshed and heartaches. Mayor LaGuardia of New York, last Sunday, disclosed that his VE Day plans call primarily for a thanksgiving celebration, a solemn one, to be observed by prayers of gratitude. Millions of people will be so inclined.

VE Day is certainly a golden opportunity for the theatres to promote the goodwill and esteem which is considered so necessary to our enterprise in the community.

Edward L. Ornstein, operator of theatres in Marengo and Milltown, Ind., appears to be making progress in this direction. The showman has instituted a communal service plan which has already resulted in favorable comment by the press, the clergy and the public.

Here are excerpts from Mr. Ornstein's letter:

"We advised the newspapers that we were offering the use of our theatres for an hour of prayer, or a day of prayer, come VE Day.

"Our reasons . . . we have the largest seating capacity of any auditorium. . . . It is to be interdenominational services, conducted by local ministers. Everyone could feel welcome, whether or not they were members of the congregations.

"None would feel obligated . . . going to a strange church ONLY on this special occasion.

"The local ministers have already made arrangements with us for the services. . . . They were immensely gratified. . . . All we are waiting for is the word from General Ike and his boys."

Mr. Ornstein's promotion has already been picked up for front page news attention and comment by the local papers as well as the *Louisville (Ky.) Times*.

△ △ △

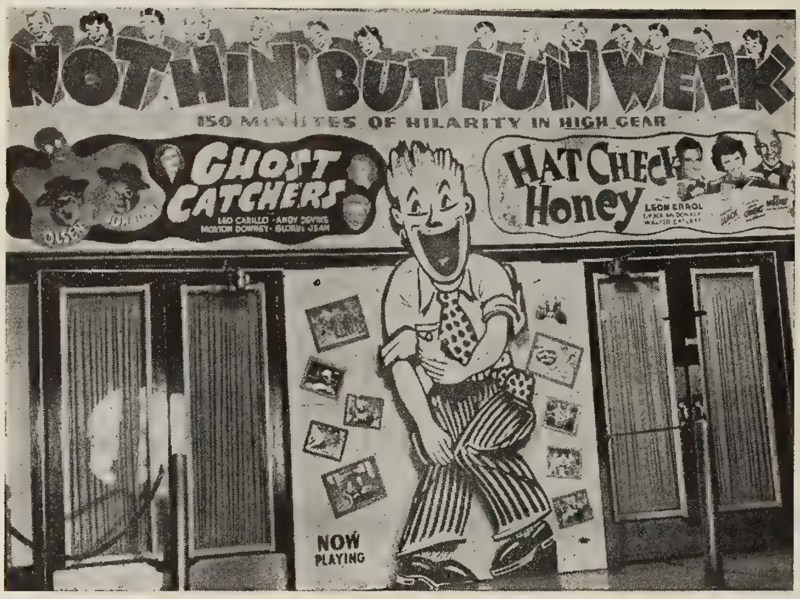
Good Will

When Frank LaBar, Jr., manager of the Imperial theatre, Asheville, N. C., learned that repairs to the Central Methodist Church would necessitate the parishioners missing their weekly services, Mr. LaBar offered the use of the theatre as a temporary meeting house.

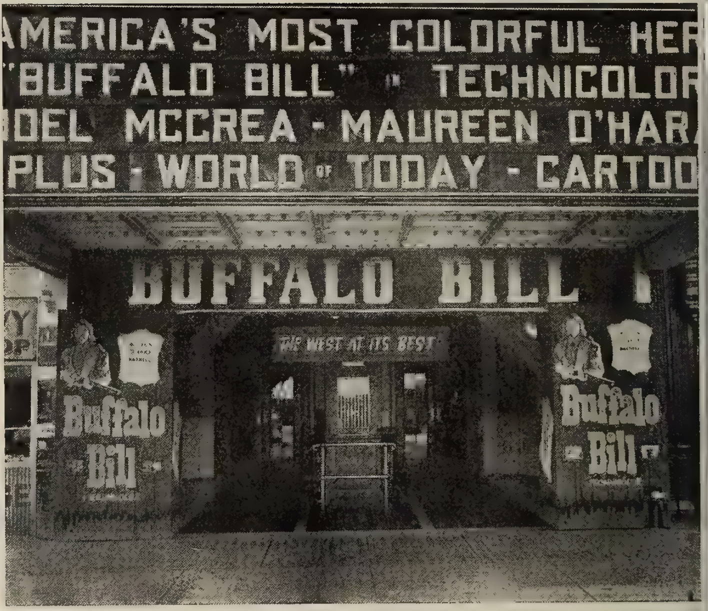
The offer was accepted and the weekly Church Bulletin has not yet stopped expressing the appreciation of the Pastor and the congregation.

—CHESTER FRIEDMAN

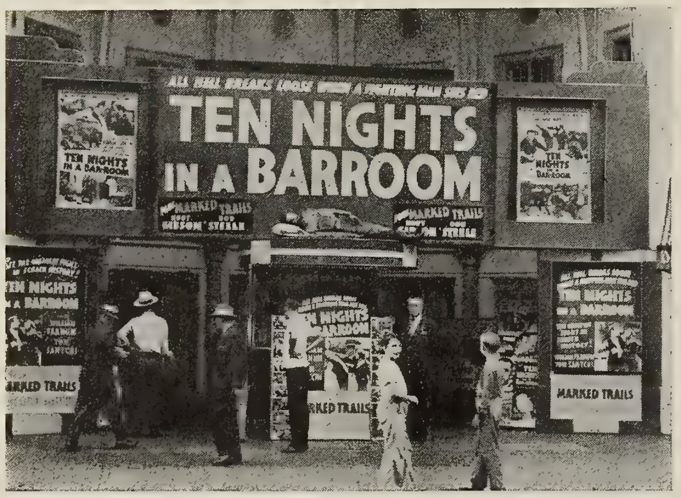
EXPLOITING THE FRONT


NOTHIN' BUT FUN WEEK
150 MINUTES OF HILARITY IN HIGH GEAR
GHOST CATCHERS
HAT CHECK Honey
NOW PLAYING

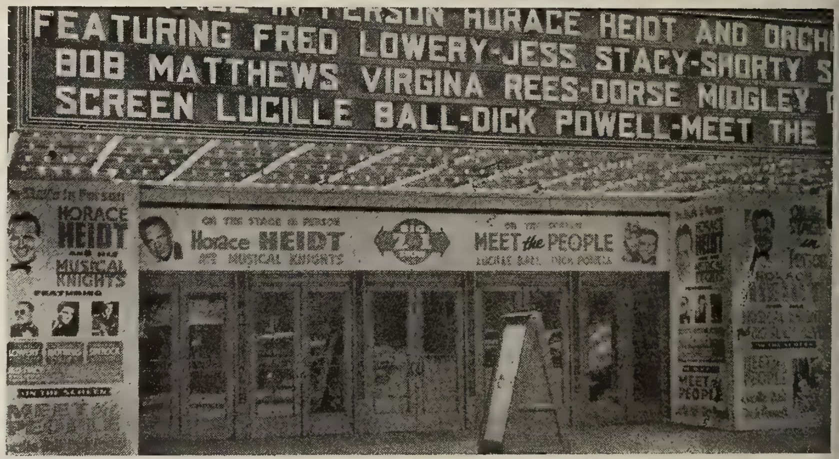
This attractive display stressed "Nothing but Fun Week" for manager G. D. Beavis of the Centre, Ottawa, Ont., Canada.


AMERICA'S MOST COLORFUL HER
"BUFFALO BILL" TECHNICOLOR
JOEL MCCREA - MAUREEN O'HAR
PLUS WORLD OF TODAY - CARTOO
BUFFALO BILL
THE WEST AT ITS BEST
Buffalo Bill
Buffalo Bill

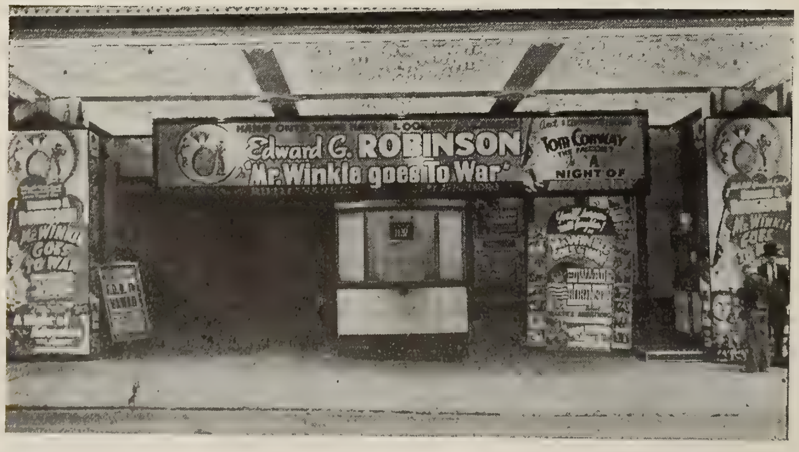
Colorful front aided exploitation of "Buffalo Bill" at Loew's State theatre, Memphis, for manager Arthur Groom.


TEN NIGHTS IN A BARROOM
MARKED TRAILS
MARKED TRAILS

Special front built by Louie Charninsky at the Capitol, Dallas, Tex., attracted passersby. Note wax dummy over box office.


FEATURING FRED LOWERY-JESS STACY-SHORTY S
BOB MATTHEWS VIRGINA REES-DORSE MIDGLEY
SCREEN LUCILLE BALL-DICK POWELL-MEET THE
HORACE HEIDT
Horace HEIDT
MEET the PEOPLE

Extensive campaign for Horace Heidt's personal appearance at Loew's, Rochester, N. Y., by manager Lester Pollock included this flash front.


Edward G. ROBINSON
"Mr. Winkle goes To War"
Tom Conway
A NIGHT OF

This is how Virgil Faulkner, manager of the Orpheum, Portland, Ore., plugged "Mr. Winkle" out front.

Joe Longo, Loew's publicist in Boston, used sidewalk stencil for effective street ballyhoo on "Secret Command".

Mary **LEE**
Ruth **TERRY**
Cheryl **WALKER**

WILLIAM TERRY and
CHERYL WALKER

Sweethearts of
STAGE DOOR CANTEEN
together again
in

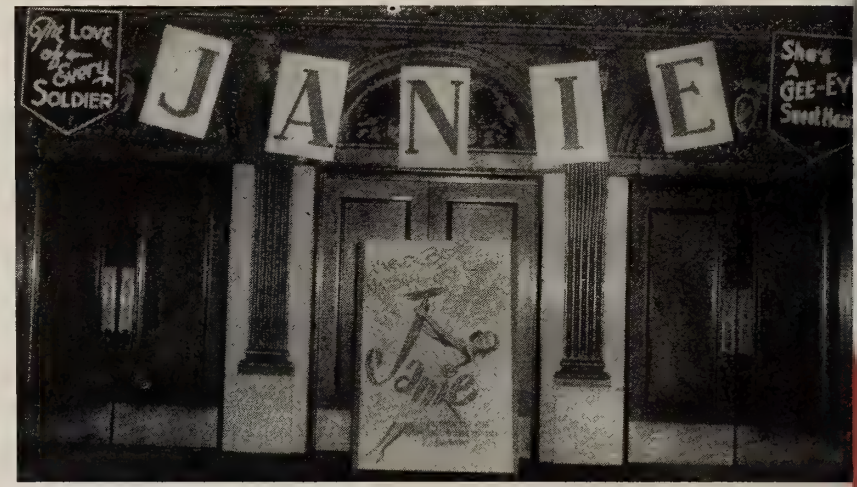
3 LITTLE SISTERS

JACKIE MORAN • CHARLES ARNT
• FRANK JENKS •
WILLIAM SHIRLEY

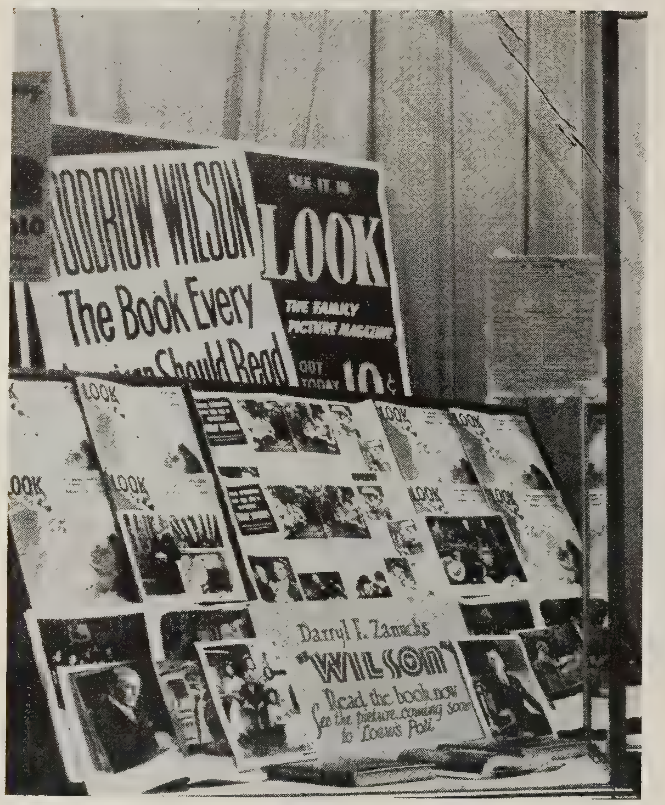
JOSEPH SANTLEY, Director
Original Story by Maurice Clark • Olive Cooper
Screenplay by Olive Cooper

A REPUBLIC PICTURE

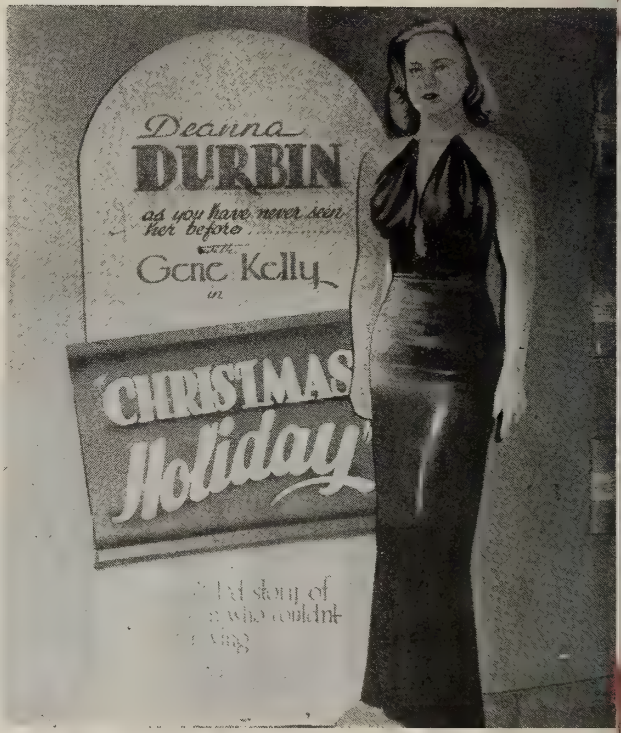
LOBBY DISPLAYS THAT ATTRACT


The Love of Every Soldier
JANIE
She's A Gee-Ey

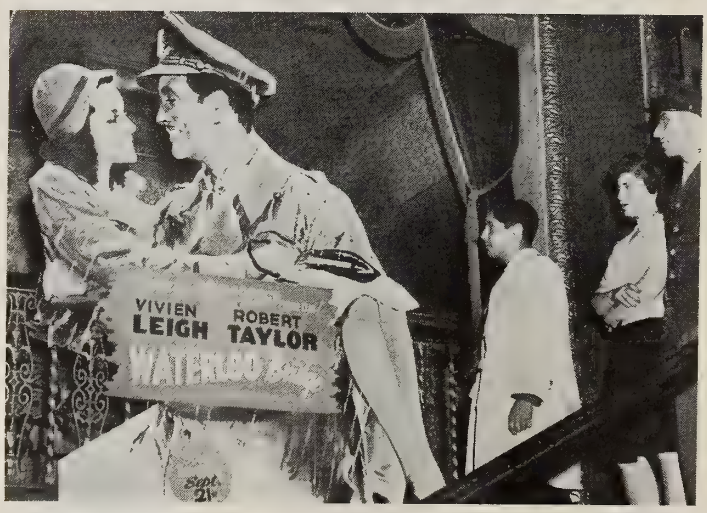
Publicity director Bob Cox, Schine Lexington (Ky.) theatres, publiciz "Janie" in advance with novel lobby streamer.


Woodrow Wilson
The Book Every American Should Read
See it in LOOK
The Family Picture Magazine
Out Today 10¢
Darryl F. Zanuck's "WILSON"
Read the book now
See the picture coming soon to Loew's Poli

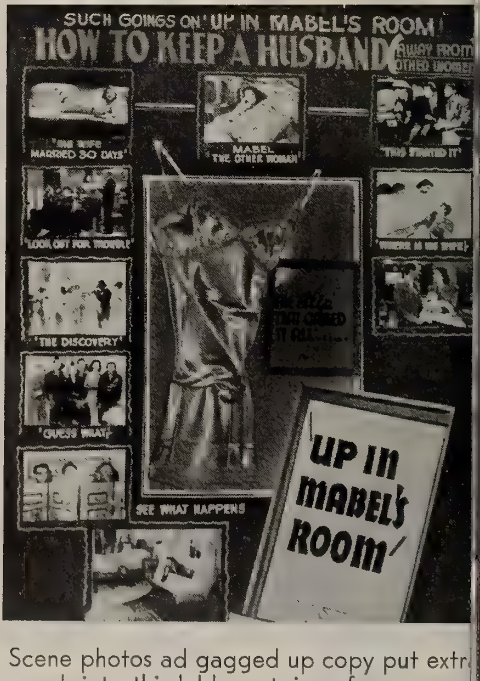
Manager George Freeman, Poli theatre, Springfield, Mass., tied up for 17 attractive window displays for "Wilson".


Deanna DURBIN
as you have never seen her before
with
Gene Kelly
in
"CHRISTMAS Holiday"

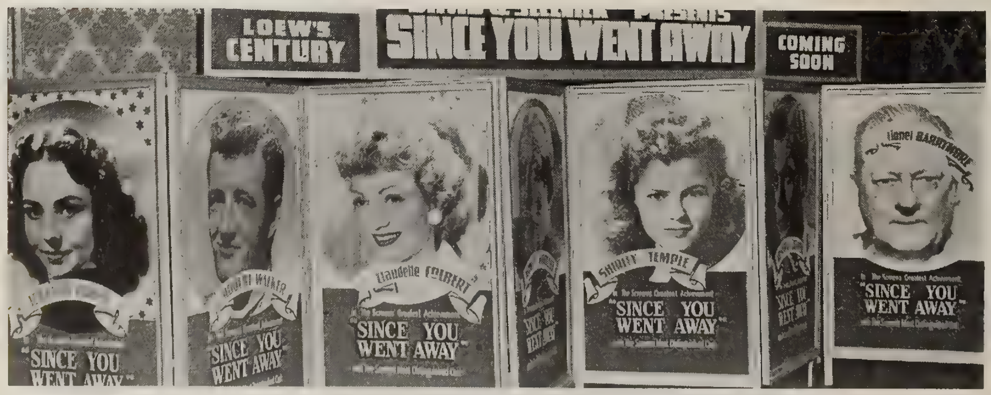
Right, advance lobby display on "Christmas Holiday" was designed by J. S. Kurk, manager of the Regent, Sudbury, Ont., Canada.


VIVIEN LEIGH
ROBERT TAYLOR
WATERLOO Bridge
Sept. 21st

24-sheet cutout mounted at head of main stairway created interest in return engagement of "Waterloo Bridge" at the State, Providence, R. I., for manager J. G. Samartano.


SUCH GOINGS ON "UP IN MABEL'S ROOM"
HOW TO KEEP A HUSBAND AWAY FROM OTHER WOMEN
MARRIED 30 DAYS
MABEL THE OTHER WOMAN
THIS STARTED IT
LOOK OUT FOR TROUBLE
WHERE IS HIS WIFE?
THE DISCOVERY
GUESS WHAT
SEE WHAT HAPPENS
UP IN MABEL'S ROOM

Scene photos ad gagged up copy put extr punch into this lobby setpiece for manage Jack Watson at the Rex, Regina, Sask. Canada.


LOEW'S CENTURY
SINCE YOU WENT AWAY
COMING SOON
Claudette Colbert
Shirley Temple
Lionel Barrymore
"SINCE YOU WENT AWAY"

Publicist Gertrude Bunchez, Century, Baltimore, reports that this display attracted plenty of attention to the theatre's engagement of "Since You Went Away".

E'D LIKE TO BORROW AN AD LINE

FROM THE EVERSHARP COMPANY
WHICH ADVERTISES...

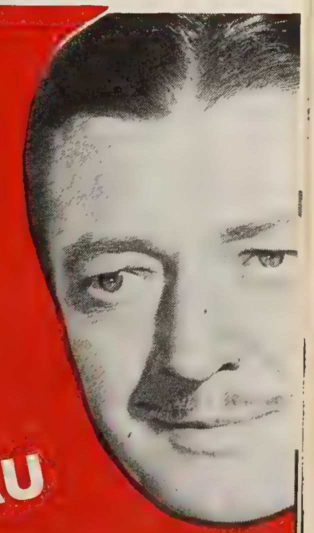
"COMPARE! COMPARISON PROVES..."

because that's what we'd like you to do—COMPARE Monogram's thrillarious mystery comedy with the 5 best films of its kind you've played all year!

YES, IT'S THAT GOOD!

MONOGRAM Pictures presents

Oh, WHAT A NIGHT!



with

Edmund **LOWE**
Marjorie **RAMBEAU**
Jean **PARKER**
Alan **DINEHART**

a SCOTT R. DUNLAP production
Directed by WILLIAM BEAUDINE
Screenplay by PAUL GERARD SMITH
by MARION ORTH

MONOGRAM
MPC
PICTURES

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

SINCE YOU WENT AWAY

Supported by the personal appearance of Shirley Temple, "Since You Went Away" had its midwestern premiere at Loew's theatre in Dayton, Ohio, backed by an extensive promotional campaign in which the merchants and civic authorities cooperated.

Manager Bill Reisinger and Bob Goodfried, the distributor's field representative, scored heavily with merchant sponsored display ads, radio promotions and publicity breaks such as have seldom been put over in Dayton.

All downtown stores displayed cards welcoming Miss Temple to the city and plugging the picture opening. Arrangements were made for the star to appear at several department stores during her visit, at which time she autographed War Bonds. Each of the stores which Miss Temple visited purchased large display ads calling the public's attention to the fact and publicized the picture with theatre credits.

Tie-ups Completed with Merchants and Radio

Book shop and music store tieups were also accounted for in addition to many full window displays. Fifteen local shopkeepers took additional newspaper space to welcome the star to Dayton and automobile stickers were pasted on all cars parked in the downtown area.

The Royal Crown Cola distributor ran a two-column and three-column display ad in all local papers; bannered its fleet of delivery trucks with announcements of the opening and distributed 500 window cards to all retail dealers in the area.

Six hotels displayed announcements on the picture and premiere and special lobby displays were created in advance and a special front was erected for the current engagement.

The theatre's regular radio advertising schedule was augmented by a tieup with Station WING, which was given exclusive rights to broadcast Miss Temple's arrival in the city, special interviews and announcements on sustaining programs and the premiere festivities, which were broadcast from in front of the theatre.

Radio Promotions on Two Local Stations

Sixteen different programs gave the picture free plugs running from two minutes up to 25 minute features during the three day period prior to the opening. This included time promoted from station WHIO. In addition, WING bought newspaper space to announce that the premiere events would be broadcast.

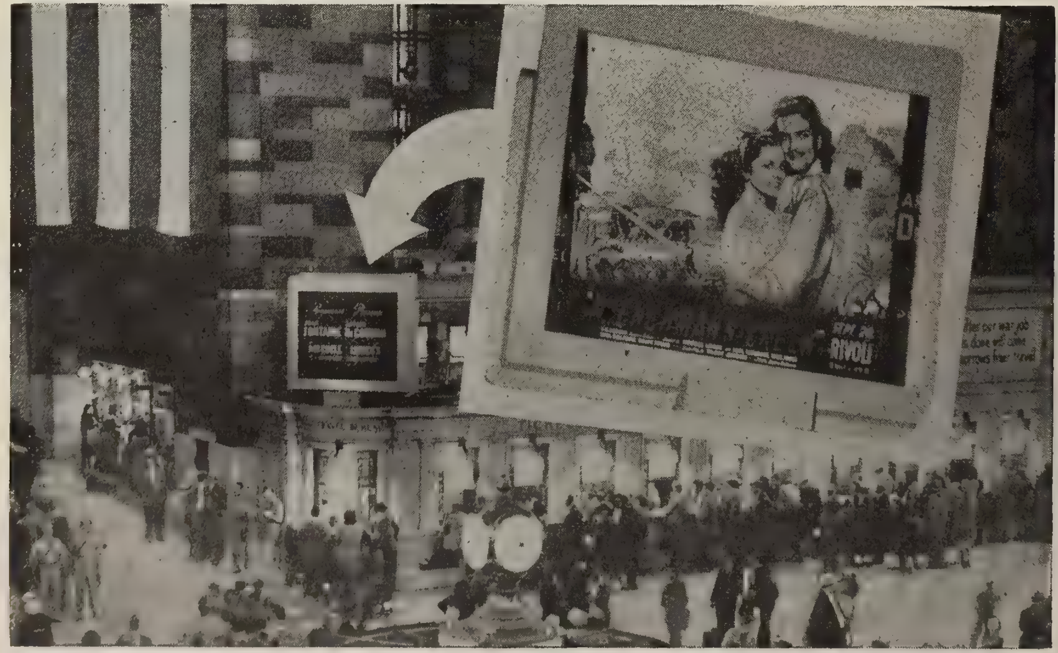
Miss Temple's appearance at local hospitals for servicemen was fully covered by the press and photographers, as well as her arrival, her appearance in behalf of the War Bond sales. Coverage in the *News, Herald* and *Journal* included numerous stories and art layouts, many of them breaking on page one.

The Chamber of Commerce arranged for bunting and pennants to decorate the streets for the premiere and the Army supplied giant lights which illuminated the scene in front of the theatre. Before the picture started Miss Temple was introduced to the audience from the stage and the mayor presented the star with the key to the city.

With a special Red Cross drive going on locally, Morris Rosenthal at Loew's Poli, New Haven, garnered cooperation of officials by having them use twenty 14 by 22 cards on their mobile trucks, in department stores and other spots. Copy on the cards read: "Since You Went Away we have joined the Red Cross Free Training Courses," etc., etc. A fifteen-minute radio program was promoted over station WELI and time was also bought by United Artists for spot announcements.

DIXWELL AVE.
SINCE YOU WENT AWAY
STARTS THUR. SEPT 14
LOEW-POLI

Trolley dashboard cards were promoted by Morris Rosenthal for his date on "Since You Went Away" at Loew's Poli, New Haven.



Metropolitan Photo Studio

Here is an unusual picture plug in the Grand Central Terminal at New York. Animated three-dimensional sign, measuring 9 by 7 feet, simulates theatre screen with announcement on opening of "Frenchman's Creek" at the Rivoli.

The *Evening Register* came through with a three-day contest for families of men in the service the subject being "Since You Went Away I have done...........to aid the war effort." A $25 War Bond was first prize and second and third prize winners received $5 in War Stamps.

Gets Cooperative Ads and Window Displays

Cooperative ads were had; four days in advance dashboard cards were used on trolleys; 3,000 heralds were inserted in all New York papers on newsdealers' stands and 12,000 bags were imprinted by five and dime stores and local markets. 12,000 bottle hangers were distributed by Sealtest Company and Sagal Lou Dairy; cards in envelopes addressed to "A Stranger in Our Midst" were placed in guest mail boxes at cooperating hotels and phone memo pads were distributed to telephone company employees, hotels and factories.

Numerous window displays were promoted and special Bond cards were used in selected store windows reading "Since You Went Away our employees have been buying more Bonds."

GOING MY WAY

In connection with "Going My Way" at the Paramount theatre, Fremont, Ohio, Richard Peffley opened with a midnight show on Saturday night. Newspaper coverage included advertising in eight out-of-town weeklies. A 24-sheet was posted one month in advance and 2,000 weekly programs were devoted solely to the picture, and distributed house-to-house.

Window cards were distributed about town and at the Fair Grounds where the County Fair was being held the same week. An announcement was made on the screen three weeks ahead and a standard in the lobby called attention to the opening.

NATIONAL TRADE SHOWINGS

IN *Every* EXCHANGE CENTER IN THE UNITED STATES

OCTOBER 11th

The Great MIKE

Swing Hostess

WHEN THE LIGHTS GO ON AGAIN

Accent on ENTERTAINMENT

I'M FROM ARKANSAS

BLUEBEARD

The Town Went Wild

OCTOBER 25th

The Pictures to See

COME FROM PRC

King Arranges Contest For Lyman Personal

At Every Performance
SING A SONG WITH LYMAN
Contest
FIRST PRIZE
100.00 War Bond
SECOND PRIZE...
A BEAUTIFUL GRUEN Veri-Thin 17 JEWEL WRIST WATCH
TO BE AWARDED WED NIGHT

Lobby board used by Red King at the RKO Boston, Boston, to announce the Abe Lyman "Sing a Song" contest.

To launch his "Sing a Song" contest in connection with the personal appearance of Abe Lyman and his band at the RKO Boston, Boston, Mass., Red King sent out 300 applications and letters to former contestants who had appeared in various other contests held at the theatre. In addition a separate letter and applications were sent to promotion managers of stores, insurance offices, singing schools, etc.

Trailers were run on the screens at both the RKO theatres well in advance; lobby displays used in the theatres with full credits of prizes, gifts, etc., and radio copy was landed four times daily on two stations. An underline was used on the theatre's ads well in advance, with one or two of the larger ads carrying current copy. Small ads called for contestants. Advance stories were used in all the Boston and suburban newspapers and personal contacts were made with personnel managers at the various stores and offices to follow up on the letters. Applicants were chosen by the audience during the contest, and $100 Bond and Gruen wrist watch were given to winners, plus other promotion prizes.

"Minstrel Man" Gets Well Rounded Campaign

Harry Volk, publicist for Steel Pier, Atlantic City, put over the following campaign for "Minstrel Man." In addition to a newspaper ad campaign, topped with a half-page spread in the Atlantic City Press, Volk completely covered the city with the use of 200 11 x 17 window cards, and 300 cardboard streamers attached to jitneys. One hundred and fifty tent cards were displayed in the better restaurants and shops on the boardwalk, and 425 cards mailed to better-class rooming houses. The Steel Pier erected a huge electric sign spelling out the film's title.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

"HEAVENLY DAYS" (RKO Radio): Part of the story revolves about a search for Mr. Average Man. This would appear to be a good angle to suggest to your news editor — a search for Mr. Average Man in your town. Interest can be added by inviting defense plants, factories and merchants to conduct their own polls and enter a representative.

Same idea can be worked into a radio program, with representatives invited to be interviewed on "Why you consider yourself an average man".

Street ballyhoo can take the form of an Inquiring Reporter who submits the question: "Are you an average man, and what does the average man want most in life?".

Title lends itself to a full-page co-op ad, with merchants listing special sales items under the banner, "Heavenly Days—Here are bargains", etc.

Fibber McGee and Molly should be played up in all advertising. The distributor offers lithos, suitable for mounting, and cutouts and exceptionally fine ads.

"SWEET AND LOWDOWN" (Twentieth Century-Fox): Here's another musical that should score heavily with the hepcats. Set up the music shops, local night club orchestra leaders and try to arrange a contest on the radio with guest tickets offered to listeners identifying Benny Goodman's recordings.

Newspaper contest editor may go for a list of jive talk, with passes or prizes for readers who can identify the words.

With Goodman in the cast you might get a local instrument dealer to sponsor a search for the most talented boy in town with a clarinet.

Song hits heard in the film include "Chug, Chug, Choo-Choo Chug", "I'm Making Believe", "Ten Days With Baby" and "Hey, Bub, Let's Have A Ball".

Eagan Builds Special Setpiece For "Eve of St. Mark" Date

To help attract attention to his date on "Eve of St. Mark" at the Princess theatre in Sioux City, Ia., William Eagen constructed a lobby setpiece which was made in two sections; one was set back from the other and the whole piece was equipped with lights from below and inside which flashed on and off. During the run of the picture, the piece was moved out on the walk alongside the theatre where it made a very effective attention-getter.

For "Roger Touhy Gangster," Eagen also used a special setpiece outside in front of the 40by60 cases during the run. In connection with this date, Bill also distributed hundreds of wanted posters outside the theatre, at the door, stapled on light poles, etc., in addition to planting them in windows.

Stranger Gets Publicity On Cross Harbor Swim

In connection with the local Cross Harbor Swim at Bridgeport, Conn., Mike Stranger cashed in by inviting the winners to be present at the theatre, where they were introduced to the audience. This was good for a box on the sports page of the local paper.

The girl winner was presented on stage with a $50 War Bond by Capt. Max Baum, supervisor of the Board of Recreations.

Stainback Ties Up Library

Pete Stainback, assistant manager of Loew's Regent theatre, Harrisburg, arranged the campaign for "Summer Storm" in the absence of Samuel Gilman, manager. Peter effected tieups with an exclusive men's wear store, in connection with a display and sale of raincoats, and announcements in the Public Library, where Anton Chekov's book, "The Hunting Party," from which the film was taken, was available.

Stickles Plugs "Up in Arms" With Guest

To usher in her date on "Up in Arms" at the Palace theatre, Meriden, Conn., Mollie Stickles put on a Ginny Simms-Dinah Shore singing contest, distributing 5,000 heralds in advance to call attention to the stunt. Two fellows wearing sandwich signs plugged the event for a week in advance, mingling with crowds at peak hours. Displays were featured in the lobby of the theatre and special notices landed in the newspapers every day for a week ahead.

On "Home in Indiana," Mollie used a race horse and sulky for a street ballyhoo at peak hours and tied up with the Cherry Hill Riding Club for announcements on the picture at their annual meet and awarded a trophy in conjunction with the picture. The stunt got several breaks in the way of huge banners at the meet, etc., and plenty of good word-of-mouth advertising.

A tieup was also effected with the local distributors of the *Saturday Evening Post,* with special tack cards at all newsstands and banners on delivery trucks. Two 40 by 60 blow-ups of the SEP copy with picture tied in were displayed in the lobby one week in advance of the playdate.

Barhydt Lands Proclamation

In exploiting the opening of "Since You Went Away" at the Strand theatre in Gloucester, Mass., Manager Langley Barhydt got Mayor U. Friend to issue an endorsement of the picture through a proclamation. This was used for local newspaper publicity.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

VAN ACKERY
Orpheum, Vancouver, B. C., Canada

ELMER ADAMS, JR.
Yucca, Midland, Tex.

G. D. BEAVIS
Centre, Ottawa, Ont., Canada

PIERRE BOULOGNE
Norva, Norfolk, Va.

JOSEPH BOYLE
Broadway, Norwich, Conn.

E. R. BRENNAN
Bay, Green Bay, Wis.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOU COLANTUONO
Staunton, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

ROBERT COX
Kentucky, Lexington, Ky.

SIDNEY J. DICKLER
Belmar, Pittsburgh, Pa.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

WILLIAM EAGEN
Princess, Sioux City, Ia.

RICHARD FELDMAN
Paramount, Syracuse, N. Y.

SAM FITZSIMMONS
Medina, Medina, N. Y.

GEORGE FREEMAN
Poli, Springfield, Mass.

MELVIN GAITSKILL
Paris, Paris, Ky.

BERNARDO GLUCKSMANN
Coventry, Montevideo, Uruguay

SID HOLLAND
Palace, Akron, O.

BILL HOYLE
Lichtman, Washington, D. C.

PHILIP KATZ
Centre, Pittsburgh, Pa.

JAMES KING
RKO Boston, Boston, Mass.

J. S. KURK
Regent, Sudbury, Ont., Canada

LARRY LEVY
Loew's, Reading, Pa.

JACK MATLACK
Broadway, Portland, Ore.

RICHARD PEFFLEY
Paramount, Fremont, O.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

LESTER POLLOCK
Loew's, Rochester, N. Y.

TED RODIS
Grand, Astoria, L. I.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

BOYD SPARROW
Loew's, Indianapolis, Ind.

JOE SAMARTANO
State, Providence, R. I.

HENRY J. SHIELDS, JR.
Loew's, Washington, D. C.

LEE SUTTER
Latonia, Oil City, Pa.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

TED TESCHNER
Valentine, Toledo, O.

DALE THORNHILL
Orpheum, Atchison, Kans.

JACK WATSON
Rex, Regina, Sask., Canada

JAY WREN
Adams, Newark, N. J.

St. Louis Honors Frog Jumping Contestants

M. L. Plessner and James Castle, virtually captured St. Louis for the six New York boys who won the Mark Twain Frog Jumping Contest, held in conjunction with "The Adventures of Mark Twain." The publicity men garnered favorable amount of space.

When the boys arrived, they were met by the Chief of Police and Captain of Police and were given a motorcycle escort to the City Hall, where they were greeted by Mayor Kaufman. The police escort stayed with them all day taking them out to the ball game where they were guests of Sam Breadon and the Cardinals. After posing for news photos with the players, the boys broadcast the game with Dizzy Dean, not neglecting many plugs for the film. The next day they did a half hour "Blue Network" broadcast lauding the film and then were escorted to the Glen Echo Country Club, where they were guests of socialite-insurance executive Briggs Hoffman. The *Globe Democrat* covered the day. In the evening the boys were guests of combined Boys Clubs with papers covering.

The boys were guests of the U. S. Coast Guard, a courtesy of Captain Roger Heimer, commandment of the Ninth Naval District. With Lieut. Stengel, public relations officer, the boys were lunched on a Coast Guard Cutter and then taken down the Mississippi on a fireboat of the Coast Guard, and allowed to simulate fighting a fire.

Ties "Purple Heart" To Invasion News

Thor Hauschild, Arcade, Cambridge, was on his toes when playing "The Purple Heart." On his opening day the flash came over that the Japanese homeland was invaded by our B-29's. He immediately gathered up all the newspapers from Baltimore, Philadelphia and New York, as well as his locals, and plastered the headlines all over the front displays.

The local newspaper also let him use their window space too. However, the top of the campaign, and the thing that really got the word around town, was when Hauschild stopped his show in the middle of the showing to announce the invasion news to his patrons. He claims the audience reaction was terrific and this coincidence started the whole town talking.

"Janie" Campaign Focused on Schools

As part of his campaign on "Janie," Manager William Hoffman of the Community theatre, Morristown, N. J., created a very favorable response by distributing copies of *Newsweek* Magazine's study guide on the picture to schools in six surrounding communities, in addition to Morristown. Towns included Danville, Madison, Bernardsville, Whippany, Chattam and Mountain Lakes.

Copies of the October issue of "Calling All Girls" Magazine, containing a special story on "Janie," also were distributed to High School girls' clubs.

Hoffman also spotted 100 window cards around the town and mailed out 10,000 special postcards carrying announcement of the "Janie" engagement.

Officials Receive Chinese Gifts on "Dragon Seed"

DRAGON SEED
WEDNESDAY MIDNIGHT
VALENTINE

Two boys covered the downtown area of Toledo distributing boxes of "Dragon Seed" as part of Ted Teschner's advance exploitation on the date at Loew's Valentine.

Chinese gifts, purchased in Chicago, were presented by Ted Teschner of Loew's Valentine, Toledo, to newspaper and city officials one week in advance of "Dragon Seed" by ushers costumed in Chinese raiment. The outfits were loaned to the theatre by the Mayor of Chicago's Chinatown.

A cocktail party was given for the newspaper critics and among the honored guests were the Mayor and Charles Loo Shore, head of the On Leong Tong Association. The party was held at the leading Chinese restaurant, Din Wah Low. Fifty of the leading Chinese in the city were invited to the opening, letters having been written in Chinese.

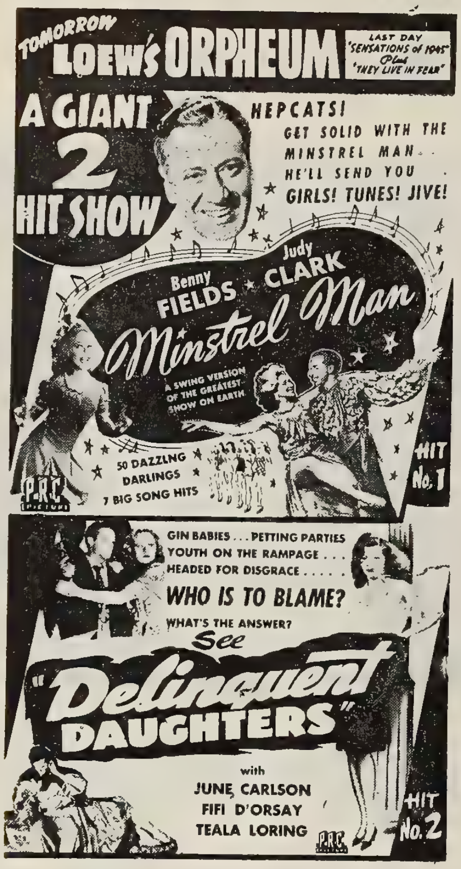
Teschner promoted several Chinese prints and two small figures from the Toledo Museum of Art for lobby display two weeks in advance. Three Chinese girls in native costume worked the lobby of the theatre for the benefit of China Relief. The entire fleet of Buckeye News Co. trucks carried large banners; 5,000 imprinted napkins were distributed to all the better restaurants; 1,000 table standees in the form of a book were also printed about town and 50 window standees distributed.

The Lion Department Store came through with a window and inside counter display on the book with appropriate tie-in copy; 150 one-sheets were posted outside war plants and the downtown section and radio campaigns were carried out on stations WSPD and WTOL.

Blake Holds Preview

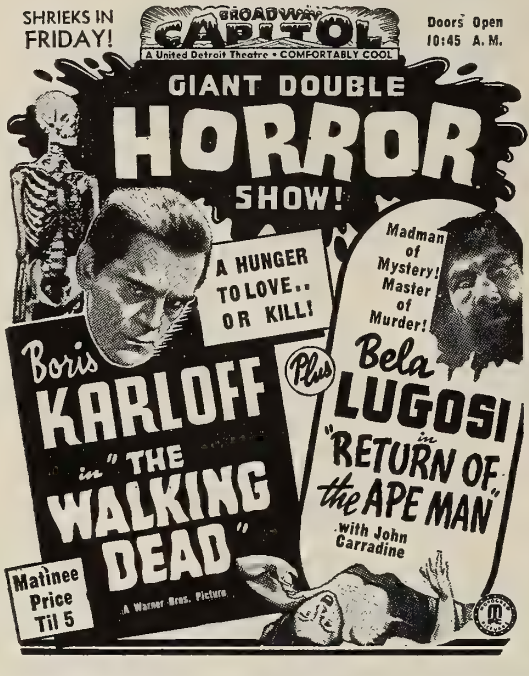
With space in the local newspapers at an absolute premium, Gerald Blake, manager of the Gaiety theatre, Manchester, England, landed abundant publicity for his special preview, the entire proceeds of which were turned over to the *Daily Dispatch* War Comforts Fund. The paper also ran a photo of Mr. Blake shown presenting the check to Mr. C. C. Roe of the *Evening Chronicle* and *Daily Dispatch* War Fund.

CREATIVE DISPLAY ADS



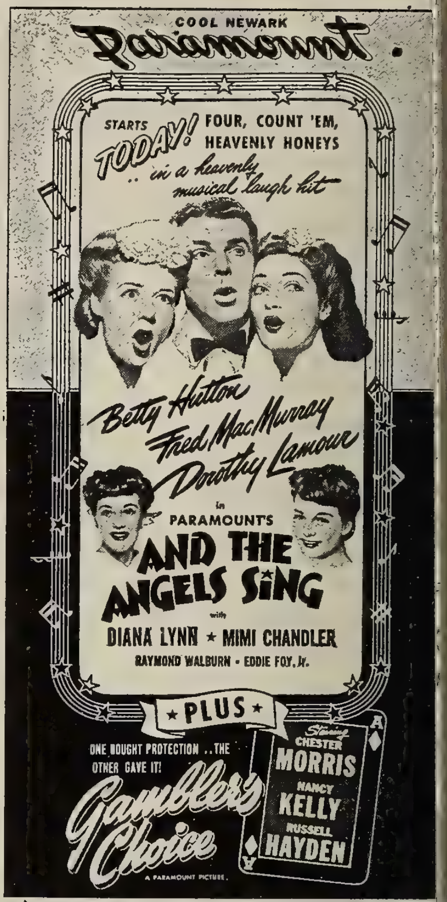
TOMORROW
LOEW'S ORPHEUM
LAST DAY "SENSATIONS of 1945" Plus "THEY LIVE IN FEAR"
A GIANT 2 HIT SHOW
HEPCATS! GET SOLID WITH THE MINSTREL MAN.. HE'LL SEND YOU GIRLS! TUNES! JIVE!
Benny FIELDS · Judy CLARK
Minstrel Man
A SWING VERSION OF THE GREATEST SHOW ON EARTH
50 DAZZLING DARLINGS 7 BIG SONG HITS
P.R.C. PICTURE
HIT No. 1
GIN BABIES . . . PETTING PARTIES YOUTH ON THE RAMPAGE . . . HEADED FOR DISGRACE . . .
WHO IS TO BLAME?
WHAT'S THE ANSWER? See
"Delinquent DAUGHTERS"
with JUNE CARLSON FIFI D'ORSAY TEALA LORING
P.R.C.
HIT No. 2

Hugh Scott's eye-arresting black-and-white ad sells two-hit show at the Orpheum, St. Louis.



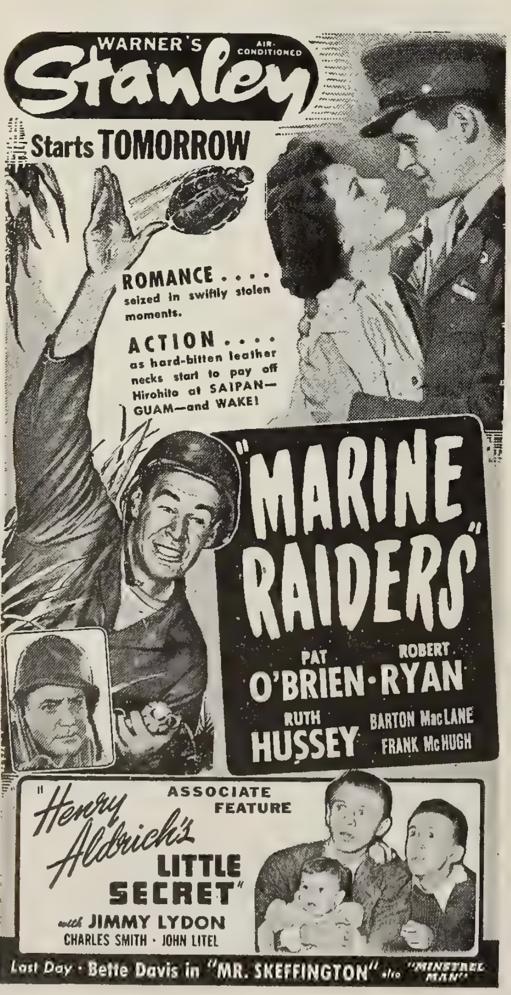
SHRIEKS IN FRIDAY!
BROADWAY CAPITOL
A United Detroit Theatre • COMFORTABLY COOL
Doors Open 10:45 A. M.
GIANT DOUBLE HORROR SHOW!
A HUNGER TO LOVE.. OR KILL!
Boris KARLOFF in "THE WALKING DEAD"
A Warner Bros. Picture
Plus
Madman of Mystery! Master of Murder!
Bela LUGOSI in "RETURN OF the APE MAN"
with John Carradine
Matinee Price Til 5

Double Horror program gets attention at the Broadway Capitol, Detroit. Alice Gorham, ad head for U. D. T., made the layout.

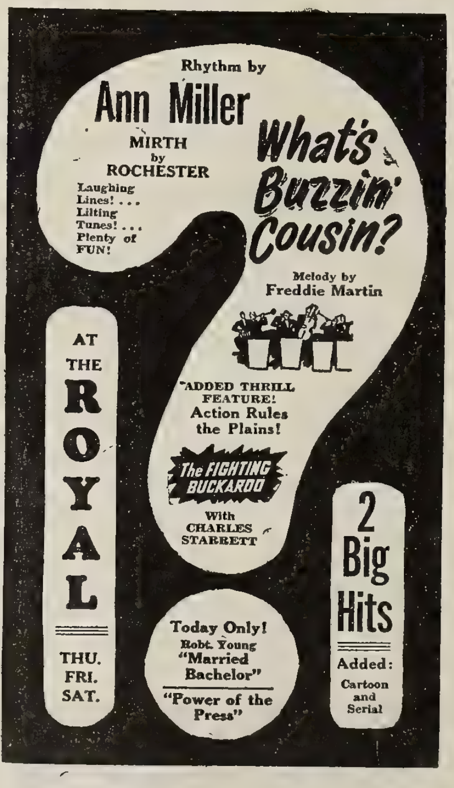


COOL NEWARK
Paramount
STARTS TODAY!
FOUR, COUNT 'EM, HEAVENLY HONEYS
.. in a heavenly musical laugh hit
Betty Hutton
Fred MacMurray
Dorothy Lamour
in PARAMOUNT'S
AND THE ANGELS SING
with DIANA LYNN ★ MIMI CHANDLER
RAYMOND WALBURN • EDDIE FOY, Jr.
★PLUS★
ONE BOUGHT PROTECTION .. THE OTHER GAVE IT!
Gambler's Choice
Starring CHESTER MORRIS NANCY KELLY RUSSELL HAYDEN
A PARAMOUNT PICTURE

Another of Jay Wren's creations. Sell ing message is embodied in center pane with combination Benday and blac background. Mr. Wren is ad head fo Paramount Adams, Newark, N. J.



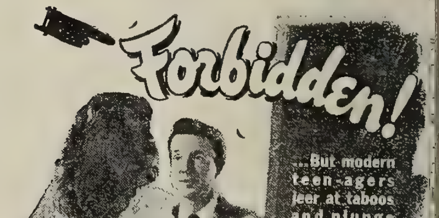
WARNER'S Stanley AIR-CONDITIONED
Starts TOMORROW
ROMANCE . . . . seized in swiftly stolen moments.
ACTION . . . . as hard-bitten leather necks start to pay off Hirohito at SAIPAN—GUAM—and WAKE!
"MARINE RAIDERS"
PAT O'BRIEN · ROBERT RYAN
RUTH HUSSEY
BARTON MacLANE FRANK McHUGH
ASSOCIATE FEATURE
"Henry Aldrich's LITTLE SECRET"
with JIMMY LYDON
CHARLES SMITH · JOHN LITEL
Last Day · Bette Davis in "MR. SKEFFINGTON" also "MINSTREL MAN"



Rhythm by Ann Miller
MIRTH by ROCHESTER
Laughing Lines! . . . Lilting Tunes! . . . Plenty of FUN!
What's Buzzin' Cousin?
Melody by Freddie Martin
AT THE ROYAL
THU. FRI. SAT.
ADDED THRILL FEATURE! Action Rules the Plains!
The FIGHTING BUCKAROO
With CHARLES STARRETT
2 Big Hits
Added: Cartoon and Serial
Today Only! Robt. Young "Married Bachelor" "Power of the Press"

Doug Patterson, manager of the Royal theatre, North Bay, Ont., Canada, had this question mark cut out of the casting plate, with effective results.

Ben Adler drew this layout for the Stanley, Newark, acting on the suggestion of Frank Damis, Warner theatre zone manager.



Forbidden!
...But modern teen-agers jeer at taboos and plunge recklessly on to sow the whirlwind!
It will ASTONISH you!
It will AMAZE you!
It will ELECTRIFY you!
Here is today's most startling story! ... The frightening tale of youth on the rampage—all bars down, all brakes off!
YOUTH RUNS WILD
RKO Radio's Frank Portrayal of modern youth
RKO RADIO
Produced by VAL LEWTON Directed by MARK ROBSON
AIR-CONDITIONED RKO PALACE B'WAY AND 47 ST.
MIDNITE SHOW EVERY NITE
NEW YORK PREMIERE TOMORROW at 9 A.M.
LAST TIMES TODAY "STEP LIVELY" Frank SINATRA • Geo. MURPHY • Adolphe MENJOU • Gloria DeHAVEN

Advance ad for "Youth Runs Wild" at the Palace, New York, scores sensationalism in copy.

SHOWMEN PERSONALS

In New Posts: Jack Simons, district manager, Capitol, Strand, Park theatres, Fall River, Mass. Ruby Thomas, Imperial, Charlotte, N. C. Dorothy Ramsey, Dilworth, Charlotte. Helen Crossman, Ideal, Sykesville, Pa. Tom Grogan, Eastwood, East Hartford, Conn. Marjorie Rudd, Warwick; George Mullare, Brookside; Alan Mackey, Waldo, all in Kansas City, Mo.

William Berman, Rex, East Rutherford, N. J. Glenn Nelson, Massilon, Massilon, Ohio. Paul Bien, Harris, Findlay, Ohio. Eugene Aston, Rainbo, Detroit, Mich. Curtis H. Miller, Florida, St. Petersburg. Thomas J. Sullivan, Grande, Detroit. Fred Erickson, Rouge, River Rouge, Mich. Harold B. Lyon, State, Cedar Rapids, Ia.

Harry Lee Morris, Memphian, Memphis, Tenn. Horace Spencer, Spencer, Rock Island, Ill. Gus Thorne, Lincoln, New Haven, Conn. Frank O'Mahoney, Regent, Arlington, Mass. Tom Grace, Eastwood, Eastwood.

Happy Birthday: E. R. Mosteller, G. N. Turner, C. W. Doctor, Leonard Pearce, K. E. Ward, Fred Weimar, Kenneth Grimes, Lawrence Walter, Joe Buse, James Darby, John Calman, William Carmichael, Joseph Sirkin, Frank Mangham, Sidney C. Hoffman, Victor F. Morelli, Jimmy Daley.

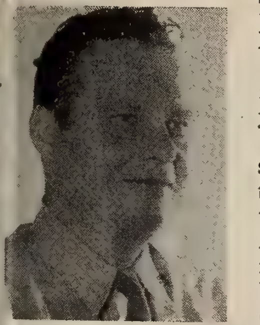
E. J. Bresendine, Andrew R. Maguzzu, Howard W. Kelley, William H. Young, G. F. Fryberg, Johnnie Stanfill, John Judge, S. J. Poppay, Norman Schwartz, John A. Buckley, Paul M. Johancen, Paul Binstock, H. S. McGinnis, C. Dale Pickell, Clyde Smith, Robert Guenther, Homer H. Kirk.

Bob Stratton, Herbert A. Chenoworth, Charles L. Baker, Milton Zimmerman, Frank L. Wahler, Louis J. Hartmann, R. L. Nippert, Lorenz Heller, Howard Pettengill, Lew Waid, Frank Templin, J. A. Sanders, Edward D. McLaughlin, Ben Stern, Abe Weinstein, Paul Volkman.

Showmen's Dates: November 1st, Daniel Boone born 1734; 2nd, No. and So. Dakota became states 1889; 7th, Election Day; 10th, Thanksgiving Day, Canada; 11th, Armistic Day, Washington became a state, 1889; 13th, Robert Louis Stevenson, born 1850; 16th, Oklahoma became a state, 1907; 30th, Mark Twain born, 1835; Louisiana purchased, 1803.

Junior Showmen: John Edwin, on September 8, 1944, to Mr. and Mrs. Edwin Pettett. The proud father is manager of the Paramount theatre, Burlington, N. C.

O'Neill Spent Entire Career With Minnesota Amusement



Donald G. O'Neil, T-5, is manager of Post Theatres No. 1 and 2, United States Army Motion Picture Service, Atlanta Ordnance Depot, Atlanta, Ga. Don was born at Willmar, Minn., on November 19, 1910; he is married and has a four year old daughter.

Before entering the service, O'Neill held the following positions with the Minnesota Amusement Co., Minneapolis, Minn.; office boy for two years; accounting department, two years; advertising department, two years, and booker for 45 of the circuit's theatres for the past eight years. At the present time, Don says he is receiving his copy of MOTION PICTURE HERALD regularly and after the war plans on returning to the Minnesota Amusement Company, which operates ninety theatres throughout the northwest.

"Cowboy and Senorita" Gets Atmospheric Lobby

John R. Harrison, of the Ritz theatre, Macon, Ga., went "all out" on "Cowboy and the Senorita." The campaign included a special display of a head of Rogers 15 feet high and 12 feet wide, painted by his staff artist. This was hung in front of the marquee three days in advance and could be seen for blocks. At each end of the marquee, large cut-out letters of the star's name were hung.

A week prior, the lobby was decorated to represent a Mexican Fiesta. Fans, lanterns, and bright colored flowers were used with a silhouette of the cowboy and the senorita attached to a mirror. Trailers were supplemented by screen announcement to the effect that colored photos of Rogers and Trigger would be given to the first thousand people attending the showings.

Two girls dressed as Mexican senoritas were an attention-getting street ballyhoo. They distributed salt water taffy, wrapped in colored folders, on which were printed the title. The campaign also included radio spot announcements and increased newspaper advertising.

Shields Invites Local Critics To "Dragon Seed" Screening

Hank Shields, Jr., used a novel stunt for the opening of "Dragon Seed" at Loew's Palace in Washington, D. C. He got a supply of avocado pits from a local hotel and lettered them with "Dragon Seed." Then he had the manager of the local Ruby Foo's write an invitation to a special screening and dinner in Chinese and sent the whole business in a florist's box to the local critics. Net result: stories in all the papers. Hank cautions anyone who wishes to repeat the stunt to be sure that the seeds are thoroughly dried before lettering.

The local library system was promoted for the distribution of 5,000 tinted bookmarks. Distinguished members of the Chinese Embassy were invited to the premiere, which also rated space in the papers.

EX-THEATRE MANAGER WRITES FROM SAIPAN

DEAR GERT:

"Enclosed you will find copy of a letter from Private First Class Frank R. Upton, of Field Avenue, Detroit, who was wounded while serving with a Marine Corps patrol unit on Tinian. Now recovering in a hospital on Saipan, he has been awarded the Purple Heart. Upton writes:

"'I love tanks and everyone connected with them. When I was hit, we were on patrol at the time and the Nips had us pinned down in a sugar cane field. They were in caves and some holed-up on cliffs and they were really giving us the business because we could see exactly nothing.

"'A couple of machine gun slugs caught up with me and I had visions of being in the field until dark, when one of those beautiful *Chrysler tanks rolled up. The driver told me what he was going to do and after I crawled out on harder ground, he drove the tank over me and pulled me up through the escape hatch. Those treads looked plenty big as they stradled me, but we drove back to the lines slick as a whistle.'*

"His grandmother, Mrs. Nan Upton, resides at the Field Avenue address. Prior to enlisting in the Marine Corps in December, 1942, Upton was manager of the Michigan theatre in Detroit."—*Stf. Sgt. William J. Hendricks, Jr., Public Relations Section, Hdqtrs., U. S. Marine Corps, Detroit.*

[Hendricks, before entering the Marines, was connected with the United Detroit Theatres advertising department in Detroit.]

Skinner Uses Truck

On "Step Lively" at the Appalachian, Appalachia, Va., Ernie Skinner used a truck ballyhoo with a young man singing songs from the picture, and a girl accompanying him on the piano. This got a lot of attention, of course, and certainly plugged the picture.

Kearney Breaks Sunday Paper

Ed Kearney, at the Paramount, Syracuse, secured a front cover layout of Aamara Toumanova in the Sunday edition of the local paper . . . also a story break. This layout was in color and was extremely attractive, tying in very well with the Paramount showing of "Days of Glory."

By Staff Photographer

ROUND TABLE VISITORS during the past week include Bill Hoyle, director of advertising and publicity for Lichtman theatres in Washington, D. C., left; Max Hirschman, Cinema Art Craft; at right, Glenn Bell, manager of the Penn theatre in New Castle, Pa.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

PROJECTIONIST HAD TRAINING OR WILL RENT, buy small town theatre. Give description. BOX 3664, Highland Park, Detroit, Mich.

PROJECTIONIST, EXPERIENCED, WANTS RElief work. Available at any time. Nassau and Suffolk county preferred. Phone, New York, exchange Republic 9-0679, or write BOX 1770, MOTION PICTURE HERALD.

THEATRES

FOR SALE: THEATRE FULLY EQUIPPED. INformation: 145 No. 33rd, Omaha.

WANTED LEASE, BUY THEATRE, NEW ENGland. BOX 1772, MOTION PICTURE HERALD.

WANTED: THEATRE IN ARIZONA, PREFERABLY, S. W. part of state. Write particulars to BOX 1777, MOTION PICTURE HERALD.

ONE OR SEVERAL THEATRES WANTED ON purchase or lease in Chicago radius, Middle West, Colorado or Florida. BOX 1778, MOTION PICTURE HERALD.

WILL BUY, RENT, OR TAKE OPERATING AGREEment, small town theatre, in town 1,000 up. Condition of building and equipment not important. Will remodel. Not a bargain hunter. WRITE R. G. GREEN, 51 Allison, Pontiac, Mich.

WANTED TO BUY

WANTED: USED OR NEW EQUIPMENT. Complete for 750 seat house. Contact H. GILBERT, P. O. Box 2324, Jacksonville, Fla.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables and graphs, $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEATRE has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING-CHARTS. THE LITtle book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SIGN PAINTING

SIGN PAINTING. EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

HELP WANTED

MANAGERS; OPERATORS; SIGN PAINTERS; ADvertising men wanted for small Texas circuit. Good pay. Splendid working conditions, opportunity for advancement and permanent employment to the men who can do the work. Address R. N. SMITH THEATRES, Mission, Texas.

STUDIO EQUIPMENT

CONTINUOUS 35MM. BENCH MODEL SOUND printer, $395; Eastman microfilm double frame camera, $795; single frame, $650; Askania-Debris type 35 mm. camera, 3 lenses; 6 magazines; motors; gyro tripod; all features; worth $3,000, now $975. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

SEVEN COMPLETE BOOTH OUTFITS SOLD LAST month. Come to New York—make your selection here—enough yet to equip 18 theatres. As little as $975 buys complete sound projection including lenses, lamphouses and sound screen. Advance French fry popcorn machine, overhauled, needs painting, $89.50; army surplus 40/80 ampere generators, $95. Send for special bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

STRANGELY ENOUGH, SOME STILL AVAILABLE —150 massive red velour fully upholstered back, soft spring cushion chairs, good useable condition, $4.50; 150 all veneer chairs, reconditioned, $4.10; 200 fully upholstered back, spring cushion chairs, leatherette recoated, refinished, $5.50; 166 reupholstered padded back spring cushion chairs, rebuilt, $7.50; 102 veneer back, reupholstered padded cushion chairs, rebuilt, $4.50; 386 heavy inserted panel back, spring cushion chairs, $6.50, rebuilt, reupholstered; 700 red twill slip covers for backs; 49c each, brown Spanish leatherette (rolls approximately 60 yds.) 50" wide, $1.41 (10% more for smaller lengths). Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

SAND URNS, CHROME TRIMMED, $8.95; EXCITER lamp transformers, $12.50; heavy 12" PM loud speakers, $29.50; line voltage regulators with voltmeter, $37.50; Johnson lightning coin changers, $110; Ideal rechargeable flashlight batteries, $2.20; usher's flashlights, $1.39; fifteen ampere rectifier bulbs, $6.95; jewelled aisle lights, $2.97. Bargain bulletin mailed. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

POPCORN

120,000 LBS. GRADE A POPCORN. WILL SELL AT ceiling price. BOX 1776, MOTION PICTURE HERALD.

Variety To Stress Its Postwar Role

Plans for the Variety Clubs of America in postwar activities of the industry and the country will highlight the organization's national meeting at the Statler Hotel, Washington, D. C., November 24-25.

With attendance limited to about 100 because of the war and all entertainment ruled out, the conclave will stress, along with postwar projects, further War Activities Committee cooperation and charity work for the coming year. At a dinner climaxing the meeting, with top industry executives from New York and the coast invited, the organization will present the annual "Humanitarian Award" to a winner selected by a committee of newspaper and magazine publishers and others. R. J. O'Donnell, national chief barker, will preside, assisted by his predecessor, John H. Harris.

Johnson to F & M

Robert Johnson, formerly manager of the Tivoli theatre, St. Louis neighborhood house, has joined the advertising department of Fanchon & Marco.

St. Louis Stagehands Sue Brotherhood

Two St. Louis stagehands, Ralph W. Baur an Henry Klaverkamp, have filed suit in the Circu Court here to restrain the St. Louis Theatrica Brotherhood Educational Society from removin cash and securities in its safe deposit box, allege to be in excess of $50,000. The plaintiffs file suit against the St. Louis Theatrical Brotherhood, Local No. 6, last February, seeking a tota of $102,000 in damages, alleging they had bee illegally forced to pay 15 per cent of their incom as union dues, although the legal dues were onl 5 per cent. They ask the recovery of the allege excess with interest. The new suit asks that th educational society be restrained from removing it assets until the damage suit is adjudicated an also that a receiver be appointed for the society Union officials declined to comment.

Gell Reports Receipts in England Are Encouraging

William J. Gell, representing Producers Corporation of America, Charles R. Rogers, and othe United Artists' producers in London, reports tha despite business decline in the London area due t the robot bomb menace, receipts elsewhere throughout England are decidedly encouraging.

He cites that "Knickerbocker Holiday" has bee booked in 1,600 theatres at maximum terms, an the play dates already reported show a 15 per cen over the business done by the top spring releases

French and Italian versions of the film are now being prepared.

Australia Sees No Decrease In Theatre Attendance

Despite a curtailment of from 35 to 50 per cent in space allotted for newspaper advertising by Australian papers, there has been no decline in theatre attendance from its wartime peak, Harry Hunter, Paramount's managing director for Australia and New Zealand, said in an interview in New York last week. Although a ceiling on rentals has been in effect since September, 1942, it is subject to change, Mr. Hunter indicated, by making application to the government, which recognizes that varying conditions in certain communities, and the quality of product would necessarily vary the selling price of film.

Kansas City Station Runs Ads on Local Screens

KCMO, Blue Network station in Kansas City, is advertising on the screens of a number of the leading theatres in Greater Kansas City, with emphasis on Blue Network features. The contracts are arranged and the material created by the United Film Service.

To Erect Theatre on Pier

Plans to build a new municipal pier in Cape May, N. J., to combat erosion, were announced by the city commission last week. Officials said the present municipal pier could be turned into a source of revenue by erecting a theatre and other concessions. Construction will begin after the war.

Submit Rebuilding Plan

Tentative plans for rebuliding the Strand theatre block, recently destroyed by fire, and the Regent theatre, damaged by last week's tornado, have been submitted by William C. Hunt, president of Hunt's Theatres. Both are in Wildwood, N. J.

New Haven House Reopens

The 284-seat Lincoln theatre, New Haven, Conn., has reopened after a dark summer, with new projectors and sound installed by Modern Theatre Equipment of that city. Gus Thorne is the new manager.

Distribute Valentino Film

"Son of the Sheik," the last film made by Rudolph Valentino, is now in distribution on a national basis by Herb Elisburg, who owns the rights.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Climax

Universal—Light Opera with 'Heavy'

Universal follows up "Phantom of the Opera" with "The Climax," a musical drama of somewhat similar theme, equally rich in Technicolor values and once again featuring the coloratura voice of Susanna Foster. The story, from a play by Edward Locke, has been screened before, but it is as a successor to the popular "Phantom" that its reception can more readily be judged. Due notice should be taken of departures, however. Boris Karloff, as the menace, heads the male cast, with Turhan Bey lending romantic support. And the music, written in the light opera vein for this production, lacks the familiarity of traditional operatic airs.

George Waggner's contributions to the enterprise are multiple and competent. Both producer and director, he also wrote the lyrics of the two featured arias and the librettos of the operettas which add much to the colorful spectacle. Large choral and ballet ensembles, beautifully costumed, support Miss Foster, Jane Farrar and George Dolenz in the vocal presentations. Edward Ward wrote the attractive music, using occasional themes from Schubert and Chopin.

The story centers in a European opera house during the last century. There the house physician, who had killed a former singer when her career threatened to come between them, finds her voice again in a young music student about to make her debut. Through hypnosis, but always with the threat of physical violence, he tries to silence her. The spell is broken finally with the aid of the former prima donna's maid and the encouragement of the young singer's fiance.

While action and comedy are subordinated to suspense, music and spectacle, the production is high in popular entertainment values. And a good supporting cast, including Gale Sondergaard, Thomas Gomez and Ludwig Stoessel, lends assistance. Curt Siodmak made the adaptation and collaborated with Lynn Starling on the screenplay.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, October 20, 1944. Running time, 86 min. General audience classification.

Dr. Hohner	Boris Karloff
Angela	Susanna Foster

Turhan Bey, Gale Sondergaard, Thomas Gomez, June Vincent, George Dolenz, Ludwig Stoessel, Jane Farrar, Erno Verebes, Lotte Stein, Scotty Beckett.

Stagecoach to Monterey

Republic—Western

Cut a little short, to fit snugly under a top picture cut a little long, this is a better Western than most, as to story and as to performance of those in front of and behind the camera line. In it Alan Lane and Wally Vernon portray a pair of Treasury Department agents who go to Monterey, Arizona, disguised as a cowhand and a tramp printer, and apprehend crooks engaged in selling paper they call Mint Certificates to the population.

There's plenty of riding and shooting, also fisticuffs, and a number of the criminals are shot down in the course of the proceedings, a touch of realism welcome in a field of entertainment which, latterly, has been over-economical in the dispatching of desperadoes.

John Auer produced the picture, Leslie Selander directing, and Norman Hall wrote the script with a six-shooter.

Seen at the Hitching Post theatre, Hollywood, which specializes in this type of picture and where the therefore experienced customers gave the attraction audible approval. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, Sept. 15, 1944. Running time, 55 min. PCA No. 9899. General audience classification.

Chick Weaver	Alan Lane
T. Snodgrass	Wally Vernon

Peggy Stewart, Twinkle Watts, LeRoy Mason.

My Buddy

Republic—For Post-War Jobs

While Republic may be commended for viewing the problems of the returning soldier with seriousness, this treatment of the timely subject offers nothing that is new and too little that is entertaining. It make an earnest plea for jobs for servicemen, illustrated by the story of a boy who couldn't find one the last time. But the well-meant efforts of a cast headed by Donald Barry fail to give the melodrama reality.

The plot proceeds along familiar lines from the return of the soldier to his death in a gun battle with the police. His mother has been forced to take in washing and only the petty racketeer who operates the pool parlor will offer him work. The work leads quickly to a prison term during which he plots revenge. Unmoved by the pleas of his mother and the loyalty of his girl, he carries out his plan, providing the few moments of action and gun play near the close of the film.

Steve Sekely and Eddy White, director and associate producer, fail to rise above the trite script which constitutes the basic weakness of the production.

Seen in the home office projection room. Reviewer's Rating: Average.—E. A. C.

Release date, October 12, 1944. Running time, 69 min. PCA No. 10273. General audience classification.

Eddie Ballinger	Donald Barry

Ruth Terry, Lynne Roberts, Alexander Granach, Emma Dunn, John Litel, George E. Stone, Jonathan Hale, Ray Walker, Joe Devlin, Matt McHugh.

Give Me the Stars

British National - Anglo-American—Sure-fire for the Humble

British showmen seeking to lure the simple and the rustics to their booths have here a sure specific. It's a musical. It also boasts (a) Will Fyffe—one of the nation's best known, best loved vaudeville comics; (b) Miss Leni Lynn, the young woman from Waterbury, Conn., who, without evincing the complete roster of the Deanna Durbin charms, nevertheless sings operatic scraps very nicely; (c) Jackie Hunter, who has won for himself a passable reputation on the British air as a radio comic.

These three personal ingredients will commend the picture to neighborhood house managers whose patrons don't want to be bothered with a story. They won't even be put off by a rendering at the picture's end of "Adeste Fidelis" by an extremely Olde Englishe Quire.

In other words, homes in industrial areas will welcome the film, maybe not ecstatically but with a satisfactory shower of ducats at the box office. So why worry if production values don't exactly face up to the highest possible standard of up-to-date requirements?

Seen at the Rialto theatre, London, Trade Show. Reviewer's Rating: Fair.—PETER BURNUP.

Release date not set. Running time, 91 min. Adult audience classification (British).

Toni Martin	Leni Lynn
Hector Mactavish	Will Fyffe
Lyle-Mitchell	Jackie Hunter

Olga Linde, Emrys Jones, Margaret Vyner, Antony Holles, Patric Curwen, Robert Griffiths, Johnnie Schofield, Stanelli.

Thundering Gun Slingers

PRC, 1943-44—Western

Moving swiftly and engrossingly along a well-beaten Western pattern, this latest PRC production should meet with a favorable response from the Western fan.

Once again Buster Crabbe is seen fighting hard to guard the flame of justice. He pits himself against a band of outlaws, who, cunningly posing as upholders of justice, use every item in the catalogue of crime to terrorize the ranchers into selling their lands cheap. Finally, murder is committed with Crabbe caught in the web of circumstantial evidence.

Before bringing the gunmen to their punishment and vindicating his name, Crabbe breaks out of jail and slashes through a series of exploits that bristle with action.

Al St. John, in his customary role as a lovable looney, fills the intervals with mirth. Charles King, who has played the badman in countless Westerns, once again reveals his talent for villainy.

Sam Newfield directed for Sigmund Neufeld, who produced. Melville De Lay was assistant director, and the original story and screenplay by Fred Myton.

Seen at the New York theatre on Broadway, where a noon time audience emitted occasional sounds of excitement. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, March 25, 1944. Running time, 59 min. PCA No. 9941. General audience classification.

Billy Carson	Buster Crabbe
Fuzzy Jones	Al St. John

Frances Gladwin, Karl Hackett, Charles King, Jack Ingram, Kermit Maynard, Budd Buster, George Chesbro.

Machine Gun Mama

PRC, 1943-44—Mirth and Madness

El Brendel and Luis Albeni, a laugh-getting pair who specialize in mangling the English language, somehow manage to rescue this picture out of the mire of a sluggish plot. Despite its misleading title, the film has no gunplay, but deals with the misadventures of two chaps from Brooklyn, who find themselves adrift in Mexico with an affectionate elephant on their hands.

Wallace Ford and Brendel sell their elephant to a carnival manager and soon find themselves engulfed in a sea of troubles. Suspected of theft, they get tossed into jail. There follows a series of slapstick sequences that do not always succeed in achieving the desired comical effect. In the end, the difficulties are resolved and romance is triumphant.

Armida, petite Mexican singer and dancer, besides holding up the romantic end, pumps a good deal of welcome zeal into the scant story.

Harold Young directed from an original screenplay by Sam Neuman, and Jack Schwarz produced.

Seen in the New York theatre on Broadway, where an afternoon audience gave an occasional round of chuckles. Reviewer's Rating: Average.—M. H.

Release date, August 18, 1944. Running time, 67 min. PCA No. 10075. General audience classification.

Nita Cordova	Armida
Olie Swenson	El Brendel
John O'Reilly	Wallace Ford

Jack La Rue, Luis Albeni, Ariel Heath, Julian Rivero, Eumonio Blanco, Anthony Warde.

WHAT TO DO WITH GERMANY (20th-Fox)

March of Time (V11-2)

The film does not, herein, come up with an answer to this most urgent and timely of questions; and it should be noted that the title does not end with an interrogation point. What the March of Time has done is this: it has wrapped in one package historical drama, poignant pathos, and the searching words of world pundits. And this it has done with clarity and high purpose.

Its purpose is to point to the attitude of the peoples of the United Nations. And that attitude is that the coming peace must not be lost. Statesmen such as Sumner Welles and Great Britain's Lord Vansittart express their views. A spokesman for Russia and the French Maquis are also heard. There are others. They are all agreed that terms for Germany must not be soft; they are at odds only in the degree of hardness.

The Nazis, the soon-to-be-vanquished, are shown in the film as the victors with the methods they used in their treatment of the vanquished. The film also reveals that in their mass murder of Europe's civilian population, the Germans may have already won their self-styled "biological victory," which will leave them the most populous nation in Europe by 1970—an approximate date for their third modern quest for world domination.—B. H.

Release date, October 6, 1944. 18½ *minutes*

INSIDE FRANCE (UA)

World in Action

A resume of France's decline, and resurrection. A cavalcade of pre-war disturbances, and present difficulties. It is also a preachment against France's "conservatives"—and the brand is applied generously. At the door of those herded persons, it places exclusive blame for the debacle. To Le Front Populaire of Leon Blum and Maurice Thorez, to the mobs with clenched fists, it attributes motives selfless, noble—even military preparedness. To De Gaulle, it attributes the Resurrection. The scenes are all from the library; the commentary, impassioned, is the integration. Appraisal must include an obvious notation: that the short is dated by events. The Allies are now inside France. —F. E. S.

Release date, not set 19 *minutes*

FLICKER FLASHBACKS, NO. 1 (RKO-Pathe)

(54,201)

The series which Pathe inaugurated last season reviving some of the early screen efforts continues with some very early Chaplin, namely, "Dough and Dynamite." The companion piece is titled "The Doctor's Bride or An Evil Thought Thwarted" with proper sound effects and commentary. Richard O. Fleischer is the producer, and Ward Wilson does the narration.

Release date, September 15, 1944 10 *minutes*

SWINGTIME HOLIDAY (Univ.)

Name Band Musical (8132)

With a radio station background, Gus Arnheim and his orchestra play a half dozen numbers in varying tempos. The Delta Rhythm Boys, Kirby Grant, Jimmy Dodd and Jean Davis share the vocal assignments in "Pagan Love Song," "You're My Dish," "Shake Well Before Using," "Do Nothin' Till You Hear from Me," "Jersey Bounce" and "Rhythm Rhapsody."

Release date, September 20, 1944 15 *minutes*

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

FROM SPRUCE TO BOMBER (Univ.)

Variety View (8362)

From the Canadian Rockies, the story of light woods for the De Haviland Mosquito is carried through the processing and assembly to test flights. Lumberjacks in the spruce forests start the process, and many technical operations of lamination, and manufacture are necessary before the planes go to war.

Release date, September 25, 1944 9 *minutes*

JASPER'S PARADISE (Para.)

George Pal Puppetoon (U4-1)

Jasper resists temptation and falls asleep with his gingerbread man intact. He dreams of a paradise filled with huge cakes, all his to eat except the cherry, which he is forbidden to touch. In the steps of his early ancestors he heeds the promptings of Scarecrow, reaches for the cherry, and is exploded from paradise by a terrific clap of thunder. He wakes up, once more under the tree.

Release date, October 13, 1944 7½ *minutes*

RHYTHM ON WHEELS (Para.)

Sportlight (R4-1)

This reel follows the development of roller skating from the children's sidewalk games to national entertainment. It demonstrates fancy skating by the country's champions, foxtrot and tango ensemble numbers and an amazing exhibition of acrobatics on wheels by Ernie Wettler.

Release date, October 6, 1944. 9½ *minutes*

BONNIE LASSIE (Para.)

Musical Parade (FF4-1)

Paramount goes to Scotland of more than 100 years ago for background in this musical featurette. The story is deeper in tradition than that, being the old tale of love and the Devil, both male and female. The film is highlighted by familiar Scottish airs and the songs of Robert Burns, bagpipe music and the national sword dance. David Brooks and Gloria Saunders are featured as the young lovers, while Joan Woodbury and Alec Craig play their tempters. Louis Harris produced and William Shea directed the original story by Ray E. Spencer.

Release date, October 6, 1944 19 *minutes*

BIG HEEL-WATHA (MGM)

Cartoon (W-538)

The Indian community, presided over by Big Chief Rain-in-the-Face is threatened with a meat shortage. The Chief puts up his daughter as prize for the doughty warrior who comes in with a catch. Heel-Watha takes off after a not very cooperative squirrel, and bags him for the hand of the fair maiden.

Release date, September 15, 1944 8 *minutes*

MIGHTY MOUSE IN THE SULTAN'S BIRTHDAY (20th-Fox)

Terrytoon (5504)

The sultan is celebrating his birthday in true Eastern fashion, dining and wining his friends and entertaining himself with an array of dancing girls. But brigands will not leave him in peace, and break in with the plan of kidnapping the sultan's favorite. The hero of the episode—and a rather unlikely one—arrives with all the distinguishing characteristics of Mighty Mouse to save the day.

Release date, October 13, 1944 6½ *minutes*

THAT MEN MAY LIVE (RKO-Pathe)

This Is America (43,112)

This is not merely a tribute to the great work being done by the American Red Cross in wartime. It tells a human story as well. Frederic Ullman, Jr., pictures the organization in terms o what it does for the men in service to keep them safe and happy and to give care and comfort to the wounded. A few scenes are devoted to the training of ARC forces for combat areas and to their regular aid to civilian war casualties, bu chiefly the emphasis is on the soldier's leisure activities and the amazing transport system worked out to speed wounded veterans to hospitals at home Larry O'Reilly photographed and directed the sequences. Dwight Weist reads the sympathetic narration.

Release date, September 22, 1944 19 *minute*

GENTS WITHOUT CENTS (Col.)

Three Stooges (6401)

Here are new roles for the three stooges, and a bit of romance. The boys are actors down on their luck when they meet a three-woman acrobatic team. Both acts get their chance in a shipyard jam session with enough success to provide three marriage licenses and a honeymoon tour.

Release date, September 22, 1944 18½ *minute*

IT'S NIFTY TO BE THRIFTY (Para.)

Little Lulu (D3-6)

Lulu learns from the old folk tale of the grasshopper and the ant but the lesson is not quit what you would expect. Setting out to earn money for an empty bank and a rainy day, she is tor between the attractions of the candy store and th precepts of her father. She compromises by putting away a portion of the candy for the long hard winter.

Release date, August 18, 1944 8 *minute*

BOB WILLS AND HIS TEXAS PLAYBOYS (WB)

Melody Masters (1601)

This musical subject is devoted to the twan of the guitar and cowboy harmony as Bob Will and his Texas Playboys appear in their own success story. In the course of their rise from rode act to screen and radio stars, they illustrate thei talents with "Mama Don't Allow No Lowdow Fiddlin' 'Round Here," "In My Adobe Hacienda," "San Anotnio Rose" and "Ride On My Prairi Pinto."

Release date, September 2, 1944 10½ *minute*

GANDY GOOSE IN GHOST TOWN (20th-Fox)

Terrytoon (5503)

The ghost town into which Gandy and his toug top sergeant wander is anything but deserted It is peopled by a large spectral group who giv the boys quite a run for their money. But in th end the gold, left by forgotten miners, is in thei hands. Only it isn't gold any more, but a larg and angry buzzard.

Release date, September 22, 1944 6½ *minute*

LET IT BE ME (WB)

Blue Ribbon Merrie Melodies (1301)

Back again comes the cartoon about the rooste who croons just like B. C. He's a city slicke who creates quite a stir among the hens in th barnyard and walks off with the sweet young thin to a cabaret. There he falls for the sultry son of the entertainer, and meets his just deserts i the shape of the country swain who comes to tak his girl back to the coop.

Release date, not set 7½ *minute*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2124. Complete listing of 1943-44 Features, by company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	*Title*	*Release Date*
6201	Cowboy from Lonesome River	Sep. 21,'44
....	Meet Miss Bobby Socks	Oct. 12,'44
6021	Shadows in the Night	Oct. 19,'44
....	The Unwritten Code	Oct. 26,'44
....	Mark of the Whistler	Nov. 2,'44
....	Sergeant Mike	Nov. 7,'44
....	Eve Knew Her Apples	Nov. 9,'44
....	Cyclone Prairie Rangers	Not Set
....	Saddle Leather Law	Not Set
....	A Song to Remember	Not Set
....	Sagebrush Heroes	Not Set
...	Rough Ridin' Justice	Not Set
....	Tonight and Every Night	Not Set
....	Return of the Durango Kid	Not Set
...	Missing Juror	Not Set
...	Rustlers of the Badlands	Not Set
....	Prairie Raiders	Not Set
....	Both Barrels Blazing	Not Set
....	Together Again	Not Set
....	Hello, Mom	Not Set
....	Tonight We Dance	Not Set
....	Blazing the Western Trail	Not Set
...	Song of Tahiti	Not Set
...	Counterattack	Not Set
....	Eadie Was a Lady	Not Set
....	Sing Me a Song of Texas	Not Set

MGM

Block 9

Prod. No.	*Title*	*Release Date*
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
509	Lost in a Harem	Dec.,'44

SPECIAL

Prod. No.	*Title*	*Release Date*
500	Dragon Seed	Aug.,'44
510	An American Romance	Nov.,'44
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Secrets in the Dark	Not Set
....	Thirty Seconds Over Tokyo	Not Set
....	The Picture of Dorian Gray	Not Set
....	Thin Man Goes Home	Not Set
....	Ziegfeld Follies	Not Set
....	Son of Lassie	Not Set
....	Music for Millions	Not Set
....	Anchors Aweigh	Not Set
....	Nothing But Trouble	Not Set
....	Airship Squadron 4	Not Set
....	Gentle Annie	Not Set
....	Autumn Fever	Not Set
....	The Clock	Not Set
....	Dr. Red Adams	Not Set
....	Thrill of a Romance	Not Set
....	Telltale Hands	Not Set
....	Women's Army	Not Set
....	Hold High the Torch	Not Set
....	Valley of Decision	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
....	Shadow of Suspicion	Sep. 23,'44
....	When Strangers Marry	Oct. 7,'44
....	A Wave, A WAC and a Marine	Oct. 7,'44
....	Enemy of Women	Oct. 21,'44
....	Army Wives	Nov. 4,'44
....	Alaska	Nov. 18,'44
....	The Jade Mask	Nov. 25,'44
....	Cisco Kid Returns	Dec. 2,'44
....	Bowery Champs	Dec. 9,'44
....	Adventures of Kitty O'Day	Dec. 16,'44
....	Ghost Guns	Dec. 23,'44
....	Little Devils	Dec. 23,'44
....	G. I. Honeymoon	Jan. 6,'44
....	Crazy Knights	Jan. 13,'45
....	They Shall Have Faith	Jan. 27,'45
....	Saddle Smoke	Not Set

PARAMOUNT

Block I

Prod. No.	*Title*	*Release Date*
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	
....	Practically Yours	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	The Man in Half-Moon Street	Not Set
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	And Now Tomorrow	Not Set
....	One Body Too Many	Not Set
....	Bring on the Girls	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	Her Heart in Her Throat	Not Set
....	Here Comes the Waves	Not Set
....	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Double Exposure	Not Set
....	Dangerous Passage	Not Set
....	Salty O'Rourke	Not Set
....	Miss Susie Slagle's	Not Set

PRC PICTURES

Prod. No.	*Title*	*Release Date*
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	I Accuse My Parents	Oct. 10,'44
...	Bluebeard	Oct. 15,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	Great Mike	Nov. 30,'44
....	The Town Went Wild	Not Set
....	Sweet Homicide	Not Set
....	Phantom of Wild Valley	Not Set
....	Hollywood and Vine	Not Set
....	Song of Six Guns	Not Set
....	Strange Illusion	Not Set

RKO

Block I

Prod. No.	*Title*	*Release Date*
505	My Pal, Wolf	
501	None But the Lonely Heart	
504	Goin' to Town	
503	Tall in the Saddle	
502	The Master Race	

SPECIAL

Prod. No.	*Title*	*Release Date*
581	Casanova Brown	
....	Belle of the Yukon	Not Set
....	The Woman in the Window	Not Set
....	The Princess and the Pirate	Not Set
....	Farewell, My Lovely	Not Set
....	Having Wonderful Crime	Not Set
....	The Girl Rush	Not Set
....	The Brighton Strangler	Not Set
....	Nevada	Not Set
....	Experiment Perilous	Not Set
...	Betrayal From the East	Not Set
....	Falcon in Hollywood	Not Set
....	Wonder Man	Not Set
....	Island of the Dead	Not Set
....	It's a Pleasure	Not Set
....	Pan Americana	Not Set
....	Two O'Clock Courage	Not Set
....	China Sky	Not Set
....	Three Caballeros	Not Set
....	Hotel Reserve	Not Set
....	Zombie on Broadway	Not Set
....	Tarzan and the Amazons	Not Set
....	Come Share My Love	Not Set

REPUBLIC

Prod. No.	*Title*	*Release Date*
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 29,'44
....	Brazil	Not Set
....	Cheyenne Wildcat	Not Set
....	Sheriff of Sundown	Not Set
....	My Buddy	Not Set
....	Code of the Prairie	Not Set
....	Flame of Barbary Coast	Not Set
....	Firebrands of Arizona	Not Set
....	Lake Placid Serenade	Not Set
....	Vigilantes of Dodge City	Not Set
....	End of the Road	Not Set
....	Sheriff of Las Vegas	Not Set
....	Faces in the Fog	Not Set
....	Big Show-Off	Not Set
....	Thoroughbreds	Not Set
....	Big Bonanza	Not Set
....	Grizzly's Millions	Not Set
....	The Great Flamarion	Not Set
....	Hitchhike to Happiness	Not Set
...	The Topeka Terror	Not Set
...	The Chicago Kid	Not Set

20TH-FOX

Prod. No.	*Title*	*Release Date*
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44

SPECIAL

Prod. No.	*Title*	*Release Date*
530	Wilson *(tentative)*	Not Set
...	Laura	Nov.,'44
...	Keys of the Kingdom	Nov.,'44
....	Something for the Boys	Dec.,'44
....	Winged Victory	Dec.,'44
....	Thunderhead	Jan.,'45
....	Sunday Dinner for a Soldier	Jan.,'45
....	Billy Rose's Diamond Horseshoe	Feb.,'45
....	Czarina	Feb.,'44
....	A Tree Grows in Brooklyn	Mar.,'45
....	Hangover Square	Apr.,'45
....	Nob Hill	Apr.,'45
....	Where De We Go From Here?	May,'45

UNITED ARTISTS

Prod. No.	*Title*	*Release Date*
....	Since You Went Away	Not Set
....	Double Furlough	Not Set
....	Dark Waters	Not Set
....	Story of G.I. Joe	Not Set
....	Guest in the House	Not Set
....	3 Is a Family	Not Set
....	Tomorrow the World	Not Set
....	The Great John L.	Not Set
....	House of Dr. Edwardes	Not Set
....	Brewster's Millions	Not Set
....	High Among the Stars	Not Set
....	It's in the Bag	Not Set

UNIVERSAL

Prod. No.	*Title*	*Release Date*
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 9,'44
....	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
....	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
....	See My Lawyer	Oct. 13,'44
....	The Climax	Oct. 20,'44
....	Babes on Swing Street	Oct. 27,'44
....	Bowery to Broadway	Nov. 3,'44
....	Dead Man's Eyes	Nov. 10,'44
....	Reckless Age	Nov. 17,'44
....	The Suspect	Nov. 24,'44
....	Murder in the Blue Room	Dec. 1,'44
....	Hi, Beautiful	Dec. 8,'44
....	My Gal Loves Music	Dec. 15,'44
....	The Fugitive	Dec. 22,'44
....	Patrick the Great	Not Set
....	House of Frankenstein	Not Set
....	House of Fear	Not Set
....	Queen of the Nile	Not Set
....	Riders of Santa Fe	Not Set
....	Can't Help Singing	Not Set
....	The Frozen Ghost	Not Set
....	The Old Texas Trail	Not Set
....	Night Club Girl	Not Set
....	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	I'll Remember April	Not Set
....	Mummy's Curse	Not Set
....	Stars Over Manhattan	Not Set
....	Enter Arsene Lupin	Not Set
....	Jungle Captive	Not Set
....	Musical Roundup	Not Set
....	Penthouse Serenade	Not Set
....	Accent on Rhythm	Not Set
....	Frisco Sal	Not Set
....	Salome—Where She Danced	Not Set
....	Fairy Tale Murder	Not Set

WARNER BROTHERS

Prod. No.	*Title*	*Release Date*
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
....	The Conspirators	Oct. 21,'44
....	The Very Thought of You	Nov. 11,'44
....	The Doughgirls	Nov. 30,'44
....	The Hollywood Canteen	Dec. 31,'44
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	To Have and Have Not	Not Set
....	Roughly Speaking	Not Set
....	Objective Burma	Not Set
....	The Corn Is Green	Not Set
....	Men Without Destiny	Not Set
....	Christmas In Connecticut	Not Set
....	Of Human Bondage	Not Set
....	God Is My Co-pilot	Not Set
....	Pillar to Post	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2112-2113.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2123.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Bokhara (Rus.)	Artkino	....	Russian feature	Aug. 19,'44	84m	Sept. 2,'44	2082	....	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Dec. 16,'44	....	....	....	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Nov. 18,'44	....	....	....	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	..
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	151m	July 1,'44	2095	1457	2072
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
•And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	2072
•Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	...
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Nov. 4,'44	....	....	....	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	....
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2115
•Attack	OWI-RKO	462	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street	Univ.	....	Peggy Ryan-Ann Blyth	Oct. 27,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2115
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
•Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
•Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	2072
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Parachute, The	Col.	5035	John Carradine-Larry Parks	May 4,'44	65m	June 17,'44	1946	1806	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Oct. 15,'44	....	....	....	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 9,'44	....	....	....	2032	....
Bowery to Broadway	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	....	....	....	1971	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	...
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2115
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Not Set	....	....	....	2093	....
•Carolina Blues	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	....	....	....	1899	....
(formerly Battleship Blues)									
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2115
Champagne Charlie (British)	Ealing	....	Tommy Trinder-Sterling Holloway	Not Set	105m	Sept. 9,'44	2090	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Charlie Chan in the Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 29,'44	56m	Sept. 23,'44	2110	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2115
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Dec. 2,'44	....	....	....	2092	....
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	....
Cloud Busters	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....
(formerly Airship Squadron 4)									

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
●Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 9,'44	56m	....	....	....	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	....	....	1850	....
●Contender, The	PRC	418	Buster Crabbe-Arline Judge	May 10,'44	66m	May 13,'44	1886	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	....	....	....	2007	....
●Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Jan. 13,'45	....	....	....	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
●Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
DANGEROUS Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
●Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
●Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	72m	July 8,'44	1981	1913	....
●Detective Kitty O'Day	Mono.	....	Jean Parker-Tim Ryan	May 13,'44	63m	Apr. 1,'44	1826	....	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
●Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2115
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Nov. 30,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2115
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	...
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Oct. 21,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Nov. 9,'44	....	....	....	2007	
●Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2115
●Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....
●FALCON in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
●Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
●Follow the Boys	Univ.	8061	Stage and Screen Entertainers	May 5,'44	109m	Apr. 1,'44	1825	1635	1995
●Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British) (formerly Went the Day Well?)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
●Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	114m	Sept. 23,'44	2109	1416	....
●Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
●GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	58m	Sept. 23,'44	2111	2092	....
●Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	2072
●Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns (formerly Ghost of Indian Springs)	Mono.	....	Johnny Mack Brown	Dec. 23,'44	....	....	....	2071	....
●Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush, The	RKO	....	Frances Langford-Wally Brown	Not Set	....	....	....	2032	....
●Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Give Us the Moon (Br.)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
●Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	2115
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
●Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
●Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 30,'44	73m	Sept. 2,'44	2082	....	....
●Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2115
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	...
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2115
●HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	...
●Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2072
Halfway House, The (British)	Ealing	....	Francoise Rosay-Mervyn Johns	Not Set	95m	Mar. 4,'44	1781	....	....
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
●Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	....
●Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
●Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	64m	Apr. 22,'44	1858	1431	....
Her Heart in Her Throat	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Here Come the Waves (color)	Para.	....	Bing Crosby-Betty Hutton-S. Tufts	Not Set	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	
●Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hollywood Canteen	WB	....	Warner Stars	Dec. 31,'44	....	....	....	1676	....
●Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2115
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Servic Data Page
House of Frankenstein (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Oct. 10,'44	....	....	....	2092	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2115
I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	...
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2115
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes	Oct.,'44	....	....	....	1835	....
It Happened One Sunday (British)	Assoc. Br.-Pathe	....	Robert Beatty-Barbara White	Not Set	97m	Aug. 26,'44	2067	....	....
JADE Mask, The	Mono.	....	Sidney Toler	Nov. 25,'44	....	....	....	....	....
•Jamboree	Rep.	316	George Byron-Ruth Terry	May 5,'44	71m	Apr. 1,'44	1825	1817	....
•Jam Session	Col.	5015	Ann Miller-Jess Barker	Apr. 13,'44	77m	May 13,'44	1886	1806	1947
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2115
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy MacDowall	Nov.,'44	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	...	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	103m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
•Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	Nov.,'44	....	....	....	1899	....
•Law Men	Mono.	....	Johnny Mack Brown	May 6,'44	55m	July 1,'44	1970	1817	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	....	....	....	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
•Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Dec. 23,'44	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Albeni	Aug. 18,'44	67m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
•Manpower (reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2115
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12, 44	2042	1971	....
•Mark of the Whistler	Col.	....	Richard Dix-Janis Carter	Nov. 2,'44	....	....	....	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	118m	Aug. 19,'44	2102	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet Miss Bobby Socks	Col.	....	Bob Crosby-Lynn Merrick	Oct. 12,'44	....	....	....	2071	....
•Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	2072
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Men Without Destiny (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mr. Emmanuel (British)	Two Cities	....	Felix Aylmer-Greta Gynt	Not Set	100m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2115
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	Dec. 1,'44	..	....	....	1971	
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2115
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	...
•Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	....
National Velvet (color)	MGM		Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	2030	....	....
Nevada	RKO	..	Bob Mitchum-Anne Jeffreys	Not Set	....	....	....	2007	....
•Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	— REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block I	....	....	....	1826	....
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'44	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
•Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	2072
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Not Set	....	....	....	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block I	81m	Sept. 2,'44	2082	1746	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
•PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	...
Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	2072
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	...	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block I	96m	Sept. 2,'44	2081	1654	....
•Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	....	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
•Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
•Riding West	Col.	5207	Charles Starrett-Shirley Patterson	May 18,'44	58m	Sept. 23,'44	2111	1835	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	....	....	1971	....
•SAN ANTONIO Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	..
•Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	2115
Sergeant Mike	Col.	....	Larry Parks-Jeanne Bates	Nov. 7,'44	....	....	....	....	....
•Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	...
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	64m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2095	1715	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Tim Ryan	Sept. 23,'44	....	....	....	2032	....
•She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,'44	2066	1890	...
•Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	2072
Sign of the Cross, The (Reissue)	Para.	....	Fredric March-Claudette Colbert	Not Set	118m	Aug. 19,'44	2103	....	....
•Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	...
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2115
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
•Slightly Terrific	Univ.	8036	Leon Errol-Anne Rooney	May 5,'44	62m	Apr. 22,'44	1858	1785	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys	20th-Fox	....	Carmen Miranda-Michael O'Shea	Nov.,'44	....	....	....	2071	....
•Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
•Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
•South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
•Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
•Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	July 29,'44	2018	1890	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2115
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	....
•Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	2115
Strange Affair	Col.	5026	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	...	....	....	2071	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	.	2032	
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2115
Sunday Dinner for a Soldier	20th-Fox	....	Anne Baxter-John Hodiak	Jan.,'45	....	....	....	2092	....

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	....
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	....	....	....	2032	....
•Swing in the Saddle	Col	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	2032	....
•TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	....
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	....
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Sept. 18,'44	85m	June 3,'44	1921	....	....
Taxi to Heaven (Russian)	Artkino	....	Musical Feature	May 24,'44	70m	June 3,'44	1922	....	...
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	...
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933		....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 27,'45	....	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	....	....	....	1989	...
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	2092	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
•Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	55m	Sept. 30,'44	2121	....	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	...
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Jan. 21,'44	....	....	....	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2092	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	....	....	....	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	..
•Tucson Raiders	Rep.	3311	Bill Elliott-Bobby Blake	May 14,'44	55m	May 20,'44	1898	1890	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	..
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2115
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	...
•Underground Guerillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	....	....	1890	2072
Unwritten Code, The	Col.	....	Tom Neal-Ann Savage	Oct. 26,'44	....	....	....	2093	....
•Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	2115
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
•VALLEY of Vengeance	PRC	464	Buster Crabbe-Al St. John	May 5,'44	56m	July 15,'44	1993	1890	...
Very Thought of You, The	WB	....	Dennis Morgan-Faye Emerson	Nov. 11,'44	....	....	....	1850	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henry Youngman	Oct. 7,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	..	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	2030	....	2115
Way Ahead, The (British)	Two Cities	....	David Niven-Stanley Holloway	Not Set	115m	June 17,'44	1945	....	
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	...
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Oct. 7,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Sept. 15,'44	74m	Sept. 16,'44	2102	2032	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy MacDowall	June,'44	126m	Mar. 11,'44	1793	1586	2072
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	....	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2115
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2115
Winged Victory	20th-Fox	....	Edmond O'Brien-Jeanne Crain	Dec.,'44	....	....	....	2093	....
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	Not Set	....	....	....	1923	....
Wonder Man (color)	RKO-Goldwyn	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Canary (Brit.)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
•Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
•Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM		MGM Contract Stars	Not Set	....	....	...	1913	...

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2123.

Official U. S. Navy Photograph

the war seems far away tonight . . .

SUPPOSE you were a young fighter in the South Pacific. At your age, you'd be spending a lot of time with a girl—if you were back home. But home is months and miles behind you—and you're sick to death of men and uniforms wherever you look . . .

And then a "live" show planes in—with girls—girls who've come all the way from home to smile at you, to talk to you, to sing and dance for you . . .

They're grand medicine for homesick boys, these lovely girls of screen and radio . . . so are the famous comedians, the vaudevillians, the dramatic actors, the dance bands, the concert stars . . .

Like all the rest of these entertainment folk, the movie men and women often give up a good deal to go. They travel and work themselves ragged. Many are often in danger. They are serving gallantly, and with great satisfaction . . . making one of the important contributions of the movies at war.

EASTMAN KODAK COMPANY, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

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and
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IN
YEARS!

Do you remember
"A NIGHT TO REMEMBER"
"DANGEROUS BLONDES"?
THIS TOPS THEM
BOTH!

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Produced by
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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Irish Eyes Are Smiling
None But the Lonely Heart
Mark of the Whistler
Shadow of Suspicion
I'm from Arkansas
32 Rue de Montmarte

¶ **"We do not intend operating in any country until we are assured that political differences have been settled."—J. Arthur Rank**

¶ **U. S. State Department sets up a new film section designed to absorb the functions of CIAA**

¶ **Fashions for milady, timed with release dates, build popularity for hats, dresses and the boxoffice**

¶ **Problem of who owns what delays normal business in liberated areas of Europe, OWI says**

VOL. 157, NO. 1 OCTOBER 7, 1944

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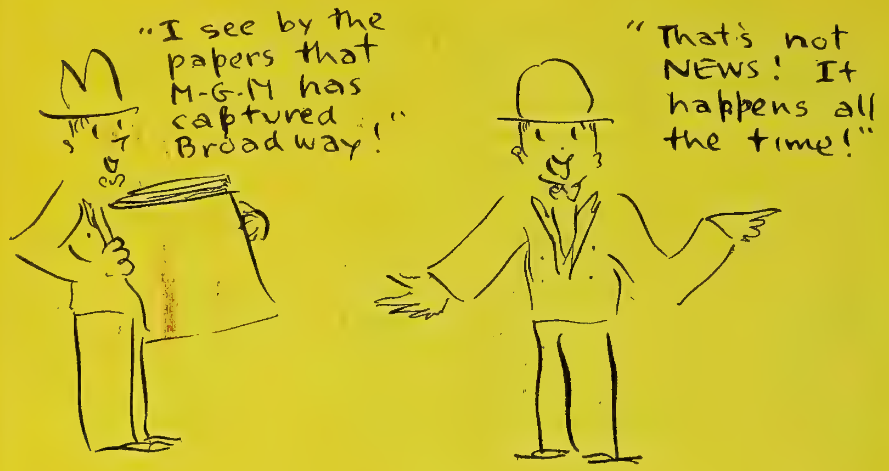
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"That's not NEWS! It happens all the time!"

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1924-1944
MGM

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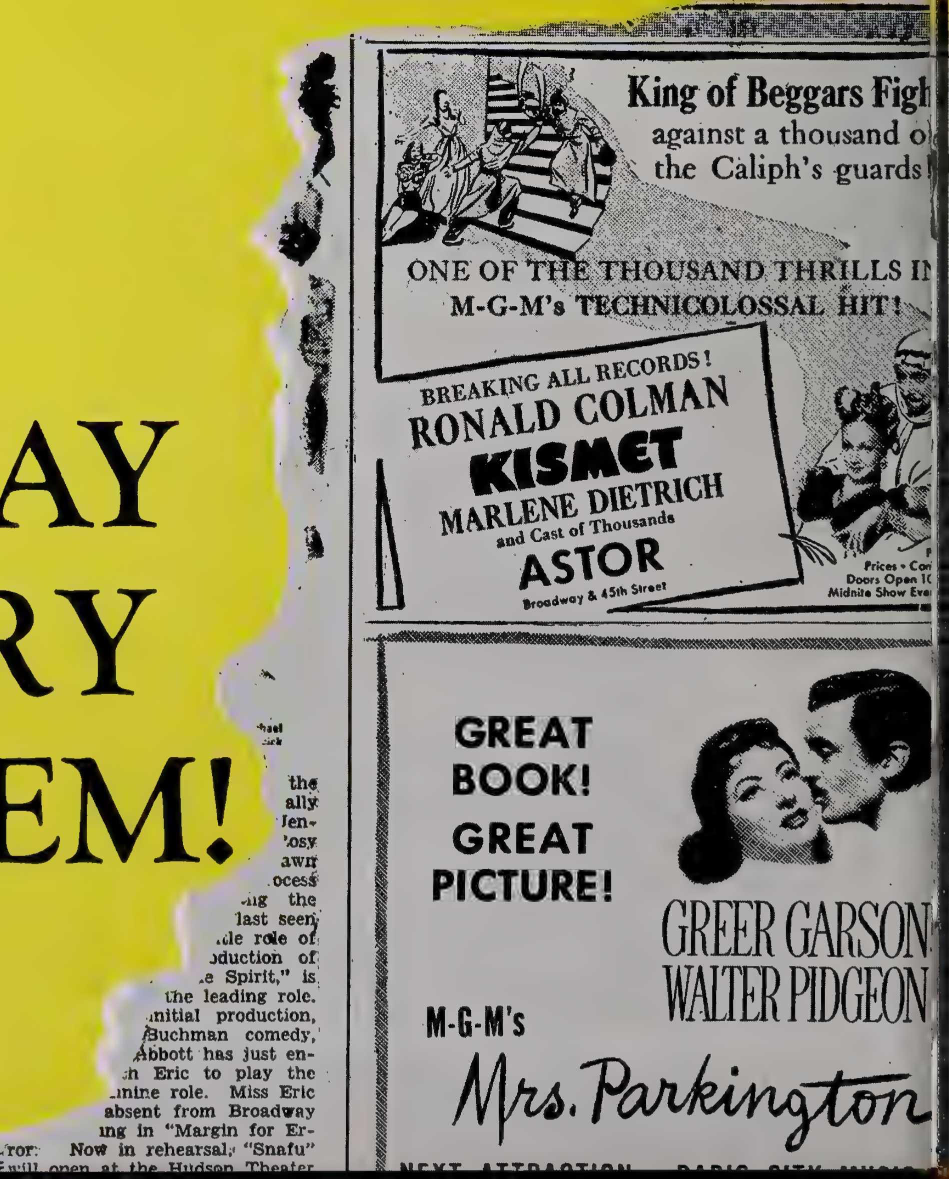

King of Beggars Figh
against a thousand o
the Caliph's guards

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M-G-M's TECHNICOLOSSAL HIT!

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MARLENE DIETRICH
and Cast of Thousands
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Midnite Show Eve

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GREAT PICTURE!

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GREER GARSON
WALTER PIDGEON

the
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last seen
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the leading role.
initial production,
Buchman comedy,
Abbott has just en-
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nine role. Miss Eric
absent from Broadway
ing in "Margin for Er-
Now in rehearsal, "Snafu"

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my husband could use.
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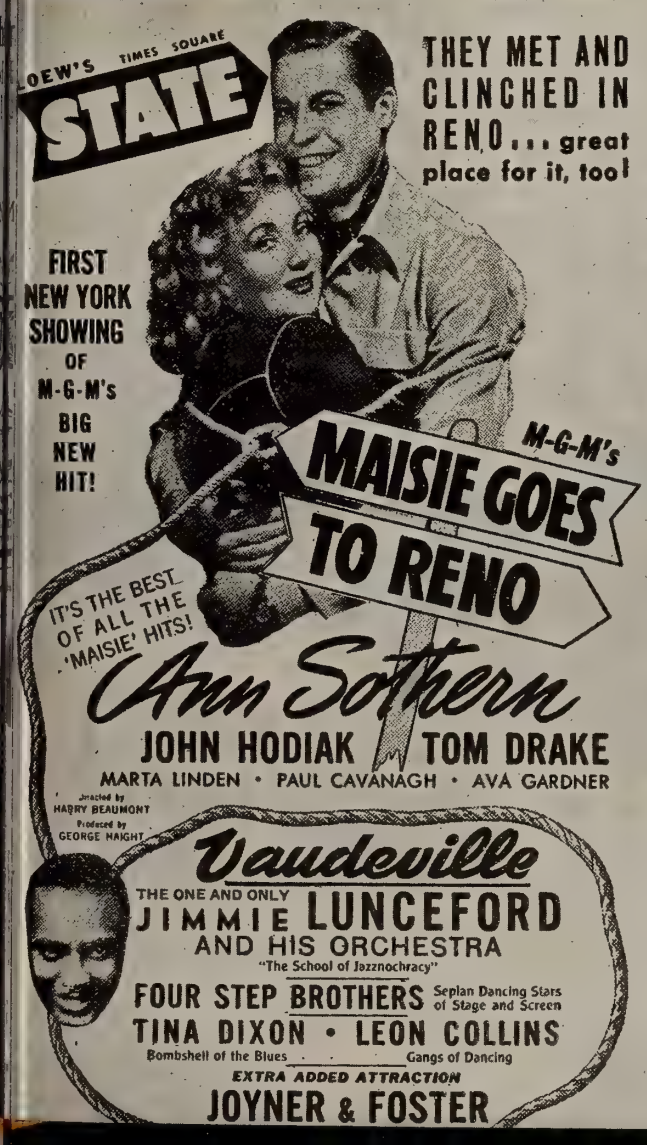

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IT'S THE BEST OF ALL THE 'MAISIE' HITS!

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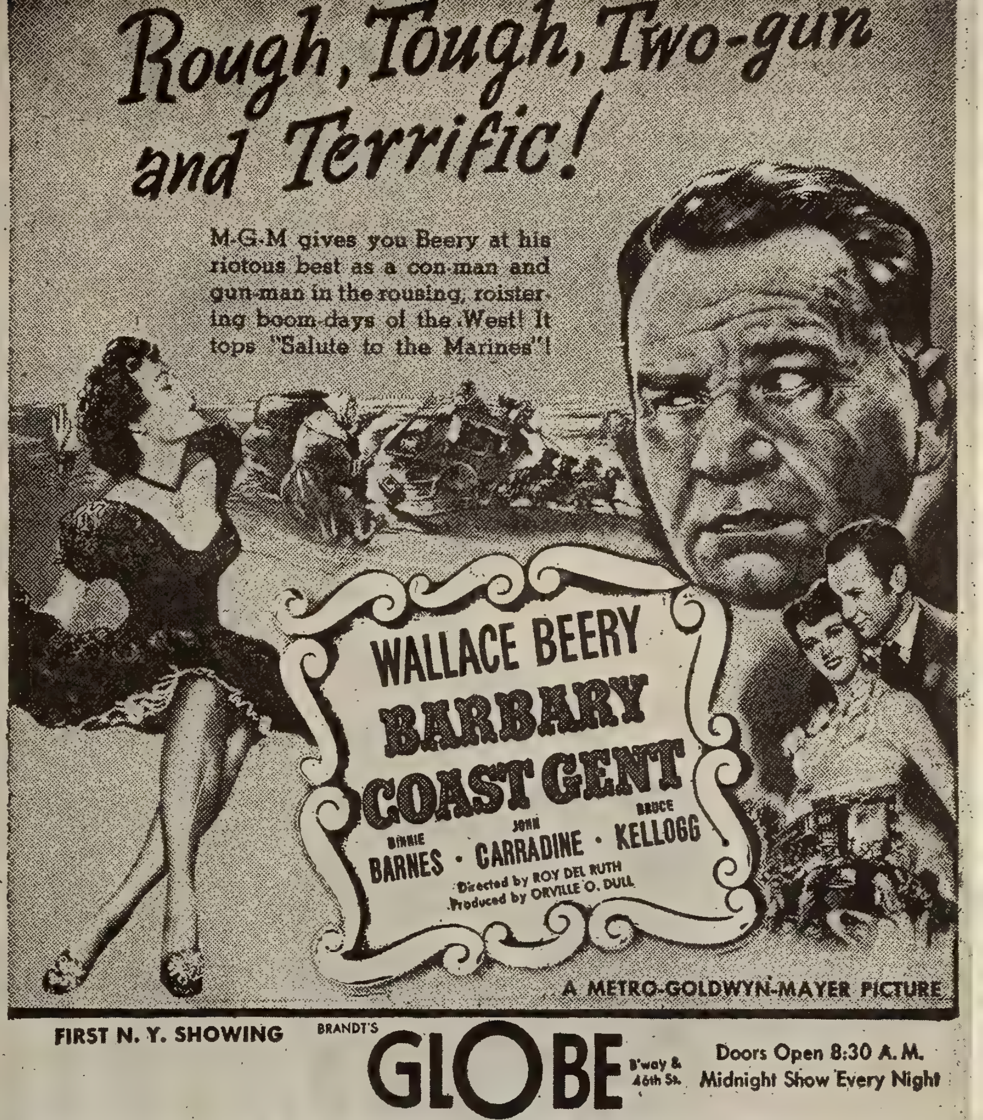

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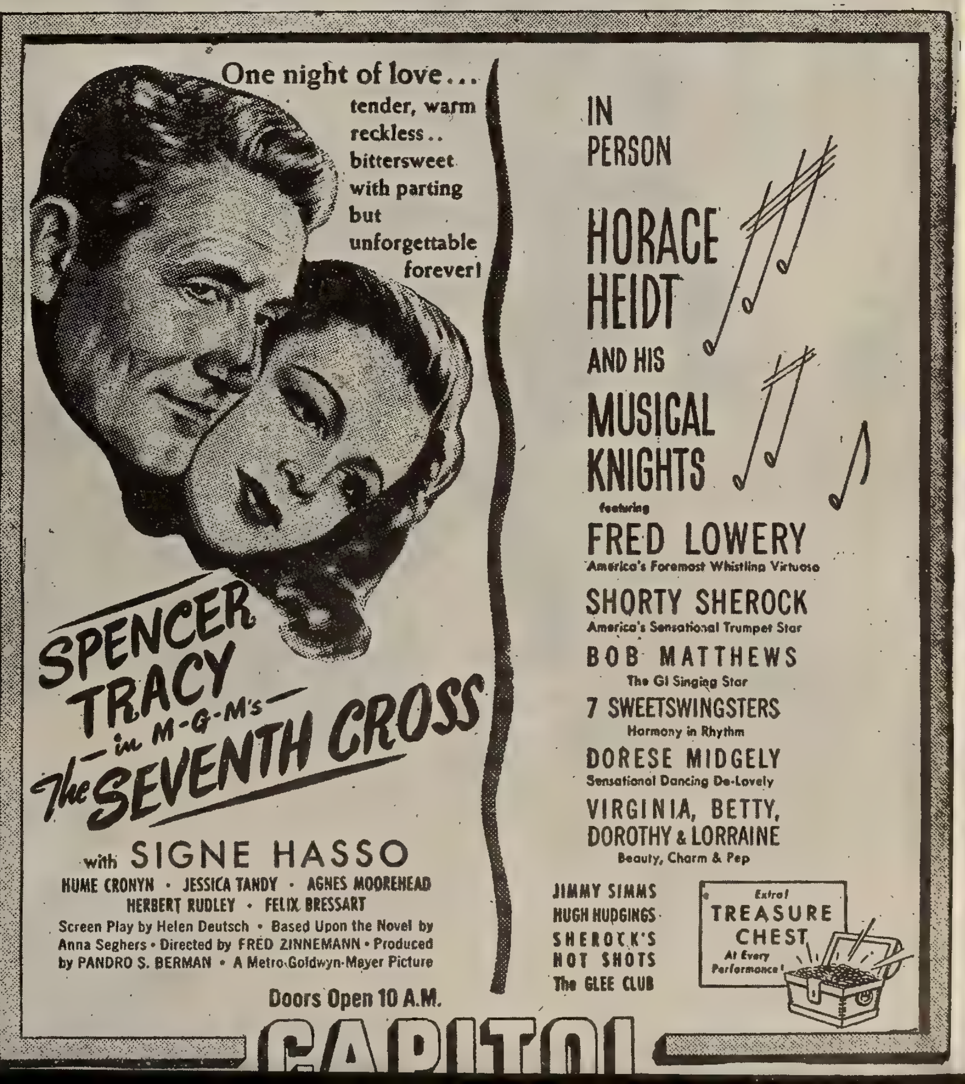

One night of love... tender, warm reckless.. bittersweet with parting but unforgettable forever!

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Cary Grant

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"ARSENIC AND OLD LACE"

INSANITY DOESN'T RUN IN HIS FAMILY —it gallops!

—And this grand cast!

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OSEPHINE HULL • JEAN ADAIR • JOHN ALEXANDER
creen Play by Julius J. and Philip G. Epstein • From the Stage Play by Joseph
• Produced by Howard Lindsay and Russel Crouse • Music by Max Steiner

JACK L. WARN
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One of the ads in pressbook. They're using it to talk about 3rd and 4th weeks! (Sixth now for Strand, N. Y.)

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WILSON

IN TECHNICOLOR

Directed by HENRY KING · Written by LAMAR TROTTI

Everywhere the Picture of the Century from

20th CENTURY-FOX

KEEP SELLING BONDS!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 157, No. 1

October 7, 1944

THE TAX PICTURE

THE air and the press have been full of tax talk this week. In London Mr. J. Arthur Rank, pointing to a fifty per cent direct tax on the box office, said that industry could not continue to pay that and "be successful." In Toronto Mr. J. J. Fitzgibbons told the theatre association of Ontario that the industry in Canada could not absorb heavy taxation after the war. Tuesday night Governor Dewey went on the Mutual network from Albany to advance his candidacy with a declaration for lowered taxes and tax economy across the nation.

The American motion picture theatre, while considerably beset by taxation, is yet in better position than theatres anywhere else in the world. That position can be improved in excise legislation to come.

Meanwhile the motion picture among the industries shares with the rest of them what they deem to be oppressive and discouraging tax burdens inhibitive of development both at home and abroad. The motion picture industry pays a share in all the taxes of all the other industries, additional to the taxes which are especially addressed at the box office.

Little or nothing has been said about the destructive influences of the taxation pressures, both abroad and at home, in numerous industries, with often spectacular indirect influences toward extravagant expansions and experiments which can be charged to operations. There is room for quite a study there.

■ ■ ■

A REMEMBERING

LAST week your editor, seeking solitude and reflection, sat in a remote restaurant for lone sipping and a luncheon. The unfolded morning paper announced the passing of Mr. Harry Chandler of the *Los Angeles Times*, a paper long important in the motion picture scene. At the moment of discovery came coincidence with strange impact. The muted speakers of Warners' Muzak, purling soft sounds to cover the "house noises" of the room, swung into "Traumerei", Schumann's "Traumerei".

With those wistful notes the years were swept away. The *Los Angeles Times* had been dynamited. It was a national sensation. This reporter, young and as eager as a beagle, was one of those sent out of Chicago on the pursuit. The stakes were big in that manhunt. History of violence in the issues of labour and capital was being made.

The first scent of the long trail was picked up in tawdry Sangamon Street, of Chicago, and thence to Indianapolis, and so across the land to places where explosive disaster stalked controversy.

The thread became musical, all "Traumerei". In every town where dynamite had been the answer there was a trail of Schumann. Every night, in the hours before, two men, brothers they seemed to be, appeared at some saloon's back room or some bagnio. Always, after three rounds of drinks, one of them stepped to the piano and tossed a twenty-dollar gold piece on the keyboard.

"There you are, professor—play it out—all 'Traumerei'."

Some time later, after innumerable rounds of drinks, after hours of "Traumerei", something in that town blew up. It always had a relevance to an issue. It was the trace, in St. Louis, in Memphis, in Kansas City, Denver, and many that lay between.

At last came the time when the McNamaras went to trial in San Francisco. "Traumerei" had caught up with them. They started off with a bitterly fought defense. Then one day at noon, when court was regularly recessed, the dynamiters, with their lawyer, suddenly appeared before the bar, and saved their lives with a plea of guilty. In the courtroom at that moment was only one reporter, waiting, expectant. He was the late Ray L. Hall, sent there from Chicago, where he was co-worker with the one who is remembering today. From him came a flash to Chicago, "Guilty". It was a Hearst scoop, written by the rewrite man who had been on the Schumann trail.

That night he put a gold piece on the piano at Freiberg's in Chicago and said, "Play it out, professor—all 'Traumerei'."

It meant more to Harry Chandler, builder of *The Times*, than anybody else—but it is a tune to remember.

■ ■ ■

FAN FANTASY

THIS week the always challenging scene in this capital of promotions extraordinary was decorated with the most curious device of a twelvemonth—a contest for exhibitors on Sixth War Loan campaigns to be conducted in the fan magazines, for prizes totaling $5,000, provided by the publications.

Why the fan magazines should be interested in trade devices of showmanship or why exhibitors should be concerned with airing their methods in magazines circulating among their patrons has not been made clear.

The drive will be underway before the magazines can do much about it. It is a day-to-day, week-to-week job. When the readers really find out about it, the shouting will be mostly over and the Treasury Department accountants will be adding the totals.

Meanwhile, every experienced showman will agree that it is not smart to let the customers know how they are dealt with and played upon, even in a patriotic cause. They might get to feeling that they were being pushed around.

The first up strikes out. Fortunately, the drive is young.

■ ■ ■

ABOUT SOME CZARSHIPS

BECAUSE there was a quality of parallelism as well as precedent for other institutions when the baseball industry met the problems of the 1919 World Series scandal by the appointment of a "czar", it is entertaining to consider the present state of the post of "The Commissioner", as they prefer to call him now—Kenesaw Mountain Landis. Organized baseball and its majors now appear to be of several minds, and chafing somewhat under discipline.

Judge Landis was acquired in those unhappy days because his dynamic, belligerent courtroom manner, with its theatricalism and his picturesque presence, made him, for the base-

[*Continued on following page, column 1*]

THIS WEEK IN THE NEWS

President to Petrillo

PRESIDENT ROOSEVELT Wednesday telegraphed James C. Petrillo, president of the American Federation of Musicians, calling upon the union head to lift his ban on the making of recorded music.

"What you regard as your loss," wired the President, "will certainly be your country's gain." The telegram was not a plea, but a request. It said, "I request your union to accept the directive orders of the National War Labor Board."

The President admitted that in view of the fact that war emergency was not created by the union's ban the Government could not force the musicians to make records, but, he added, the ban should be lifted "in the interest of orderly government."

Mr. Roosevelt's wire climaxes a case long in the hands of the War Labor Board and Stabilization Director Fred Vinson. The WLB had previously ordered the union to withdraw its ban, and Mr. Petrillo had ignored the directive.

Warning

BEFORE closing your theatre on Victory Day, make certain it really is Victory Day. That is the advice one large circuit, Schine, is handing its managers. The warning notes that there will be many rumors.

ABOUT SOME CZARSHIPS

[Continued from preceding page]

ball trade, a terrific gesture. His fame had begun with a $29,000,000 fine against an oil company—incidentally never collected. He immediately took his job seriously and has bossed baseball, apparently to its somewhat benefit, ever since. Meanwhile, most of the present owners were not in the business when the emergency arose and the job was created. Yesterdays have little weight with them and they mutter of being told "how to run our business". Judge Landis' term expires January 1, 1946, and a decision is to be made.

"But baseball still needs a Commissioner," observes Mr. John Drebinger in *The New York Times,* "to enforce the rules and crack down hard on offenders. The very fact that Landis so frequently routs out even such petty offenses as 'covering up' players in the minors is evidence that, much as the owners may dislike classroom discipline, they still are not above swiping erasers or tossing spitballs when the teacher isn't looking.

"As for the type of man to fill the job, some feel that he still must be a nationally known figure such as Jim Farley or Jimmy Walker."

We've heard Mr. Farley nominated for czarships before, and Mr. Walker now has one of a sort—in the dress trade.

Judge Landis has not been interviewed because he might say something.

—*Terry Ramsaye*

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Newsreel Pattern

RKO PATHE NEWS for the release of October 4 is a newsreel of all one story: "Allies Enter Germany." This has been discussed as a "one-story magazine style."

This is, however, not a declaration of a new policy of newsreel editing. Walton Ament, editor, observes, "It is a method which has suggested itself out of the unity of the material, all part of one big story. We would be doing it again, with material of equal importance and equal homogeneity."

Meanwhile it is observable that whether the documentaries have learned from the newsreels, or whether the newsreels are at times influenced by the documentaries, there is a trend toward a more consistent narration in newsreel treatments.

Patrons

ART—the art of painting—with and without a capital "A," has friends in the industry. Charles P. Skouras, president of National Theatres, is chairman of the National Executive Committee, The Army at War, sponsors of an itinerant exhibition of paintings and drawings by American artists at the battlefronts of the war.

The Army at War Art Exhibition will be presented by the United States Treasury Department and the War Department, and on exhibition will be the work of artists detailed or assigned by the War Department to various theatres of war for the purpose of making an artist's recording of the Army's activities, combat and non-combat. It is to be shown in 28 American cities.

Another patron of the arts, Howard Dietz, MGM's vice-president in charge of publicity, advertising and exploitation, invited members of the Society of Illustrators to view a private screening of "An American Romance, and if they liked, contribute a drawing on an scene. An avalanche of drawings followed.

Last week *Life Magazine's* Movie of th Week was "An American Romance," an along with scenes from the picture were seve illustrations by leading illustrators. The artists received no cash awards from MGM fo their efforts, but Mr. Dietz said he would mak a substantial contribution to the philanthropi fund of the Society of Illustrators.

He did.

G. I. Oscar

UPON seeing Paramount's "Going My Way,' one Corporal Robert E. Clark with an armore division now fighting in Luxembourg, poste a V-mail letter saying: "So impressed were the guys in my outfit with 'Going My Way' that we held our own Academy dinner—out of K ration cans—and voted the film the best we've seen since we left home. As all of us have been away from home two years or more, that is saying plenty." The letter also said that should Bing Crosby, currently overseas, come their way, the boys had ready for him an Oscar carved by two of them out of a broken rifle butt.

Local Oscar

ORVILLE RENNIE, who manages the Paramount theatre in Cedar Rapids, Ia., directed a home-talent show sponsored by the local Chamber of Commerce. The result was a citation by the columnist of *The Cedar Rapids Gazette,* who wrote of Mr. Rennie: ". . . in the short time he has been here (he) has proved to be a valuable man to have around."

Remembering

BROADWAY veterans who remember when the Gay White Way was below 42nd Street, between 23rd and 34th streets, had stirrings of nostalgia the other day when they read that a 3-story office building will be built at a cost of $1,200,000 after the war on the northwest corner of Broadway and 28th Street. The Emigrant Industrial Savings Bank now owns the plot.

In 1892, the Fifth Avenue theatre, remembered as "the luxurious Fifth Avenue," was built on that corner by the Peter Gilsey estate. The property later was acquired by the late Cardinal O'Connell of Boston, who sold it for $1,500,000 to Frederick F. Proctor. It had been left by A. Paul Keith, one of the founders of the Keith theatrical circuit, who died in 1918, to the Cardinal, with the request that when sold the proceeds would be used for charitable purposes.

The Fifth Avenue theatre was opened in 1900 by Frederick Proctor, who founded with Mr. Keith the Keith-Proctor theatrical enterprises. In 1906, the house was redecorated and during the next two decades every stage celebrity appeared on its boards, including Lillian Langtry, Edwin Booth, Maurice Barrymore, Mary Anderson, Modjeska, John Drew, Arnold Daly, Amelia Bingham, Frances Starr and Wilton Lackaye.

With the advent of the theatrical movement uptown to 42nd Street and the rise of talking pictures, the old Fifth Avenue passed from its days of glory into a second-rate vaudeville-film house. In 1936 the bank took over the property at a foreclosure and in 1938 tore down the theatre, replacing it with the present taxpayer building which is doomed to give way to realty progress.

No Wartime

NO longer is there wartime in many Ohio towns. The majority have now turned their clocks back one hour, to Eastern Standard Time. Columbus, the state capital; Findlay, Fostoria, Fremont, Marietta, Massillon, Mt. Vernon, St. Marys, Wilmington and Toledo are the latest cities to make the change. Zanesville follows this Sunday. Among those cities remaining on wartime, one hour ahead of the rest of the state, are Bellaire, East Liverpool, Martins Ferry and Conneaut.

Othman Goes East

UNITED PRESS feature-writer Fred Othman, whose syndicated stories about Hollywood and its people have had wide publication for the past seven years, was luncheon guest of major studio publicity department heads—the Public Information Committee—on the occasion of his transfer, October first, to the Washington scene, from which he's to operate in coverage of affairs governmental instead of filmic.

In his seven years on the Hollywood beat Mr. Othman became regarded by many as the ablest lay press chronicler of goings-on in the production area, his pieces being classified, almost without exception, as constructive in character without being smug.

Forgotten by most are the circumstances of his assignment to the Hollywood scene. The fact is that UP sent him West, in 1937, to do some pieces about life in a nudist colony, an assignment which required him to masquerade as a nudist—if going nude may be termed masquerading—and live with the nudies by way of uncovering his material. After acquitting himself of that assignment with distinction, he was a natural for the Hollywood post.

A couple of weeks ago, on the crest of that wave of noctural scrimmaging indulged in by the notability, the Othman typewriter went to work on the night clubs wherein the deviltries of the newsworthy most frequently occur, literally kicking them apart on paper. He wrote with all guns blazing and his writing was published not only in Hollywood but elsewhere across the land.

It is not of record that this had anything to do with UP's decision to transfer him to the Washington scene, either by reason of protest or because some things along the Potomac may appear to require equivalent reporting. But Hollywood night club operators and their roystering customers may be expected to rest a little easier from now on.

The Information Committee often hosts an arriving syndicate writer, seldom a departing one. Of Mr. Othman it may be said that he arrived without a shirt to his back, literally, and left with Hollywood in his pocket.

Hi Ho Folding Money

AS of this week there was to be a presentation of awards by the Western Motion Picture Awards Association in Hollywood Bowl on the afternoon of November 5 with rodeo trimmings, according to Bernie Williams, president, and Broncho Billy Anderson, vice-president. Earlier history of the organization and its project appeared in this space last week and previously.

Mr. Williams' weekend revelations include the promise of Rudy Vallee to be master of ceremonies, the printing of ballots in 367 newspapers (some free, others paid), and the sale of tickets at from $1 to $4, with 2,000 free to service men and women.

The ballots, Mr. Williams said, would invite newspaper readers to name their favorite Western picture of the past year, and from their ballots he's to figure out, he said, the name of the best actor, best song and best horse, and then he will make the awards accordingly.

Mr. Williams also said 10 per cent of the gate would go to the Motion Picture Relief Fund.

The Western Motion Picture Awards Association is not to be confused with the Academy of Motion Picture Arts and Sciences, the Association of Motion Picture Producers, MOTION PICTURE HERALD's annual poll of exhibitors to determine the Money-Making Stars of the period, or other institutions of similar status. And it is not incorporated as a non-profit organization.

Help Wanted

BLOOMINGDALE'S department store in New York has initiated a unique idea among large retailers who are trying to augment their sales personnel against wartime manpower shortages. The company has produced and is releasing a 90-foot film trailer for exhibition in small neighborhood theatres in Manhattan, the Bronx and nearby Queens. The minute movie is addressed to the teen-age group, housewives who have extra leisure time and older people—the only sources of personnel left for department stores to tap.

H. W. Fairfax Advertising Agency handled the script for the film, which went into release September 12. Willard Pictures produced and Motion Picture Advertising Service is distributing. Approximately 45 theatres are showing the picture. The advertising agency estimates the trailer cost about $650 to produce. MPAS is getting $3 per 1,000 theatre circulation for distributing, and the exhibitor is being paid by the service.

Abraham and Straus, large department store in Brooklyn, also made a trailer for the same purpose, which has played in more than 40 Brooklyn houses. R. H. Macy & Co. is reported to be planning production of a similar screen help wanted message.

Globe Trotter

LILLIAN HELLMAN, playwright and screen writer, who returned to New York Thursday from Hollywood following conferences with Hal Wallis concerning his production of her play, "The Searching Wind," will park her luggage in New York just long enough to complete plans for a trip to London and Moscow.

Miss Hellman reportedly will go to London to write the script for a British Ministry of Information documentary film. She will journey to Moscow as the guest of VOKS, the Soviet agency which presides over Russia's cultural and scientific activities.

Meanwhile, "The Searching Wind" reached its 200th performance on Broadway this week.

To the Wars

A RECENT count shows that Hollywood production has lost more than 6,000 employees to the armed forces, according to the Association of Motion Picture Producers. Of the number 1,502 are players, 143 directors and 230 writers; 289 from Columbia, 755 from Twentieth Century-Fox; 1,090, MGM; 129, Monogram; 525, Paramount; 134, Republic; 224, RKO; 418, Universal, and 720 from Warner Brothers.

All Clear

FOR the second consecutive month the Chicago censor board has not rejected any of the pictures viewed. The report for September indicates that the board reviewed 85 pictures and classified in the adult group Metro's reissue of "Waterloo Bridge."

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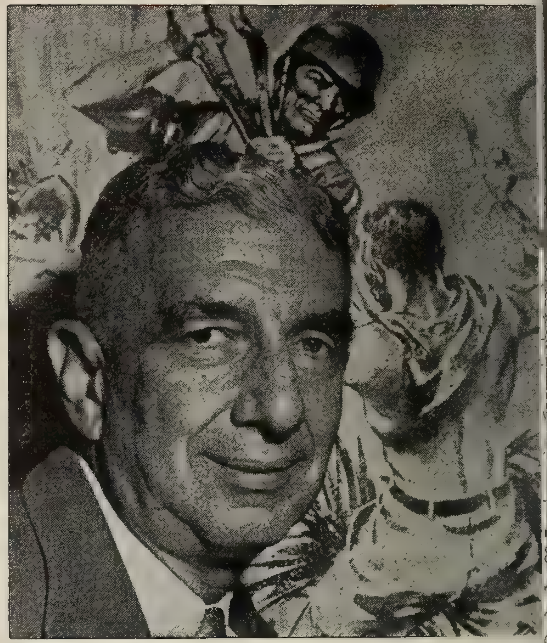
THIS WEEK the Camera reports

"THE ARMY AT WAR", 100 paintings of our men in action, will be exhibited in theatres in 28 cities, the first of them being New York, at the Roxy theatre, beginning Wednesday. Above, at a preview in that city last week, are Mrs. Spyros Skouras, Mrs. Franklin Delano Roosevelt, Mrs. Henry Morgenthau, Jr., and Spyros Skouras, president of Twentieth Century-Fox. Charles P. Skouras, president of National Theatres, is chairman of the exhibition committee.



By Staff Photographe

ARTHUR MAYER, operator of the Rialto, New York, WAC executive and film consultan to the Secretary of War, has been appointed Red Cross Deputy Commissioner for the Pacific islands area, assisting Stanton Griffis.

DINNER, in Los Angeles, tendered last week by Harvey Mudd, local war chest president, and P. G. Winnett, chairman, to Charles Koerner, of RKO, Hollywood chairman, and associates. Above, Admiral Isaac Johnson, Messrs. Mudd, Winnett and Koerner, Admiral Joseph Defrees, Y. Frank Freeman.

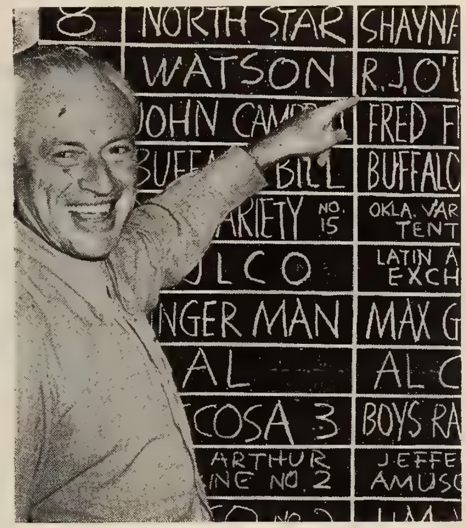
DINNER, in London—British Movietone News' annual banquet. Guests at the function, above, are Corporal Spyros Skouras, Lord Rothermere, publisher and a director of the newsreel, and Francis Harley, Twentieth Century-Fox Britain managing director.

TRIUMVIRATE. Three men now direct Warners' foreign sales, following Robert Schless' recent resignation. They are Joseph Hummel, above, Europe, Africa, Near East; Wolfe Cohen, above left, Latin America, Australasia, Far East, and Ralph Clark, left, Canada. Mr. Hummel had been assisting Mr. Schless; Mr. Cohen had been Canadian sales manager; Mr. Clark, Australian supervisor.

A DOG'S LIFE
THE KID
IDLE CLASS
PAY DAY
GOLD RUSH
CITY LIGHTS

ALFRED REEVES—in his 26th year as General Manager of the Charlie Chaplin Studios in Hollywood—contemplates retirement to private life at the year's end. Originally, Mr. Reeves came to the U. S. A. in 1905 at Hammerstein's Victoria theatre in New York as manager of the Karno Pantomime Company in the famous vaudeville act, "A Night in a London Music Hall", playing all the circuits until 1913. It was at Hammerstein's that Adam Kessel, of Kessel & Bauman, and two hundred other fellows, if one would accept the assorted reports, "discovered" Mr. Chaplin. The presentation here is a montage by Mr. Reeves to state in book form the archive of the art of Chaplin. Mr. Reeves has these many years been the special and personal custodian of the interests of Mr. Chaplin, with amazing understanding, fidelity and sympathy, with that odd genius of the underdog and high art. Next year the editor will hold a meeting in Madison Square Garden of the original discoverers of Charles Chaplin, and Mr. Reeves will preside.—T. R.

THE WINNER of the Commonwealth Theatres' 12th annual "King of the Sun" achievement contest was crowned at a recent managers' meeting in Kansas City. He is Joseph McClure. Above, at the meeting are O. K. Mason, general manager; Edward Mansfield, Kansas City, Mo., city manager; C. A. Schultz, president; Mr. McClure, of Norton, Kans.; Lloyd Morris, western division manager; Rex Barrett, southern division manager; R. E. Shelton, northern division manager.



ROBERT O'DONNELL, left, Texas Interstate circuit general manager, points to his entry, "Watson", winner in the Texas Variety's fifth annual Turtle Derby, in Dallas. The affair's net proceeds, $95,000, go to the club's charity fund.

By Staff Photographer

VISITOR in New York. W. J. Haney, right, visited friends and the shows last week before returning to Milan, Ind., where he not only owns the Milan theatre but is campaigning for state senator on the Democratic ticket.

IN ATLANTA, at the luncheon which accompanied the premiere of "Wilson" are Colonel Blake R. Van Leer, president of the Georgia School of Technology; Georgia Governor Ellis Arnall, and William K. Jenkins, owner of the Lucas & Jenkins circuit.

ON THE SET of Warners' "Strangers in Our Midst" are Leonard Bishop, manager of the Tivoli, Toronto, and his wife, who pose with players William Kennedy, left, and Jean Sullivan, right.

PARTY, by Pittsburgh Cooperative Theatres, for A. W. Smith, 20th Fox eastern sales manager. Above, front, Bert Stearn and Joseph Hartman, Cooperative; rear C. C. Kellenberg, Mr. Smith, Herman Biersdorf, Clarence Hill and Clay Hake, all of 20th-Fox. The party was at the Pittsburgh Variety Club.

BONDS FOR BABIES. During the week of that name in Oregon, Mrs. J. J. Parker, above, circuit operator, was chairman of a program at Portland's Victory Center. Above, Mrs. Parker poses with two of the many children in whose names Bonds were bought.

IN INDIA, Lieutenant Commander Edward O'Connor, former MGM Far Eastern agent, C. O. Julian, manager there for RKO; and Captain Thomas G. Bostic, in charge of the Army's India Film Exchange, line up for the camera. The meeting was also a reunion for the first two men—their first meeting since leaving Japan.

HANDSHAKE, after signature, on a contract to make three short subjects on golf. Jack Cohn, Columbia vice-president, shakes with golfdom's Byron Nelson, while Harold "Jug" McSpadden watches. The golf aces are the game's top money-makers.

AT THE OPENING, at LaGuardia Airport, New York, of National Airlines' Florida-New York service: Mayor LaGuardia, left, and Trudy Marshall.

A. H. BLANK, and A. G. Stolte, right, Tri-States circuit executives, pose in Des Moines with clothing given for Iowa's Clothing for Russia campaign.

ALEXANDER VICTOR, manufacturer of the 16 mm equipment bearing his name, is celebrating his company's 21st anniversary. In August, 1923, newspapers in Davenport, Iowa, the company's home, announced a 16 mm hand-cranked camera.

'WHO OWNS WHAT" SLOWS DISTRIBUTION IN FRANCE

Riskin Says Situation Very Confused; Rentals Are Pegged at 40 to 50 Per Cent

Nobody is making any long term or permaent deals for motion picture distribution in berated France, and nobody can until the very confused" problem of determining who wns what is settled.

Thus Robert Riskin, director of the overseas film division of the Office of War Information, summed up the situation this week. The distribution of American films in France progressing slowly but steadily, depending rgely on combat developments, the physical dequacy of theatres and the electric power upply, he said.

One of the biggest jobs facing the Psychoogical Warfare Division which represents the OWI and the British Ministry of Information the removal from theatre ownership or opertion of known collaborationists, Mr. Riskin aid. In this task, the Allied Military Agency cooperating with the French authorities.

Question of Ownership Of Theatres a Problem

The whole question of theatre ownership iniially made it difficult for the division to get lms in the houses speedily, but the Allied gency has gone ahead putting its own repreentatives in certain theatres in order not to elay exhibition.

Rentals are being pegged from 40 to 50 per ent of the gross. Deals are being made from heatre to theatre for the showing of one or ore pictures. Long term agreements will be et, when conditions permit, by the direct epresentatives of the American film comanies, which, in the opinion of OWI officials, hould take place within "a very short time."

The demand for American films is great, Mr. Riskin reported. French people everywhere are clamoring to see the Hollywood product denied to them for the last four years. Wherever a theatre is opened, the lines immediately begin to form. Film houses are operating in western, southern and northern France, ut only three theatres have opened in Paris hus far and these are newsreels. The power hortage in the principal French city has been erious.

bundant Film Supply s Reported Ready

For the present there is an ample supply of ictures, 40 Hollywood features to 12 British nd 10 Russian. For each American picture here are available at least 20 prints. The lms have been following the Allied forces om France into Belgium.

Mr. Riskin indicated that film exhibition as only one phase of the economic and socialolitical problems facing the French people and hat it can progress only as quickly as "the conomic status of the country as a whole has ecome stabilized."

He observed that already there has been ome modification of the rigid decrease pertaining to the control of the motion picture indusry in France which the Provisional Government set up in June, as reported in MOTION PICTURE HERALD July 29. These specifications, however, have not been put into effect as the Provisional Government is not yet in control in any area of France. The decrees, therefore, have not in any way hindered the operation of the Psychological Warfare Division in film distribution.

MORE OWI FILMS IN WORK FOR OVERSEAS

Plans still continue for the production of films designed to depict the American way of life and the viewpoint of the democracies, Robert Riskin, director of the overseas film division of the Office of War Information, said in New York this week. Among the films in work are a subject about New England, one about the Library of Congress (script of which Librarian Archibald MacLeish cooperated), a short on progressive education in New York schools, and one about Iowa University. Mr. Riskin said several scripts prepared by Hollywood scenarists under the OWI-Hollywood Writers Mobilization project already had been completed.

Lacy Kastner, former special representative for the foreign department of Columbia and former OWI head in London, is now in Paris at division headquarters.

According to reports, a few French representatives of American film companies have reopened offices in Paris and in southern France. Universal's newsreel man, for example, is operating out of his Paris office.

Meanwhile, in New York, plans are under way to speed Harold Smith, Hays office foreign department executive, to France. He represented the organization in Paris before the war.

Await Word on Number of Films Saved from Nazis

The OWI currently is awaiting word from Frenchmen who represented American distributors before the war as to how many of the films on hand before the Nazi occupation had been taken over by the Germans and how much they were able to hide.

An OWI spokesman said Tuesday that Reginald Armour, former European manager for RKO, had joined the agency "to head an overseas motion picture distribution assignment. the theatre of operations he will be in to be decided shortly."

Hollywood features which have been seen thus far in Rheims, Orleans, Tours, Lille and other French cities include "It Started With Eve," "Pride and Prejudice," "Tales of Manhattan," "Appointment for Love," "Hold Back the Dawn," "Our Town" and the "Gold Rush." British films include "Desert Victory," "In Which We Serve" and "Fanny by Gaslight."

In Italy, heading the Psychological Warfare Division handling Allied distribution are Lieut. Piladi Levi and Stephen Pallas. Mr. Riskin said theatre patrons in Italy are jamming the doors in their effort to see more American pictures.

Warners Promote Hummel, Cohen

Following the resignation of Robert Schless as general foreign manager, Harry M. Warner, president of Warner Bros., last week announced two new designations in the company's foreign organization.

Joseph S. Hummel, who has been foreign sales manager, will assume complete charge of continental Europe, Scandinavia, Africa, Palestine and Syria. Mr. Hummel has been with Warners for more than 25 years and was assigned to the foreign department in 1933 as assistant to the general sales manager.

Wolfe Cohen, formerly Canadian general manager for the company, takes charge of Mexico, South America, Central America, Australia, New Zealand and the Far East. He joined Warner Bros. in 1925, rising to Canadian district manager, and in 1941 was appointed vice-president of Vitagraph, Limited, the company's Canadian subsidiary, recently renamed Warner Bros. Pictures, Limited.

Max Milder, managing director of Warner Bros. interests in Great Britain, will continue as head of the company's activities in that territory.

Succeeding Mr. Cohen as general manager for Canada is Ralph H. Clark. Mr. Clark was named manager for Australia and New Zealand shortly after the merger of First National with Warners, and remained in that post until the outbreak of World War II, when he returned to New York to join the home office sales department.

Hoffay Heads Foreign Press Committee

Michael Hoffay, director of foreign press relations for RKO Radio, was appointed rotating chairman of the International Film Relations Committee at a meeting of the group Monday at the Hays office. Mr. Hoffay succeeds Albert Deans of Paramount.

At the meeting, the committee approved a forthcoming article on the industry which the editors of *En Guardia* have been preparing in collaboration with the committee. *En Guardia* is the monthly magazine published by the Office of the Coordinator of Inter-American Affairs. The article is the CIAA's answer to the committee's suggestion that equal presentation to South Americans of the American film industry and its war activities appear in the publication.

Those who attended the meeting were: Mr. Hoffay, Mr. Deans, David Blum, Loew's; Leslie F. Whelan, Twentieth Century-Fox; Gerald R. Keyser, Warners; Samuel Cohen and Leonard Daly, United Artists; Fortunat Baronat and Julien Benedet, Universal; David O'Malley and Clarence J. Schneider, Columbia, and Harold Smith, foreign department, Hays office.

Col. Whitney on Temporary Assignment in Washington

Colonel John Hay Whitney, who escaped last month after being captured by the Germans in southern France, has been assigned to temporary duty in the Pentagon Building, Washington, it was learned this week. This was the first disclosure that Colonel Whitney had returned to this country. Before joining the Army, Mr. Whitney was director of the Film Division of the Office of the Coordinator of Inter-American Affairs.

Lange Awarded Air Medal

Captain Leonard D. Lange, former assistant manager of Warner's Sheridan Square theatre, Pittsburgh, and now in Italy, has been awarded the Air Medal and four oak leaf clusters.

Realign Film Section Of State Department

International Information Division New Name; May Absorb CIAA Work

by FRANCIS L. BURT
in Washington

Anticipating materially expanded fields of operation following the end of the war and the dissolution of the temporary war agencies, the U. S. State Department has completed a reorganization and expansion of the motion picture and radio division, headed by John M. Begg.

A new title of International Information Division has been bestowed upon the office, with a charter which will permit it to absorb the non-theatrical motion picture activities of the Office of Coordinator of Inter-American Affairs and possibly some of the informational work of other war agencies when they are liquidated.

Under the department reorganization of last January 15, the motion picture and radio division was designated to operate only in the comparatively limited field of liaison between the department and other agencies in matters involved in the dissemination abroad of information regarding the war effort through the media of motion pictures and radio, and the development and execution of cultural programs through those media.

Plan Broader Responsibilities

The international information division, however, will have much broader responsibilities, among them the following:

Initiation and formulation of over-all policy of the department regarding the role and scope of official overseas information programs and projects of the Government in the conduct of United States foreign relations.

Initiation and development of the department's program of overseas information services, by means of films, radio broadcasts and certain publications.

Advising and cooperating with officials of other agencies, particularly war agencies such as the Office of War Information and the Coordinator of Inter-American Affairs, in planning and developing overseas information programs, and the relationship of those programs and activities to the foreign policy of the United States.

Participation in development of policy recommendation regarding transitional and post-war overseas informational activities.

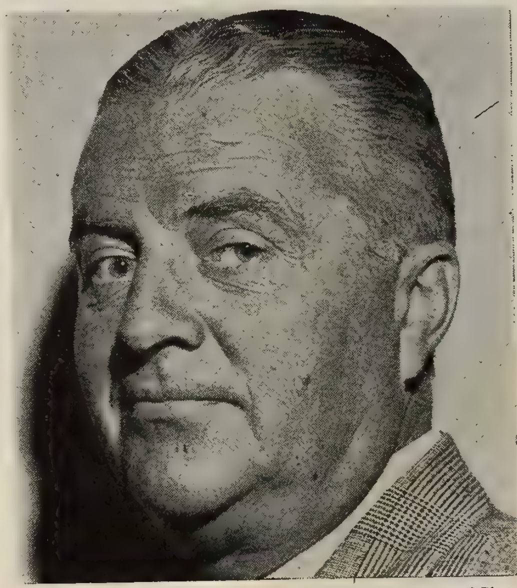
Participation on interdepartmental and intergovernmental committees and in international conferences concerned with the content and informational use of international information-al media.

Act as Advisory Liaison

Advisory liaison with commercial and other private organizations and interests within the field of the division's responsibilites for foreign policy aspects of overseas informational activities.

The official attestation of the international educational character of documentary films.

Cooperation with the Division of International Conferences in planning and arranging for appropriate motion picture, radio and related presentations at international conferences and meetings.



Staff Photo

MERWIN TRAVIS, General Manager, Motion Picture Society for the Americas

The expanded division is to work in close collaboration with the Telecommunications Division under Francis C. DeWolf, which is to continue to handle, in cooperation with the appropriate divisions, the commercials aspects of motion pictures.

Discuss Plans for Disposition of CIAA Film Unit

"No definite plans" have been set yet for the continuance of the cultural and educational activities of the motion picture section of the Office of the Coordinator of Inter-American Affairs, Francis Alstock, director of the film section, said in New York Tuesday. He added that the CIAA and the State Department had been discussing plans for the eventual disposition of the CIAA film program for the last four months.

Mr. Alstock said that in his opinion, whatever the outcome of the prolonged discussions, he did not think the State Department would become the "operating division for the continuance of motion picture activities but that two private agencies, the Motion Picture Society for the Americas and Hemisphere Films, would carry on the film work of the CIAA, with State Department aid.

Merwin Travis, general manager for the Society, conferred with CIAA officials in New York and Washington last week on the possibility of the continuance of the Society as an "all-industry project" after the war—a "sort of Hays Office of Latin America."

Mr. Travis, whose headquarters are in Hollywood, noted that the CIAA budget extended until June 30, 1945, and said if it were not renewed, some of the current budget might be used to continue the agency to the end of the year. He expressed the hope that some of the funds also might be used to aid the Society until the film industry could be persuaded to support it wholly.

Warner Dubbin Films in Spanish

"My Reputation," starring Barbara Stanwyc the first picture completely dubbed in Spanish Warner Bros., will be ready by January, accordi to an announcement by Jack L. Warner, executi producer.

Mr. Warner said he had been able to acqui the services of the company's technicians fro Spain and France, who were noted for the e cellence of their dubbing technique, and that h studio had established a stock of 40 experienc Latin American artists thoroughly experienc with this special work. Luis Bunuel, former pr ducer and director in Spain, France and oth European countries, is in charge of all Warn dubbing in Spanish.

Soon after "My Reputation," the following pi tures will be released: "Saratoga Trunk," wi Gary Cooper and Ingrid Bergman; "The Corn Green," with Bette Davis; Errol Flynn's "O jective Burma"; Humphrey Bogart in "To Ha and Have Not," based on Ernest Hemingway book; Rosalind Russell in "Roughly Speaking and the musical "Rhapsody in Blue." Mr. Wa ner said that all these dubbed Spanish versio would be released during the next year.

Australian Praises U. S. Film Aid to Red Cross

Captain Alfred Brown, secretary general of t Australian Red Cross, last week in New Yo extended his country's thanks to the U. S. fil industry, represented by Francis S. Harmon, Wa Activities Committee executive vice-chairman, f the production of a short starring Marjorie Law rence, opera star, used in the Australian drive raise funds for the Red Cross. The film, pr duced in New York by Edmund Reek of Twen tieth Century-Fox, was shown in houses throug out Australia.

In response Mr. Harmon indicated that the i dustry was prepared to aid once again, if neces sary. "We are delighted," he said, "to learn th the campaign was a success. We over here fe that the most we can do is the least we can do."

Present at WAC headquarters when Capta Brown made his visit were: Jack Haney, repr senting 20th-Fox; Albert Deane of the WAC Fo eign Division, and Dorothy Stewart, America representative for the J. C. Williamson Theatr in Australia.

Shift Bellfort and Clarke to RKO Foreign Department

Prior to his departure last week for Sout America, Phil Reisman, RKO Radio vice-pres dent in charge of foreign distribution, announce two changes in his home office staff.

Joseph Bellfort, member of the legal staff, ha been assigned to the foreign department, the mov having been made necessary by the expansion the company's foreign business.

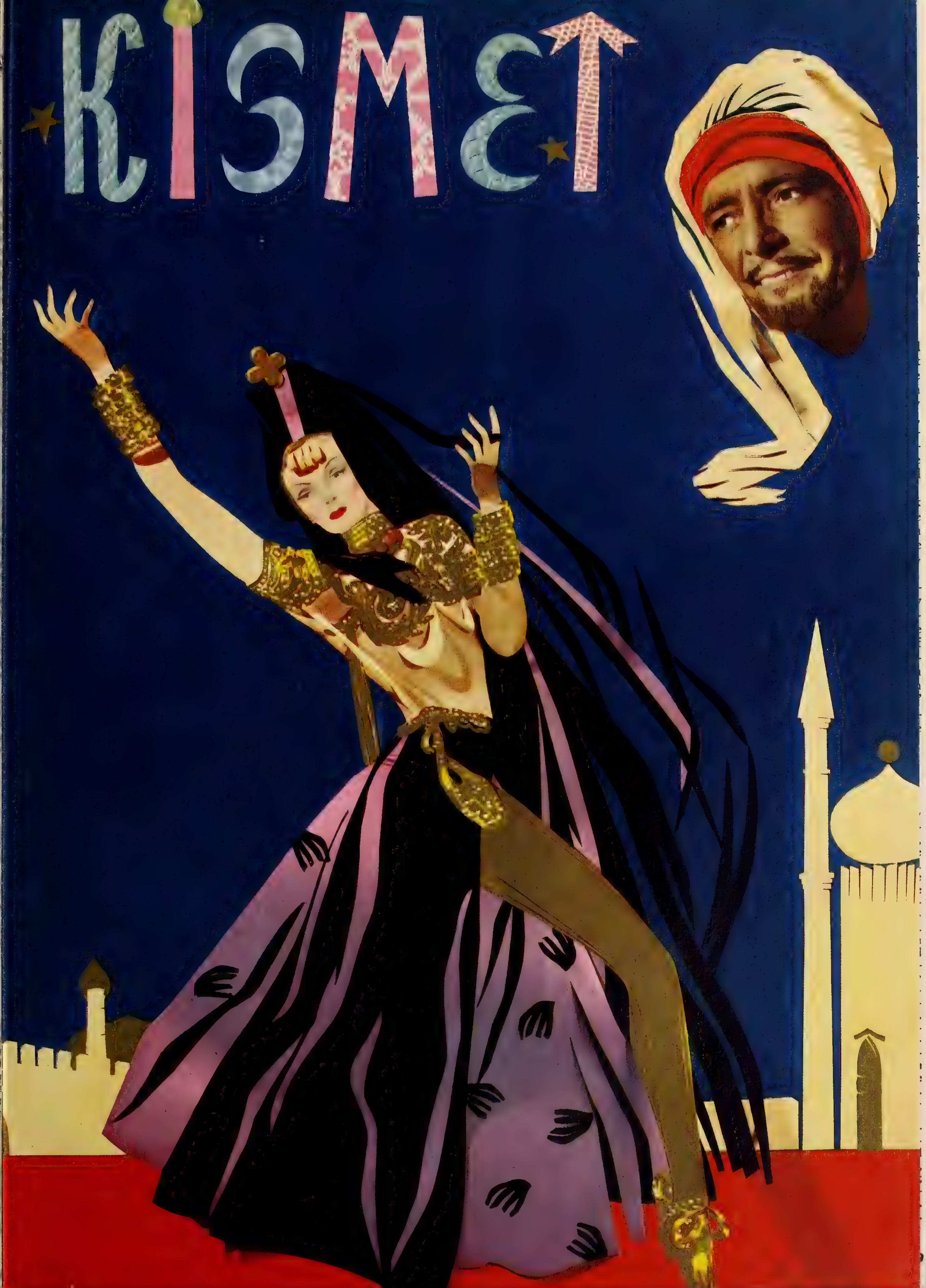
Edmund F. Clarke, assistant manager of RK Radio's Argentine office, has been transferred fro Buenos Aires to the home office.

Ackerman and Deane Named To Paramount International

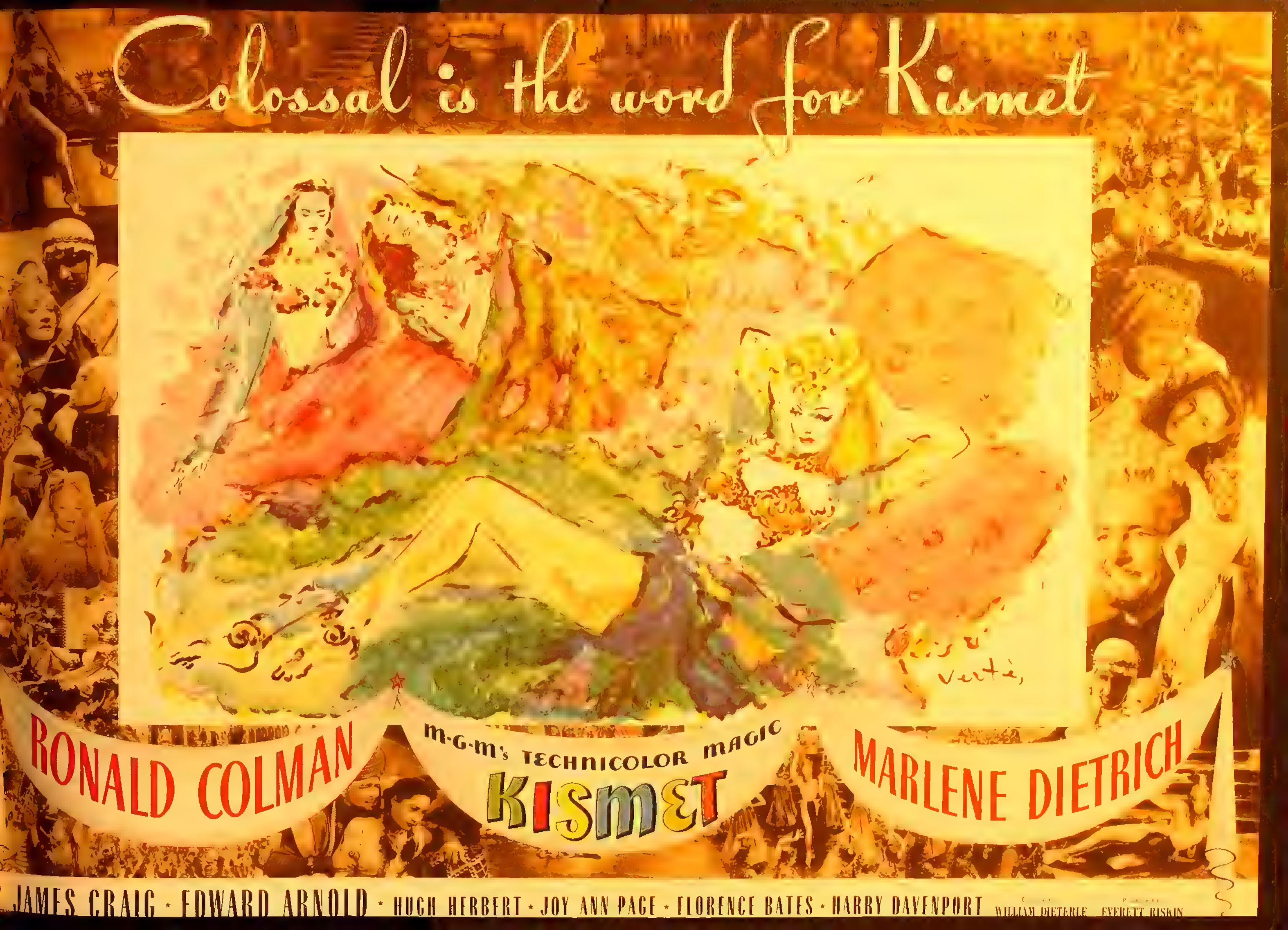
Consolidating plans for post-war activities foreign countries, John W. Hicks, Jr., preside of Paramount International Films, Inc., last week end named Paul E. Ackerman director of adve tising and publicity for Paramount Internationa Tuesday of this week Mr. Hicks announced th Albert Deane, one-time director of foreign adve tising and publicity, had been named manager censorship and editing for International.

Film Gets Navy Award

Through the Commandant of the St. Lou Naval District, the U. S. Navy will award Warne Bros. a scroll in appreciation of the two-reel sp cial, "Devil Boats." Presentation will be made an invitational premiere of the film at the St. Lou theatre late this month with high-ranking office present.


KISMET

"KEEP SELLING WAR BONDS"


Colossal is the word for Kismet
Vertès
RONALD COLMAN
M-G-M's TECHNICOLOR MAGIC
KISMET
MARLENE DIETRICH
JAMES CRAIG · EDWARD ARNOLD · HUGH HERBERT · JOY ANN PAGE · FLORENCE BATES · HARRY DAVENPORT
WILLIAM DIETERLE
EVERETT RISKIN

ASTOR NOW
MGM's TECHNICOLOR MAGIC
RONALD COLMAN
KISMET
MARLENE DIETRICH
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MARLENE DIETRICH

THE **GREATEST**
ASTOR ATTRACTION_
Every record in its history smashed!

TWENTY YEARS OF LEADERSHIP
MGM

"KEEP SELLING WAR BONDS"

FASHIONS FOR MILADY BRING DOLLARS TO BOX OFFICE

Major Distributors Use Hollywood Style Trend in National Tie-ups

Hollywood fashions, for years a potent exploitation aid for exhibitors and an important factor influencing style trends not only for America but throughout the world, have gained new attention during the past season. Several companies are giving fresh, ingenious treatment to fashion tie-ups with manufacturers, retailers and merchandisers of women's clothes, cosmetics and other feminine furbelows.

Outstanding among nationwide campaigns to popularize the styles created by Hollywood simultaneously with the release of the particular motion picture have been those on Paramount's "Lady in the Dark" and "Frenchman's Creek"; Twentieth Century-Fox's "Jane Eyre," "Pin Up Girl" and "Wilson," and Columbia's "Cover Girl."

Part of the exploitation was the staging of elaborate fashion shows dramatizing the clothes from these pictures.

Fashion World At War Over World Center

The renewed interest in Hollywood styles comes at a time when New York designers are struggling to make their city the future fashion center of the world, aware that freed Paris will attempt to regain its stature as the international style capital.

The release of Darryl F. Zanuck's production, "Wilson," coincided with the fall fashion shows of New York designers, featuring adaptations of the fashions of the early 1900's. Although several designers claim that the trend was "inevitable," and had nothing to do with the motion picture, there is, nevertheless the startling coincidence that fall clothes for milady are heavily garnished with soutache-braid and fancy trimmings; the dresses, suits and coats have the side sweep silhouette; and other patterns of the "Wilson" clothes created for the film.

Nettie Rosenstein, one of America's most famous women designers, for her autumn collection, adapted several "Wilson" gowns, "inspired" by the costumes of the picture. Over 200 leading department stores in the country carry her product and in all the department store advertisements announcing this collection there has been a definite tie-up with the picture "Wilson."

Tie-up Brings Film Mention in Papers

Fashion editors of local papers, commenting on the collection, also mentioned the Twentieth Century-Fox film when discussing the Rosenstein Fall line.

The department store tie-ups coincided simultaneously with the release of the picture in the city, giving exhibitors further aid in the exploitation of the Zanuck film.

In her New York office Monday, Miss Rosenstein observed that Hollywood's "period pictures lend themselves readily to adaptation by New York designers." She remarked, however, that for the most part, Hollywood styles for modern clothes did not influence designers in the east.

Vyvyan Donner, fashion editor for Fox Movietone, said she believed Hollywood's greatest influence on style patterns and trends centered in costume jewelry, hair-dos, hair ornaments, accessories and "period clothes." Miss Donner expressed the view that not one important hair stylist in New York would "dare to try out a new hair-do unless it previously had been worn by a prominent Hollywood actress and had been seen by millions of American women."

FIRST PARISIAN FASHION SHOW SINCE LIBERATION

Schiaparelli, one of Paris' most famous fashion designers, who is remembered in Hollywood for the gown she created for Ginger Rogers in "Lady in the Dark", was among the French stylists represented in the fall showings, Monday, held in Paris, the first fashion show arranged since the liberation of the French capital. Other Parisian collections were those of Maggy Rouff, Drecoll, Ruyere, Alix, Paquin, Molyneux, Callot, Worth, Lanvin, Lelong and Balenciaga.

The tremendous influence which Hollywood wields in the world of fashion is further illustrated by the Dorothy Gray cosmetic package called "Frenchman's Red," which is now being merchandised in the country's leading department stores and specialty shops.

In New York the cosmetic company arranged for displays of the new product in the famous windows of R. H. Macy as well as McCreery, Oppenheim & Collins, Abraham and Straus and Bamberger's in Newark. The "Frenchman's Creek" tie-up followed in what a Dorothy Gray spokesman described as "a successful follow-up" of the "Lady in the Dark" cosmetic package.

Screen Titles Help Sell Cosmetics

"Frenchman's Red" is the new Dorothy Gray lipstick and rouge, made up in a small treasure chest reproducing the chest shown in the picture. Wherever Dorothy Gray's products are sold, the store is displaying the cosmetics in conjunction with the picture. "Lady in the Dark" and "Frenchman's Red" packages, according to a Gray company official have definitely shown that the pictures helped the sale of the product.

In addition to the nationwide Dorothy Gray campaign, Paramount has made tie-ups with other manufacturers. "Frenchman's Creek" blouses, gloves, stocking caps, handbags, Homburg hats, black lace mantillas and black lace tiaras are being sold in stores across the land, with displays, newspaper and magazine advertisements keying the product to the Paramount film.

An executive at R. H. Macy's said this week that this season's vogue for "fancy hair ornaments of the type seen in 'Frenchman's Creek'" undoubtedly was influenced by the motion picture.

Along millinery row in New York, manufacturers say that the Homburg and coachman's style of hat, two of the season's popular models, stemmed from the Paramount feature.

MGM's "Mrs. Parkington," starring Greer Garson, soon to be in release, happily will arrive at the time the fall collection of clothes featuring "turn of the century" styles is well under way. The "Parkington" costumes feature the large hats and silhouette clothes of the pre-Wilson period. MGM plans a fashion tie-up for the picture.

New York Competes with Hollywood Designers

Rivalry between New York and Hollywood designers, which always has been keen, is at fever pitch currently. Several Hollywood style creators, Norman Morell and Omar Kiam in particular, have manufacturing plants in New York. Stylists for the large department stores, including Saks Fifth Avenue, and Bonwit Teller, in addition to large manufacturing concerns, maintain that Hollywood does not create fashions, but rather copies styles created in the east."

According to Samuel Chapman, New York manufacturer, Hollywood designs, "can't be copied for large-scale manufacture except in play clothes and bathing suits, because the styles aren't suited to the needs of the American women."

Nevertheless, one fashion editor for a national women's magazine expressed the view this week that several style trends can, "without question, be traced to Hollywood." She referred to the hair styles, particularly of Veronica Lake, and prior to the Lake sidesweep, the Ginger Rogers' page-boy, the Jean Harlow platinum blonde; the dizzy hats worn by Rosalind Russell in MGM's "The Women," among other examples. In the home decoration field, she added, "the Hollywood influence is pretty well accepted, by all factions."

Headliner Awards Go to Armed Service Cameramen

The Annual Journalism Awards, presented every year by the National Headliners Club for outstanding achievement in journalistic endeavors, were made Monday at a special luncheon for the National Headliners Club at the Washington, D. C., Variety Club. The 1944 Awards honored the armed forces for outstanding achievement in the best newsreel reporting and were presented to representatives of the Army Air Forces, Army Signal Corps, Navy, Coast Guard and Marine Corps.

In past years the Journalism Awards have been presented to such outstanding newsreel, radio and newspaper reporters as Ernie Pyle, Charles Collingwood, Quentin Reynolds, Robert Martin, Henry Cassidy, and Bill Henry; representing Scripps-Howard newspapers, Columbia Broadcasting System, Paramount News, Colliers, and many others.

Variety Club Kings For The Day for the special luncheon were John Allen, MGM branch exchange manager, and Carter Barron, eastern division manager for Loew's Theatres. Mr. Barron was toastmaster and Mall Dodson, president of the National Headliners Club was chief speaker. Familiar service songs were sung by Bob Nicholson of Loew's Capitol Theatre.

Among those present were: Maj. Gen. Alexander Surles, director Public Relations, War Department; Colonel Curtis Mitchell, chief Pictorial Branch, U. S. Army; Lt. Col. William Keighley, director Motion Picture Bureau, Army Air Forces; Commander Robert Quackenbush, director Division of Public Relations, U. S. Navy; Brig. Gen. Gerald Thomas, director Plans and Policies, U. S. Marine Corps.

ON THE MARCH

by **RED KANN**

HOLLYWOOD

ONCE the lads and lassies of Hollywood get going, they go. Lethargy and indifference frequently retard decision, but after decision is made action often follows.

It was that way with the Motion Picture Alliance, an organization tying itself to Americanism as against all other "isms," but inconclusively putting a label on Hollywood which has never been fortified with facts. Hurrying to the defense came the Screen Writers Guild and thereafter the Council of Hollywood Guilds and Unions. Perhaps as effectively as might be accomplished in a community as sprawling as this, Hollywood divided into two camps. On the MPA issue, the division continues.

It is that way once more on the Presidential campaign. The Hollywood Democratic Committee, of course, stands for the reelection of FDR. A newly-formed group, calling itself "Hollywood-for-Dewey," reveals where it stands with those three words. Celluloid Democrats charge misrepresentation by indirection, asserting the impression is being fostered deliberately that "Hollywood-for-Dewey" means Hollywood for Dewey. They admit to nothing of the sort, naturally. Others who submerge their politics to their business instincts reflect disturbance on the ground this is an industry functioning on behalf of all comers; that anything which suggests a branch of it is ringing bells for any one candidate simply opens doorways to trouble. In this classification, it is interesting to note, are both Roosevelt and Dewey men.

The situation opens up a series of considerations which do not submit to easy solution. We enter this qualification early, make it clear there is no intention of offering one. We intend to give forth with pros and cons, suspend ourselves in the indecision of midair and turn to other matters.

It is clear, for instance, that this industry, for the whole hog, cannot take sides whether for Roosevelt or Dewey; that its job is to make and market its merchandise.

It is also clear individuals and groups may do as they please, politically. If you, the reader, resent anyone telling you how to vote, the measuring stick applies to all others as well.

However, nationally known personalities cannot escape so lightly. Their convictions, political and otherwise, unquestionably constitute their right. But they have to remember always they are not completely private individuals. Professionally, they are the public's property, and so subject to its praises and its protests. This poses the possibility that a Ginger Rogers campaigning for Thomas E. Dewey and a Bette Davis stumping for Franklin D. Roosevelt may antagonize part of their audience. This is where politics may jump the border and enter the area of selling and exhibiting films.

It is quite obvious the cautious procedure would be to declare nothing and to continue as a commodity offered the public to buy. However, this suggests a siesta in a vacuum and an invasion of personal prerogatives which the sharpness of the times finds many in Hollywood unwilling to countenance. Thus, the determination becomes a matter of individualistic approach. What the individual can do is to ponder well before leaping and to refuse to be stampeded emotionally into a public commitment which perhaps may cause regret later. If the person thinks out his or her course and thereafter determines to take a stand, there can be no argument over the right, although there may be disagreement over the decision. The public does not have to like it, but fair play certainly suggests it ought to accept it.

As an indication of how delicate the problem may become is an incident on the local scene. The Los Angeles *Times* on September 22 reported a political meeting. The speaker was Norris Poulson, representative in Congress of the 13th California district. He discussed the Political Action Committee of the CIO and was quoted by the *Times* as stating Rita Hayworth and Olivia de Havilland were paid $5,000 each by the PAC to campaign against him on the air.

The story was denied over the weekend. Martin Gang of a law firm with the intriguing name of Gang, Kopp and Tyre, stated both actresses spoke under the auspices of the Hollywood Democratic Committee, not PAC, and received no payment for their appearance. The *Times* apologized for an "unintentional error."

In many quarters here and elsewhere, the PAC is in bad odor. In others, it stands well. The point, however, is this: Did, or did not, Miss Hayworth and Miss de Havilland suffer professional damage through an erroneous linking of their names with a highly political and controversial issue in the national campaign?

The whole circumstance tends to place in focus the general problem confronting the Hollywood professional and to emphasize his need of thinking through to a conclusion before action.

Boss—For Himself

MERVYN LE ROY, whose record as a director is among the best Hollywood has to offer, goes from Metro to Warner because he wanted to be on his own. The move, therefore, becomes another link in the rapidly-extending chain of creators who are striking out for themselves, and for a capital gains position as well. The list is growing and includes Bill Goetz, who was urged originally by Louis B. Mayer to join MGM; Gary Cooper, Hal Wallis, Buddy De Sylva, Sam Wood, Errol Flynn with his one-a-year as Thomson Productions via Warner. And Pat O'Brien and Phil Ryan for one through Terneen Productions, and Rooney, Inc.

Le Roy knows what he is after. For some years, has has been telling all who would listen that the day will arrive when this business will parallel the royalty and profit system of the legitimate theatre. Metro knows what he wanted, too, but was aware some of its other directors and producers would be asking for the same kind of deal. They don't profess to misunderstand at Culver City; they just say it isn't for Metro.

Le Roy is also after greater freedom of action and feels it will be forthcoming at Warner. Keenly interested and aware of the world situation, he is of a mind to do something about it and, while this does not mean he is committing himself to pictures with a cause, it does mean a cause will not be needlessly cast overboard. His intention is to make one or, perhaps, two a year when the time comes. Time comes after he directs "The Robe" for Frank Ross and that means not before the end of 1945. For Warner and himself, Le Roy will direct what he makes, not produce. Warner will finance completely, and a stock company is among the plans.

Does this presage a change in policy? Not necessarily. Jesse L. Lasky brought in "Sergeant York" as an outside deal. Frank Capra was in approximately the same situation with "Arsenic and Old Lace." "We're flexible around here," says the Warner spokesman.

DR. GALLUP WRITES:

To Mr. Red Kann, Motion Picture Herald:

I read with great interest your stories on Audience Research Institute in recent issues of the Herald, and I want to thank you and congratulate you on a swell job of research reporting.

It's about the best exposition of a fairly complicated research operation I have ever seen. It is both intelligible and accurate—and that's a hard combination to get. —*GEORGE GALLUP, Audience Research Institute, Princeton, N. J.*

Universal Shows 39-Week Profit Of $2,413,507

Universal Pictures Company, Inc., this week reported consolidated net earnings, after all charges, including provision for Federal income and excess profits taxes, of $2,413,507 for the 39 weeks ended July 29, 1944.

This compares with $2,771,338 for the corresponding period of last year. The profit before providing for Federal income and excess profits taxes for the same period was $7,566,507 compared with $8,445,538 in the similar period of last year.

For the 13 weeks ended July 29, 1944, net profit after all charges, including provision for Federal income and excess profits taxes, were $579,562, compared with $912,786 in the comparable period of 1943. Earnings before provision for Federal income and excess profits taxes were $2,771,662 compared with $3,327,731 in the like period of last year.

Argentine Film Chief Fired For Cartoon on Hull

Mario Molina Pico, director of the motion picture section of the Argentine Press and Information Office, was dropped September 27, apparently because he was responsible for animated cartoons ridiculing U. S. Secretary of State Cordell Hull. A decree was issued by the Government accepting his "resignation." Mr. Pico also was responsible for the severe censoring of American films which portrayed the Germans and Japanese in an unfavorable light. When American distributors in Buenos Aires complained, he explained he could not allow Americans to offend the feelings of "friendly" foreign nationals residing in Argentina.

West Virginia Managers Hold Tenth Annual Convention

West Virginia Managers Association will hold their tenth annual convention at the Daniel Boone Hotel, Charleston, W. Va., October 17. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, will address the gathering. The questions discussed will be state and Federal taxation, the Consent Decree, small blocks of picture buying, post-war planning and others.

tudios Consider Plans for Veteran e-employment

The War Department's point system plan for the mobilization of servicemen was reported this eek to be regarded by the Hollywood studios as answer to the problems involved in the re-nployment of the 6,000 film workers now in the med forces, although the distinction between ntract and non-contract workers still presents a oblem.

The point system of discharge from the service expected to provide a gradual return of the orkers. It also appears that the possibility that en of peacetime classification whose return would lieve specific pressures will return more quickly an others, had been eliminated.

The broad Hollywood intention is to give every teran his former job or its equivalent if that is asible. However, there are factors which com-icated the matter. Some jobs, as in the case of mpanies which have gone out of existence, simply e not there. In other cases, jobs which the men ft are occupied by persons who have performed em well during the greatest production activity e studios ever have experienced.

wo Main Classifications

The problem, broadly, breaks down into two ain classifications: non-contract employees and ntract workers.

The non-contract category, which includes tech-cians, electricians, carpenters and similar studio oups, most of whom are employed irregularly, not considered to present any special problem nce there is little likelihood of this class of orkers being unemployed unless production were come to a standstill.

Contract workers, however, constitute a problem hich, many believe, will not be clarified until a st case has determined the legal status of con-acts which went into "abeyance" when the persons us employed left the studios for the services.

everal Factors Involved

The specific question is whether an agreement r personal services is, or is not, breached by the oppage of payment by the contractor to the ntractee for any reason. With few exceptions, ch payments to men in the services did cease ring the period of their military service. Also, ere is the further question of whether an em-oyee who had such a contract is bound to return his former employer or is free to work for me other studio.

Meanwhile, a committee of seven, appointed last ugust in Hollywood by the Motion Picture elief Fund, is studying the problems connected ith the rehabilitation of film workers in the rvices. Their plan, when formulated, will be esented to the Association of Motion Picture roducers and other industry groups.

une From Warner Production ets Popularity Record

The song, "Time Waits for No One," originally ng by Ann Sheridan in the Warner musical, Shine On, Harvest Moon," has set an unusual opularity record and still remains a top tune roughout the nation after more than six months that category. Latest official music trade com-lations show the song in third place on radio's it Parade, number three on the list of best-selling eet music and one of the top five in best-selling tail records and also among the leaders in juke oxes.

eonard Joins Fanchon & Marco

Bob Leonard, announcer for Station KXOK, t. Louis, has been named to succeed Bert Met-lfe, in charge of newscasts in Fanchon and Mar-o's Fox, Ambassador and Missouri theatres in at city. Mr. Metcalfe left F & M October 1. r. Leonard joined the staff of KXOK a year ago nd previously was with Station WEW, St. Louis.

SONNY TUFTS GETS NEW PARAMOUNT CONTRACT

A new contract has been given Sonny Tufts by Paramount. He was the winner of first place in Motion Picture Herald's "Stars of Tomorrow" poll for 1944. Currently he is starring in "Miss Susie Slagle's".

Freon Restriction Seen Continuing

Washington Bureau

Possibilities that relaxation of the ban on the use of Freon for theatre cooling may be long delayed were raised in Washington last week with the disclosure by the War Production Board that production of the gas currently is less than 70 per cent of the capacity of all plants, due to a lack of anhydrous hydrofluoric acid.

Board officials indicated that they had hoped to lift the ban September 30 on the basis of the additional production from the new East Chicago plant, which would bring the total monthly output to approximately 5,500,000 pounds, sufficient to meet all known military and civilian requirements for the current quarter.

The shortage of acid—used also in the manufacture of high-octane aviation gasoline and for direct military purposes—developed unexpectedly and suddenly when it was found that new facilities under construction would not come into production as early as scheduled and, simultaneously, that manufacturers had badly over-estimated the capacity of their plants and would not be able to deliver the amounts scheduled.

This shortage, the WPB said, would make it necessary to operate the Freon facilities at less than 70 per cent of capacity and defer indefinitely the lifting of the restrictions.

Philadelphia Exchanges Transfer Personnel

Companies in Philadelphia announced the following changes. At Monogram, Jack Holman is the new salesman in the Harrisburg, Pa., territory. He was with Paramount at one time, and recently returned from the coast. Jerry Callahan, Monogram salesman, who formerly handled the Harrisburg territory, has taken over the Scranton, Pa., territory.

Gelbert Segal, former Delaware and New Jersey booker for Columbia, is now with the Warner theatre circuit in the contact department. Robert Hamilton, assistant booker at the Warner exchange, left to return to school.

Cyrus Brin, booker, left Universal, and William Friedman replaced him.

Brown, MGM Director, Becomes Distributor for Zenith

Clarence Brown, MGM director, has joined forces with Melvin G. Sues, Los Angeles radio executive, to become wholesale distributors in Los Angeles territory for Zenith Radio Corporation, it was announced in Chicago by H. C. Bonfig, Zenith vice-president in charge of household radio. Mr. Brown has directed "The White Cliffs of Dover," "The Human Comedy," and "Anna Karenina" among others.

Again Heads B. & K. Club

Jerome Winsberg, manager of the Senate theatre, has been reelected president of the Balaban & Katz Employees Club in Chicago. Other officers are: George H. Romine, first vice-president; Charles Cottle, second vice-president; George R. Greer, third vice-president; E. S. Stott, treasurer, and Dorothy Delre, secretary. The board of directors includes Harold F. Williams, Stanley Hartwell, William L. Evers, Norval E. Packwood and Thomas Duckworth.

Booth Accessory Restrictions Are Lifted by WPB

Allen G. Smith, chief of the War Productions Board theatre equipment section, announced Monday in Washington that all restrictions on the manufacture and distribution of booth accessories had been removed by an amendment of photographic order No. L-325. The announcement followed the WPB's recommendation Saturday, that 350 of the 500 restrictive orders now on the books be removed at the end of the European phase of the war and that the remaining 150 be simplified greatly.

Also, additional items, including automatic safety devices on projectors required by the state laws of Pennsylvania and Massachusetts, and carbon savers and reel-end alarms, were added to the list of permissible accessories.

Mr. Smith explained that he had been striving for some time to have the restrictions lifted. The change will have no effect on exhibitors, he said, who have been able to acquire needed equipment when available.

Provide Quick Expansion

(The August 15 removal of the restrictions on the manufacture of projectors proved to be of much less significance than anticipated since necessary parts and materials were still required for military use.)

Provision also is made for quick expansion of manufacture under the "spot authorization" order which will go into effect as supply conditions improve. All operations under the amended order will be covered by WPB 1319, instead of the two forms heretofore used. This form is used by all industries but equipment dealers will be required to fill it out only to the extent necessary to cover their particular operations.

The delivery of automatic enclosed rewinders is running about two months behind because of the difficulty of obtaining motors, but supplies of all other accessories are moving on reasonably fast and satisfactory schedules, Mr. Smith said.

Drop Dealer Classification

Proposals that the Office of Price Administration classify dealers in used booth equipment as under the ceiling prices of either the used photographic machinery order or the used machinery order have been dropped because of the difficulty of covering the whole industry with a blanket interpretation.

Instead, the requests of dealers submitting full information concerning the scope of their trade will receive individual interpretations by the OPA, it is understood.

In general, it is believed, 35mm equipment will be considered as under the used machinery order, and the 16mm material will be under the used photographic machinery order, on the ground that 35mm equipment comes under the classification of industrial machinery.

20th-Fox Leases Chicago House for "Wilson"

Twentieth Century-Fox has leased the Balaban and Katz Apollo theatre in the Loop, Chicago, for 10 weeks for the showing of "Wilson" starting October 18. Spyros Skouras, Twentieth Century-Fox president, in Chicago this week to address the Greek War Relief Association, worked out exploitation plans with Jack Lorentz, new district manager. The film will be shown on a continuous policy at advanced prices.

Shafer Plans Detroit House

Walter D. Shafer has reported he will continue plans for a new 1,500-seat theatre in Detroit, despite the fact that an application for Federal approval on materials is still pending. Mr. Shafer contends that the new theatre is essential in "a critical war area." The new theatre will be built at a cost of $100,000 with an additional $50,000 for equipment.

Expansion Abroad to Await Peace: Rank

Tells Odeon Stockholders Taxes Must Be Slashed in Post-War Years

by PETER BURNUP
in London

J. Arthur Rank, in a report to the stockholders of Odeon Theatres, Ltd., Tuesday, indicated plans were being considered for expansion abroad, including the British Dominions, but not in "any country until we are reasonably assured that the political differences of such countries have been satisfactorily settled."

Mr. Rank's statement disclosed that in the past fiscal year the company realized a net profit of £2,800,000 on a share capital value of £2,500.000, compared to a profit of £2,100,000 over the comparable previous period.

The report also stated that the attendance in the theatres of the Odeon circuit increased by 25,000,000 to a total of 180,000,000. Pointing out that 50 per cent of the box office receipts went into direct taxation, Mr. Rank said:

"If the motion picture industry is to be successful it cannot continue to pay taxation at the present rate in the post-war years. My considered view is that we must look to an alleviation in the present entertainment's tax."

Taxation Fund Large

The report stated that £719,000 had been set aside for taxation, and that the fund for future taxation, war damage contribution, etc., now exceeds £4,000,000.

Mr. Rank made his first public comment on the British Board of Trade's monopoly report. He said:

"I look forward to the future if the entertainment industry in this country is allowed to operate under conditions where enterprise will receive its just reward. I can only do so if industrialists great and small can operate freely, and if their enterprise receives commensurate reward.

"I do not believe industry can be run efficiently by bureaucracy. I do not think it possible for any Government to be as bold in the undertaking of new developments as the enterprising individuals who have built up British industry.

"By the very nature of development our industry relies on strong organizations and I welcome competition, but strongly deprecate the suggestion that this industry be controlled along the lines suggested by the monopoly report. I do not believe that such control is in the best interests of the film industry."

The monopoly report was prepared by a committee named by the Board of Trade to investigate alleged monopolistic tendencies in the British industry. Its report, made public recently, declared there was a tendency toward monopoly and advocated measures interpreted in the industry as amounting to control by the British Government.

Mr. Rank's indication of post-war expansion was the first public hint of the purpose of John Davis' recent Canadian visit.

John Davis, joint managing director of Odeon Theatres, British circut controlled by J. Arthur Rank, is expected to return to Canada within the next two weeks to conclude an agreement with a Canadian circuit in which Mr. Rank will acquire a financial interest, it was learned in New York this week.

During his visit to Canada and the U. S. this summer, Mr. Davis is understood to have initiated talks with officials of both Famous Players Canadian and Odeon of Canada concerning the possibility of Mr. Rank's acquiring a stake in either circuit.

Meanwhile, it was learned that the Rank theatre interests have extended to South Africa, where representatives of the British film leader are reportedly negotiating for the construction of at least six first run houses. According to the reports, no deal has been started by Mr. Rank with the Schlesinger circuit there.

In Australia, Mr. Rank is said to have forged a link with the Hoyt circuit, in which Twentieth Century-Fox has a substantial interest. He also plans film production in Australia.

From 30 to 45 Gaumont-British Houses Wrecked

Up to the period of the robot bombing, from 10 to 15 per cent (between 30 and 45) of the more than 300 Gaumont-British theatres in England were destroyed by German air raids, Larry Kent, recent appointee to the Gaumont-British board of directors, representing Spyros Skouras and Twentieth Century-Fox, said last weekend. Subsequent reports indicated, Mr. Kent said, that an unknown number had been demolished by the robot bombs.

Mr. Kent, who together with Mark Ostrer, in London, compose a Gaumont-British post-war planning and theatre operating committee, said that as soon as the building restrictions were lifted, the circuit would begin a large-scale rebuilding program of all houses destroyed or damaged, and would remodel those houses that had deteriorated because of restrictions on materials.

As soon as transportation priorities permit, Mr. Kent will leave for London and will stay abroad a year before returning to the U. S.

To Make 16 Outdoor Shorts For Warners This Season

At least 16 outdoor short subjects will be made for Warner Bros. this season by A. Pam Blumenthal in association with Andre De LaVarre and Van Campen Heilner, it was announced by Norman H. Moray, Warner short subject sales manager, following Mr. Blumenthal's return to New York from the coast, where he conferred with Gordon Hollingshead, chief of short subject production at the Warner studio. This is the largest schedule ever undertaken by the Blumenthal unit in one season.

Dezel Organization Changes Name to Film Classics

Albert Dezel, independent distributor, who operates three Midwest exchanges known as Albert Dezel Roadshow Attractions, has changed the name to Film Classics of Michigan, Film Classics of Cleveland and Film Classics of Cincinnati. A new Cincinnati office was scheduled to open this week, to be managed by Louis Van Baalen, former Cleveland booker.

U. S. and British t Continue Blacklis After War Ends

Washington Bureau

Business concerns in non-enemy countries wh have been blacklisted by the United States a British Governments because of activities in aid Axis will not be restored to favor at the end the European war and may be barred from part pation in American and British trade for so time thereafter, it was disclosed last week by State Department.

Included in these lists are concerns in La America, Spain and other countries which bef the war handled American motion picture equ ment, supplies, etc.

Announcing the determination of the two g ernments to continue the Proclaimed and Sta tory Lists of such concerns after the cessation organized resistance in Germany, the departm explained such action was required "in order permit the Allied governments to deal prope with firms which have been part and parcel the Axis effort to gain world domination."

"Many of these firms," the department sa "have been controlled from Axis territory a have been utilized as instruments of the Axis w machine. Control over these Axis subsidiaries v be necessary as a supplement to Allied control the head offices of these firms in Germany u adequate measures are taken to prevent the furt utilization of these firms as instruments of A policy.

"It will also be necessary to continue on lists those firms that have sold themselves out the Axis through their desire to make tempora exorbitant profits at the expense of the cause democracy. The continuation of the lists is a necessary in order to maintain controls over f eign assets, which have been looted from th rightful owners by the Axis governments, u steps are taken to deprive the Axis of this sto property. Other firms on the lists constitute f eign investments by the Axis leaders in an eff to finance themselves and their cause followi the surrender of Germany."

It was explained that while the lists would maintained during the transition period from w to peacetime conditions wherever the remnants Axis activity require, it is contemplated that complete or virtual withdrawal of the lists will possible at an early date with respect to th countries where adequate controls have been esta lished and Axis spearhead firms have been elin nated.

The lists also will be used as a means of furth ing the wartime economic strangulation of Jap just as they have been used with telling eff against Germany.

Universal's "The Climax" To Open on Both Coasts

Twin world premieres of "The Climax," U versal Technicolor film starring Susanna Fost Turhan Bey and Boris Karloff, will be held on t Atlantic and Pacific coasts October 11. It will shown at the RKO Keith Memorial theatre Boston and at the Orpheum in San Francis Elaborate plans have been made for both openin

Goldstein Monogram Publicity Head in New England

Harry Goldstein was named new publicity, pr motion and public relations head for Monogra Pictures with headquarters in Boston, handling New England territory. For the past 20 years has been with M and P and Paramount-Publ theatres in that section.

"To Have" Premiere October 11

"To Have and Have Not," Warner producti starring Humphrey Bogart, which was adapt from the novel of Ernest Hemingway, will ha its world premiere October 11, at the Hollywo theatre, New York, following the six-week r of "The Doughgirls."

WHO TOPS M★G★M?

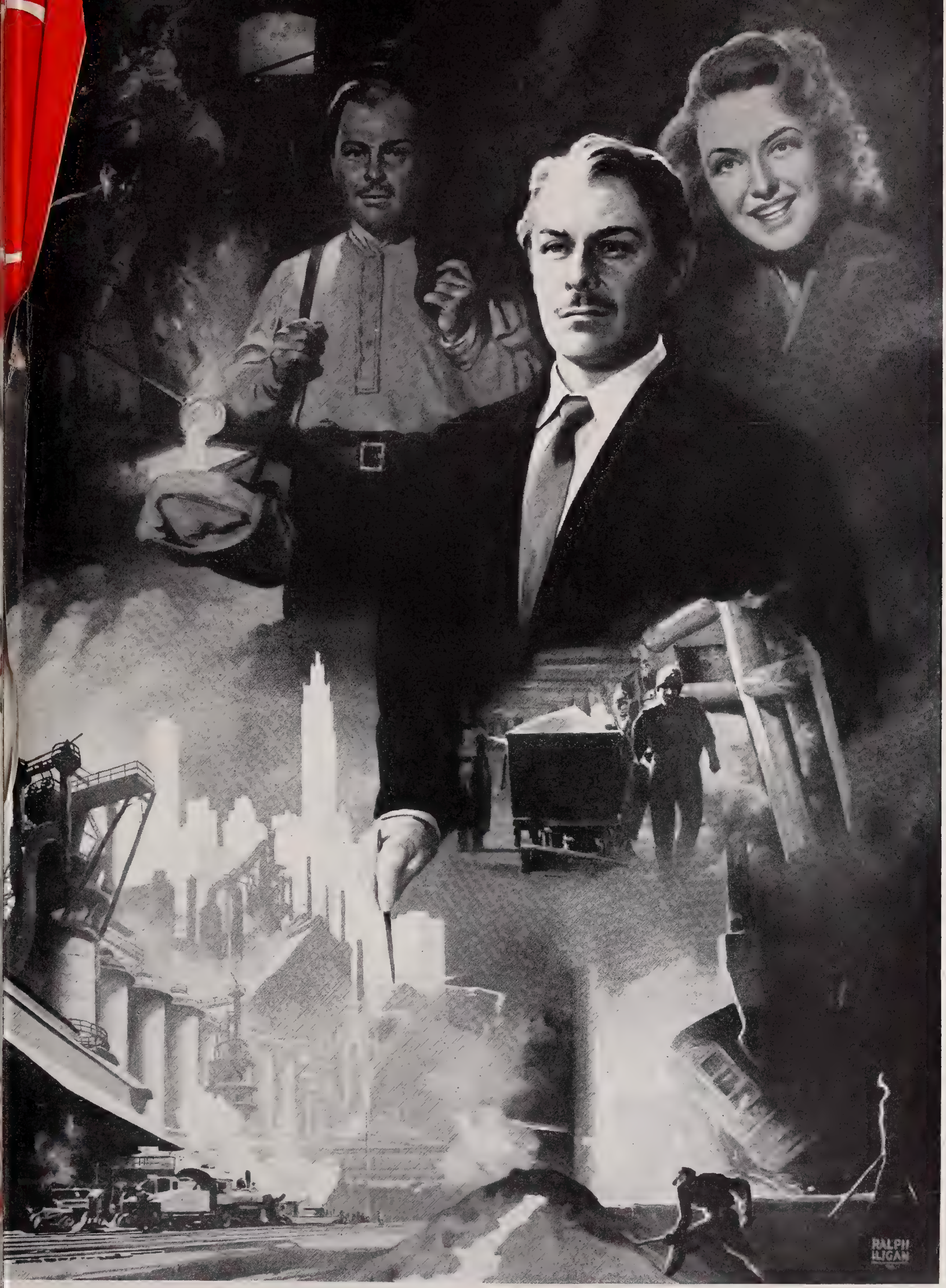
ONLY M★G★M ➡

AN AMERI

M-G-M's OPENING GUN...TOPPED BY

From Cincinnati across the nation echoes the Super-Showmanship World Premiere in 132 Cities of Ohio, Indiana, Kentucky, West Virginia. Never before such coverage. WLW Radio campaign, big newspaper space, posting, exploitation, parades, banquets. The works!

132-CITY WLW WORLD PREMIER
TWENTY YEARS OF LEADERSHIP
MGM



Watch for 32-page brochure to be mailed to M-G-M showmen shortly, reproducing studies of "An American Romance" by 45 famed American artists. Above is Ralph Illigan's impression.

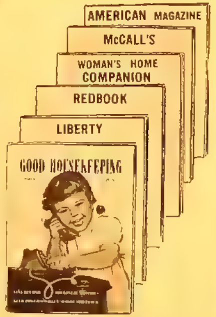
AN AMERICAN ROMANCE

M-G-M's OPENING GUN...TOPPED BY M-M's BIGGEST BARRAGE!

From Cincinnati across the nation echoes the Super-Showmanship World Premiere in 132 Cities of Ohio, Indiana, Kentucky, West Virginia. Never before such coverage. WLW Radio campaign, big newspaper space, posting, exploitation, parades, banquets. The works!

In 48 State Capitals and Washington, D. C. M-G-M showmanship holds the spotlight. Dramatic FULL-PAGE ads in each city: vast billboard campaigns; American Express Truck posting; spot radio campaigns tied in directly with playdates. A great picture starts its box-office career in high!

132-CITY WLW WORLD PREMIERE
SIMULTANEOUS 48-STATE CAPITAL PREMIERE!
TWENTY YEARS OF LEADERSHIP
MGM


AMERICAN MAGAZINE
McCALL'S
WOMAN'S HOME COMPANION
REDBOOK
LIBERTY
GOOD HOUSEKEEPING

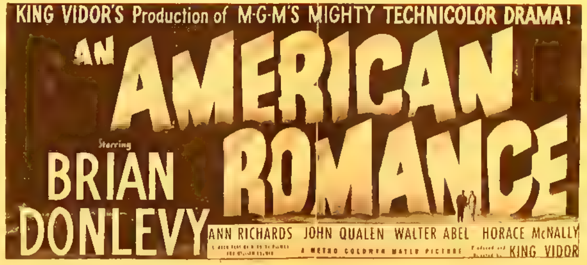
RIGHT: Just a few of the many big national magazines carrying full-page ads on "An American Romance"

BIG NATIONAL MAGAZINE CAMPAIGN

AMERICAN ROMANCE
RAILWAY EXPRESS AGENCY

AMERICAN EXPRESS TRUCKS

INTENSIVE RADIO CAMPAIGN TIED IN WITH PLAYDATES



KING VIDOR'S Production of M·G·M'S MIGHTY TECHNICOLOR DRAMA!

AN AMERICAN ROMANCE

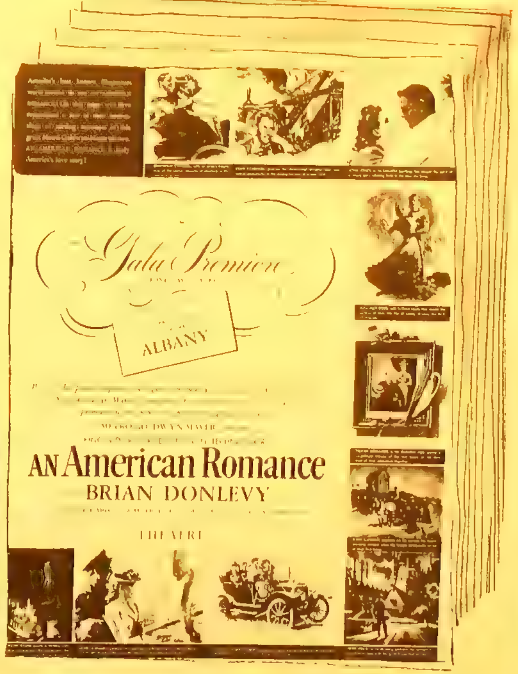
Starring BRIAN DONLEVY

ANN RICHARDS JOHN QUALEN WALTER ABEL HORACE McNALLY

A METRO GOLDWYN MAYER PICTURE

Produced and Directed by KING VIDOR

24-SHEET POSTING CAMPAIGN



Gala Premiere

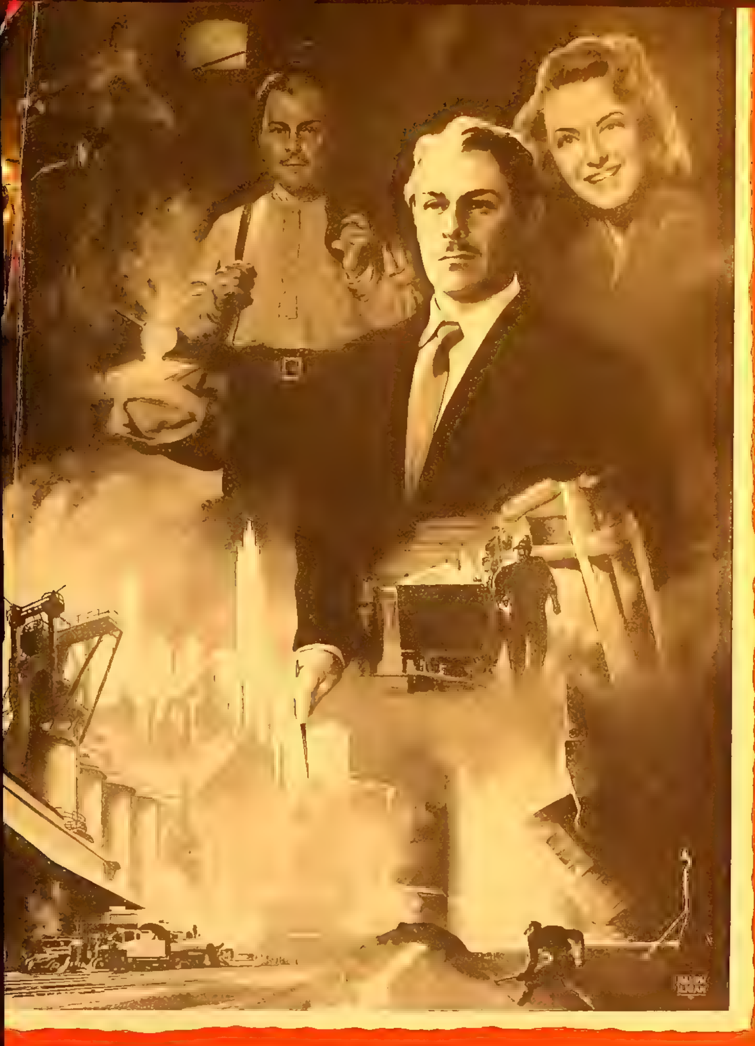
ALBANY

AN American Romance

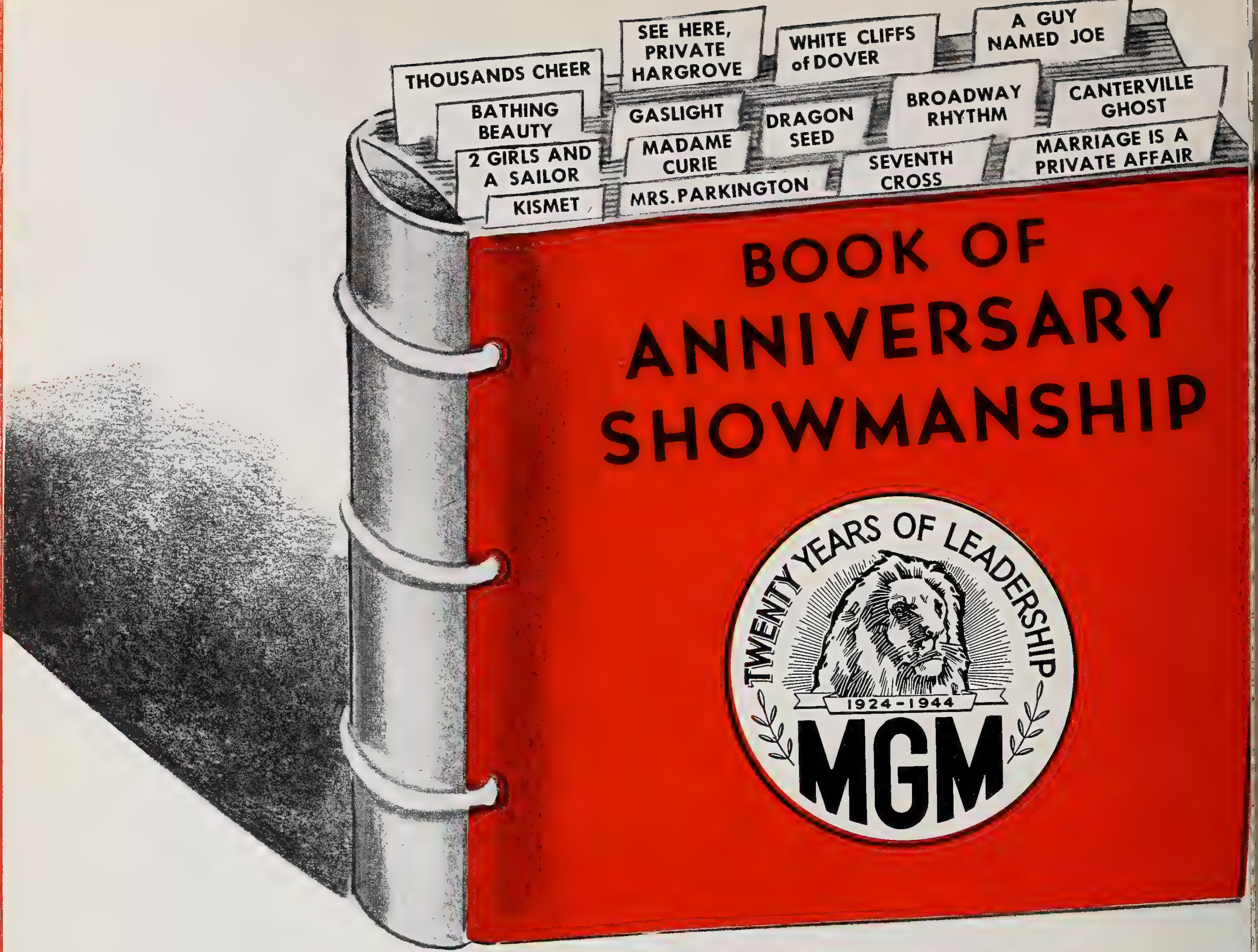
BRIAN DONLEVY

THEATRE

A FULL PAGE AD IN EVERY CITY



Watch for 32 page brochure to be mailed to M G M showmen shortly reproducing studies of An American Romance by 45 famed American artists Above is Ralph Illigan's impression artists. Above is Ralph Illigan's impression.


THOUSANDS CHEER
SEE HERE, PRIVATE HARGROVE
WHITE CLIFFS of DOVER
A GUY NAMED JOE
BATHING BEAUTY
GASLIGHT
DRAGON SEED
BROADWAY RHYTHM
CANTERVILLE GHOST
2 GIRLS AND A SAILOR
MADAME CURIE
SEVENTH CROSS
MARRIAGE IS A PRIVATE AFFAIR
KISMET
MRS. PARKINGTON
BOOK OF ANNIVERSARY SHOWMANSHIP
TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

NEXT!

KING VIDOR'S PRODUCTION OF
M-G-M's MIGHTY TECHNICOLOR HIT

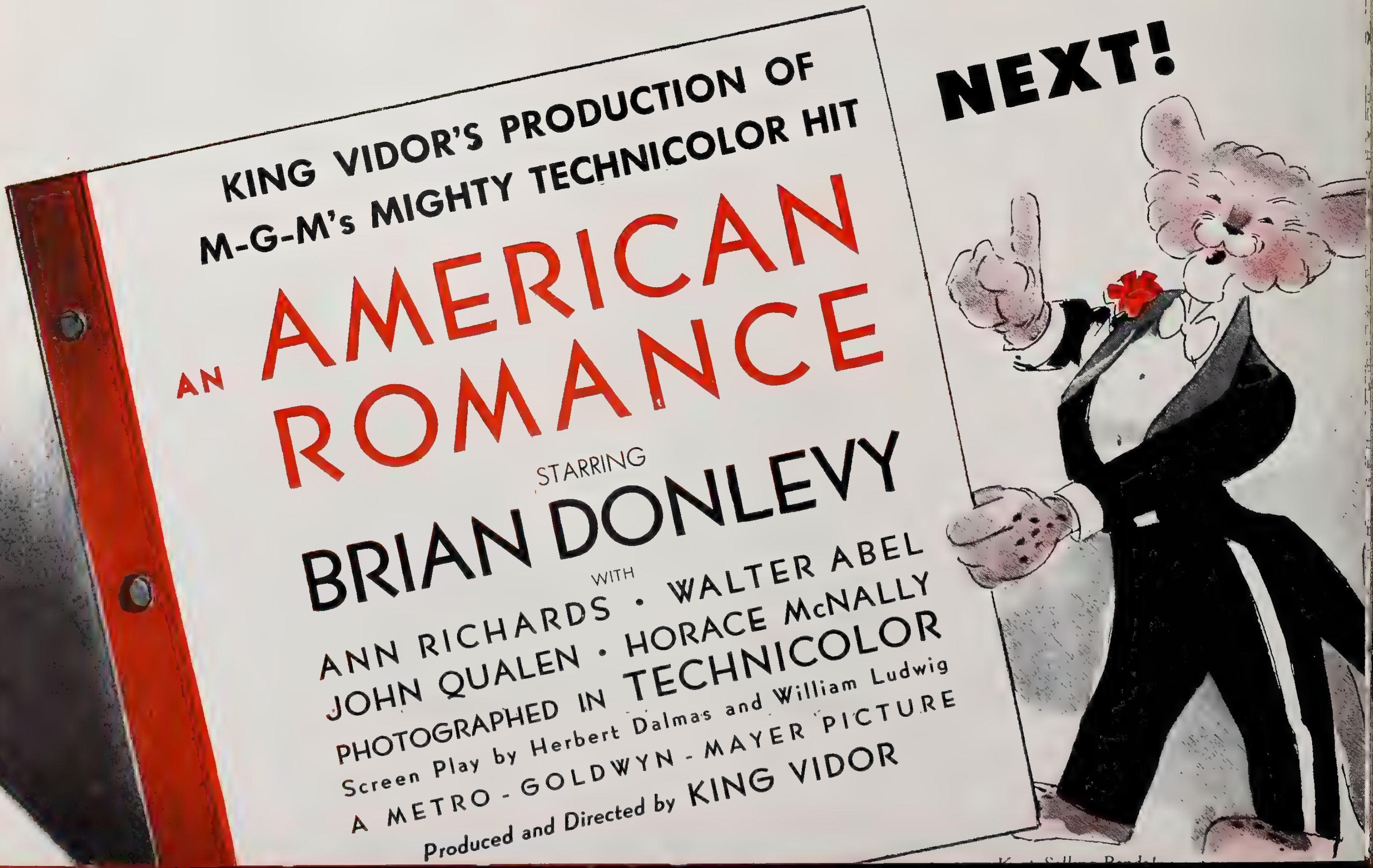
AN AMERICAN ROMANCE

STARRING

BRIAN DONLEVY

WITH

ANN RICHARDS · WALTER ABEL
JOHN QUALEN · HORACE McNALLY
PHOTOGRAPHED IN TECHNICOLOR
Screen Play by Herbert Dalmas and William Ludwig
A METRO - GOLDWYN - MAYER PICTURE
Produced and Directed by KING VIDOR



rge Full Year or Alterations in ew York State

Recommendations passed last Friday in New rk by the State Labor Department's advisory mmittee on places of public assembly, if followed the Legislature in its revision of the New York ate building code at the next session in Janu- v, will allow theatres required to make struc- al changes a year in which to comply with the v and a longer period in the case of very ex- sive alterations.

A move to fix an absolute standard of one year, de by Patrick J. Geracci, Northwestern repre- tative of the American Guild of Variety Art- s, was opposed by Henry Anderson of Para- unt, who suggested that time limits vary with different types of occupancy. John Cogge- all, industrial code referee, agreed with Mr. derson, pointing out that, for example, a theatre quired to build a proscenium wall should be al- wed two years.

The committee also favored a change in the te labor law to make the proposed code ap- cable to all villages, towns and cities except ew York. At present 11 cities having local des and building commissions are exempt. En- rcement, now scattered among 137 agencies, uld be concentrated in the State Labor De- rtment, according to another recommendation, oviding, however, that some of the authority delegated to the state police for local inspec- ons.

Other proposals for expanding the department's wer by permitting it to set up structural stabil- standards instead of, as at present, merely ssing on exits, fire escapes, etc., were made. illiam H. Roberts, chairman of the Board of tandards and Appeals, pointed out that there now no legally established norm for determin- g whether a sagging beam supporting a balcony unsafe or not.

Prospects of an amended law's passage in the egislature were enhanced, in the opinion of the ate officials present at Friday's meeting, when e committee voted against changing the defini- on of places of public assembly to drop the mini- um occupancy from 100 to 75 persons.

ukor Lauds Griffis, Gibson At Meeting of Pep Club

At a meeting of the Paramount Pep Club at e home office, Adolph Zukor, chairman of the oard, told employees that Paramount Pictures, rough the services of Stanton Griffis, chairman f the executive committee, and Harvey D. Gibson, ember of the board, is making an important ontribution to the welfare of the world. Mr. ukor expressed his appreciation that these two en had been selected to direct the activities of e American Red Cross in two vital areas.

Mr. Griffis will leave shortly for Hawaii where e will make his headquarters as Red Cross Com- issioner for the Pacific Islands area. Mr. Gib- on for some time has been stationed in London s Red Cross Commissioner for Europe, a post e also held during the first world war.

Mr. Grffiis addressed the audience, saying fare- ell to the organization and also touched brief- y on his other work on behalf of the war effort. t a business session. the Pep Club elected new fficers for the 1944-45 season.

. & M. Honors Employee

Rose Wipfler, oldest employee in length of serv- ce with Fanchon & Marco in St. Louis, was onored at a luncheon attended by 100 fellow em- loyees September 19. Harry C. Arthur, Jr., eneral manager of Fanchon & Marco, presided. Miss Wipfler was presented a $500 War Bond.

ing Quits Theatre Supply

Earl King, long with the National Theatre Sup- ly Company in Cleveland, has announced his resig- ation. He is succeeded by Irving Field, former essee of the Opera House in Burton, Ohio.

BOOK REVIEW

SEES CARTELS HARMFUL TO FREE ENTERPRISE

CARTELS, CHALLENGE TO A FREE WORLD. By Wendell Berge. Public Affairs Press, Washington. 266 pages. $3.25.

The assistant attorney general in charge of the Department of Justice's anti-trust division summarizes in this book his views, previously expressed in a number of anti-trust proceedings, appearances before Congressional committees, public addresses and newspaper and magazine articles, on the dangers of cartels to free enterprise in the U. S. and to freedom generally throughout the world. Mr. Berge defines these combinations as "trusts magnified on an international scale."

The author presents the following suggestions toward a solution of the problems which he recognizes to be complex:

1. The encouragement of domestic research and the possible setting up of some kind of inter-governmental agency to speed the development of common research carried on in separate areas.
2. The removal of waste and misuse of resources, through inter-governmental action, occurring when industries cannot compete and are artificially maintained.
3. The making known by this country of its determination to encourage foreign trade, and the facilitating for both large and small American companies of the means for bringing their goods to the customers who will buy them.
4. The creation of an international forum where countries denied access to raw materials or forced to buy them on the basis of monopolistic prices can present their cases for remedial action.

In a chapter devoted to the Webb Act, 1918, permitting the formation of American export associations, Mr. Berge points out that this measure does not repeal the Sherman Anti-trust Act nor permit the division of territory abroad, and that he has given some thought to the question of whether the act should be tightened.

The author also depicts the evil wrought to the Good Neighbor policy in Latin America by the penetration of German cartels there made possible by the agreement of American firms not to compete with them.

The Public Affairs Press, which published the book, is the publication arm of the American Council on Public Affairs, Washington, D. C., "financed from income from grants and sales of publications."

Explorers at Opening of "Dangerous Journey"

Nearly 200 prominent explorers, members of the Explorers Club, were guests of Armand Denis and Leila Roosevelt at the premiere of their production, "Dangerous Journey," which Twentieth Century-Fox is releasing, at the Gotham theatre, New York, September 30. Among those present were Sir Hubert Wilkins; Dr. William Beebe; Dr. Clyde Fisher, emeritus director of the Hayden Planetarium; Edward Weyer, editor of *Natural History Magazine;* Dr. Nels C. Nelson, Curator of Archeology at the Museum of Natural History; Capt. Carl Vonhoffman; Count Byron de Prorok; Dr. Emil Lengyel; Don Bate, foreign correspondent; W. George Huntington, president, Circumnavigators Club; and John McElraevy, Jr., president, Adventurers' Club.

Miss Lowrance Joins MGM

Dee Lowrance has joined the MGM publicity department in New York. She will handle both newspaper and magazine contacts on special assignments from Herbert Crooker, eastern publicity manager. Until last Spring Miss Lowrance was in David O. Selznick's Vanguard publicity department in Hollywood.

"Gulliver" Reissue Opens

"The New Gulliver" based on Jonathan Swift's story, with Vladimir Konstantinov in the title role, opened for a limited reissue engagement October 7 at the Stanley theatre. New York. The film was produced by Moscow Film Studios and has a cast of 3,000 puppets with Mr. Konstantinov the only human actor.

Revise Salary Rules to Handle Bonus Payments

Washington Bureau

Regulations of the Internal Revenue Bureau for administration of the Salary Stabilization Act have been revised in anticipation of the need of motion picture companies and other organizations planning the payment of Christmas and year-end bonuses.

Under the new regulations, employers who have customarily paid bonuses or other additional compensation will be permitted to continue to do so without obtaining prior approval from the bureau, subject to certain limitations.

Where an employee's base salary has not been increased since October 3, 1942 (if receiving more than $5,000 a year), or October 27, 1942 (if receiving $5,000 or less), he may be paid a bonus which in amount does not exceed the higher of (1) the dollar amount of bonus paid on any basis other than a fixed percentage for the employer's last accounting year ending prior to October 3, 1942, or (2) the amount paid on any basis other than a fixed percentage authorized under the regulations for the employer's first accounting year ending after October 3, 1942, provided the bonus does not exceed 50 per cent of the employee's base salary. Payment of a bonus exceeding 50 per cent of the base salary can be made only on approval by the bureau.

If the base salary has been increased since October, 1942, the employer may pay a bonus not to exceed the same fixed dollar amount of bonus paid for the first accounting year ending after October 3, 1942, provided the bonus does not exceed 20 per cent of present salary.

Where an employer, prior to October 3, 1942, regularly paid a bonus based upon a fixed percentage of salary (exclusive of bonuses and additional compensation) and the percentage has not been changed, he may pay a bonus determined by such percentage of salary, even though the amount of bonus may be increased due to an increase in salary authorized under the regulations.

Where an employer, prior to October 3, 1942, customarily paid bonuses on a fixed percentage basis or had entered into a contractual agreement prior to that date to pay bonuses on a fixed percentage basis, he may pay a bonus determined in accordance with such custom or agreement, provided no change has been made in either the percentage or method of determining the bonus fund, and no change has been made in the percentage or method of determining the amount payable to each employee.

It was emphasized, however, that if an employee's bonus is determined on a fixed percentage basis authorized under the regulations, the payment of any amount in excess of the bonus determined under the fixed percentage plan may not be made without prior approval by the bureau.

Managers Resume Visits To MGM Home Office

With the return from the coast of William F. Rodgers, MGM vice-president and general sales manager, last week, home office visits of district and branch managers have been resumed. Sam Shirley, midwestern district manager with headquarters in Chicago; D. C. Kennedy, Des Moines manager, and H. A. Friedel, Denver manager, were scheduled to arrive the early part of this week. J. P. Byrne, central district manager with headquarters in Detroit; J. F. Willingham, St. Louis head, and C. J. Briant, New Orleans manager, start their visit October 9.

Monogram Sets Circuit Deals

Three additional circuits, comprising 146 theatres, have signed for the Monogram program for 1944-45, according to an announcement by Samuel Broidy, vice-president and general sales manager. New contracts are with Butterfield Circuit, operating 114 houses in Michigan; Skirball Circuit, with 15 theatres in Ohio, and Philip Smith Theatrical Enterprises, operating 17 houses in six states with headquarters in Boston.

FCC Opens Hearings On New Frequencies

Film Industry To Request Allocations Covering Theatre Television

New and altered allocations will be given the varied and battling interests of radio, the air transport companies, television and a motion picture industry interested in television, as a result of hearings begun by the Federal Communications Commission in Washington September 28, and scheduled to continue through the remainder of October.

The Commission's hearings are the first on frequency allocations since 1936. They cover the whole used spectrum, 10 to 30,000 kilocycles.

Representatives of the motion picture industry will appear in mid-October. The information gathered by the FCC, it is understood, will be used by the State Department next year in planning with other nations dispensation of air channels.

Screen Asks Hearing

As the hearings opened last week, the commission had before it requests for time from E. H. Hanson of Twentieth Century-Fox to testify on the radio requirements of motion picture services; Paul Raibourn of Balaban & Katz Corporation to talk on suitable frequencies for the use of producing companies and the use of radio communication in the making of pictures; and John L. Hogan of the Academy of Motion Picture Arts and Sciences to discuss the use of radio by the motion picture industry.

However, the whole motion picture industry will be represented in a request for allocations covering theatre television, to be submitted by P. J. Larsen, engineer, in behalf of the Society of Motion Picture Engineers. The Society, after lengthy study of the situation through a television committee and sub-committee, has decided on portions of the spectrum in which, it is thought, theatre television may best be operated.

The SMPE sub-committee report, adopted two weeks ago, has been submitted to SMPE officers, to the Radio Technical Planning Board Panel No. 6, on allocations, the recommendations of which to the FCC whole body are expected to bear considerable weight; and will be submitted separately to the FCC whole body by Mr. Larsen.

Urges Theatre Television Needs

On the first day, David Smith, chairman of the FCC television panel, No. 6, urged that theatre television needs be considered in allocating frequencies; and observers believed the panel favorably regarded the SMPE request. However, Mr. Smith also recommended that no effort be made now to establish specific standards for theatre television, observing that operations so far have been, and will be expected to continue for some time, experimental. Inasmuch as the FCC is not said to be concerned now with establishing standards, the recommendation was regarded as merely a notation.

The FCC's present hearings, involving considerable study, both in the reports and recommendations it will be given, are impelled by major advances in radio techniques during the war, and the consequent need to plan for postwar operation before civilian receiver manufacture resumes, James Fly, FCC chairman, told the Commission the first day.

Following the close of the hearings, the commission will prepare a report and recommendations to be submitted to the State Department before December 1, for use in the international conferences which are planned.

Ask Undisturbed Channels

Early last week, the American Television Society wired the FCC asking that television channels remain undisturbed. The wire read:

"According to the trade press, there is a definite implication, based on Mr. Fly's address in New York last week, that television will soon be shifted from its present frequencies to those above 400 megacycles. While we are definitely in favor of channel allocations between 400 and 1,000 megacycles for experimental purposes, we are amazed that any consideration should be given to eliminating the present frequencies, as we feel their continued use will make it possible for television to become a public service immediately upon cessation of hostilities and aid materially in absorbing labor from war plants and giving jobs to returning veterans. We urge you to leave present television channels undisturbed and that you grant a hearing to a representative of the American Television Society, an independent non-profit organization with no axe to grind other than the furtherance of television as a public service."

Form Television Council

Formation of the National Television Council, which will seek to keep the public informed of the latest developments in television and to exchange ideas and experiences in the field, was announced last week in Chicago by Richard H. Hooper, regional manager of advertising and promotion for the RCA Victor Division of Radio Corporation of America, and newly elected **president of the Council.** The organization has set up permanent headquarters in the La Salle Hotel.

Robinson Is Vice-President Of the Blue Network

Hubbell Robinson was elected vice-president of the Blue Network last week and starting November 15, he will assume charge of all programs and production. Mr. Robinson's resignation from Young and Rubicam, advertising agency, was announced recently. Fred Smith was named director of advertising and promotion of the Blue Network and Ivor Kenway, former executive of the Blue, was named advertising manager.

Televise Two-Hour Show Over Station WABD

Marking a milestone in television, a full-length, two-hour musical comedy, "The Boys from Boise" written expressly for television, was telecast over Station WABD, New York, September 28. Under the sponsorship of *Esquire Magazine*, the show was directed by Raymond E. Nelson and produced by Charles M. Storm Company.

Oldham Plans Three Houses

Plans for the construction of three new theatres as soon as materials can be obtained have been announced by Cowan Oldham, president of Cumberland Amusement Company, Winchester, Tenn.

NBC Will Launch Radio Promotion In Theatres

National Broadcasting Company will launch its nationwide film promotion program, announced recently, in 117 cities, October 22. A series of eigh trailers, each featuring six NBC stars and radio shows, are nearing completion and will cost the network in production, prints and screen time approximately $200,000. About 2,000 prints are being made.

Local NBC stations are buying additional screen time to supplement the network's coverage and about 1,000 theatres eventually will show the series of 60-minute trailers. NBC estimates a theatre audience of 6,700,000 is expected to view the promotional films weekly. This is the first time that radio has turned to exhibitors to promote its stars and network shows.

Among the theatres which will participate are those of the Paramount and Twentieth Century-Fox affiliated circuits in addition to regional independent circuits. The trailers will be shown in all key cities except New York, Chicago, Denver, Cleveland, San Francisco, Los Angeles and Washington. General Screen Advertising is distributing the films.

Stock shots obtained from motion picture companies comprise a good portion of the footage for the trailers. Bob Hope, Bing Crosby, Jack Benny, Eddie Cantor, Fibber McGee and Molly, Bob Burns, and others, most of whom have starred in films as well as radio, are represented in the NBC trailers.

Boston Theatre Granted Clearance Reduction

A clearance award was granted to the National theatre, Boston, Tuesday, by George E. Gordon, arbitrator. E. M. Loew operates the house. Mr. Gordon declared the clearance granted to the Rivoli over the National by RKO and Twentieth Century-Fox should be 30 days.

He dismissed the complaint against Paramount, Loew's and Warner Bros. Existing clearance over the National by Twentieth Century-Fox is 60 days; 21 from Paramount, and 30 from MGM. The Dudley Amusement Company and Rivoli Theatre, Inc. were intervenors. This was the tribunal's 32nd case.

Frederick H. Wiggin has been named arbitrator for the clearance case to be heard at New Haven next month, with Herman B. Meiselman, operator of the Strand, Wallingford, Conn., as complainant against all five consenting companies.

NBC Will Telecast Major Boxing Bouts at Garden

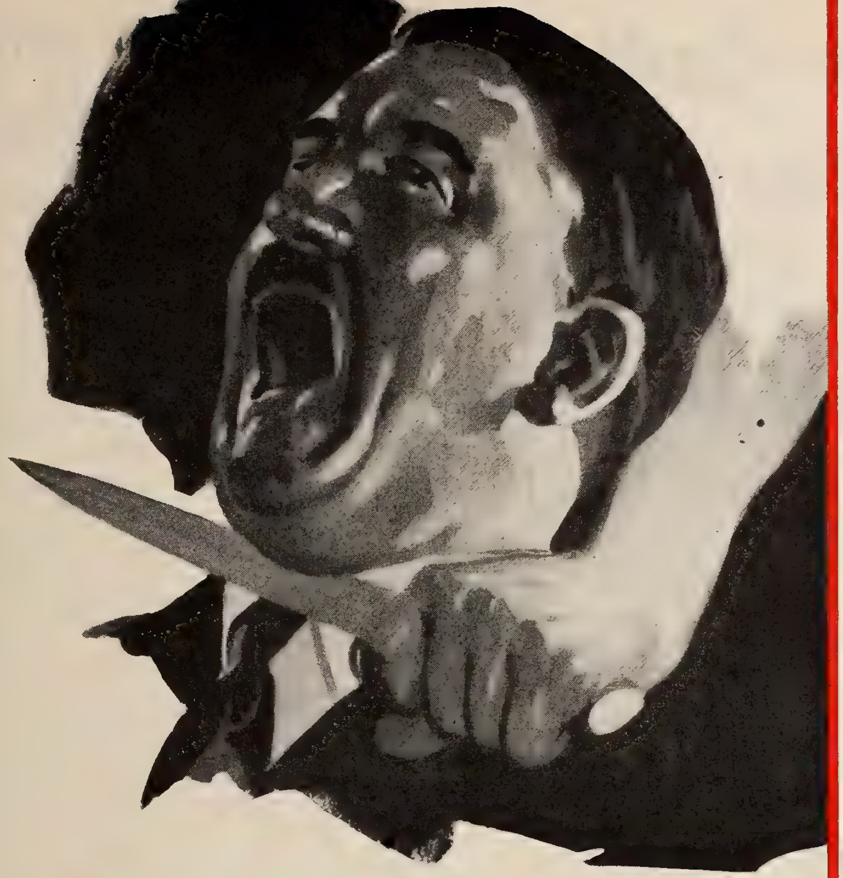
All major boxing bouts at Madison Square Garden and the St. Nicholas Arena, New York City, will be witnessed by wounded servicemen in Army and Navy hospitals, through television. Telecasting of these bouts commenced Friday night, September 29, with the world featherweight title bout between Champion Willie Pepp and Challenger Chalky White at the Garden, through NBC Station WNBT.

Playhouse Files Dissolution

The Ridgefield Playhouse, Inc., Ridgefield, Conn., has filed a certificate of final dissolution with the Secretary of State at Hartford. The Varietrix Amusement Corporation, Waterbury, Conn., has filed a certificate of incorporation, with Frank Bryan of Boston, Marcus H. Weisman and Antoinette E. Ciminera, both of Waterbury, as incorporators.

Wilkie's Father Dies

Albert L. Wilkie, father of Al Wilkie, Paramount publicity manager in New York, died at the age of 87 at Hollywood Hospital, in Hollywood, Monday night. He will be buried in West Virginia.

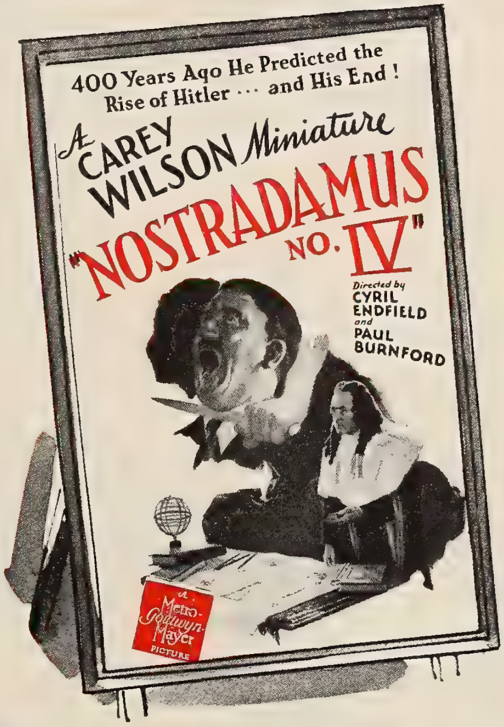


HOW WILL HITLER DIE ?

A sensational Short Subject has been made by M-G-M. It shows that 400 years ago the amazing prophet Nostradamus predicted the rise of Hitler and how he will meet his end. This is the timeliest, ticket-selling short you can put on your screen!

★

Put this 1-sheet in front of your theatre. It sells tickets!


400 Years Ago He Predicted the Rise of Hitler ... and His End !
A CAREY WILSON Miniature
"NOSTRADAMUS NO. IV"
Directed by CYRIL ENDFIELD and PAUL BURNFORD
A Metro-Goldwyn-Mayer PICTURE

Newsweek
THE MAGAZINE OF NEWS SIGNIFICANCE

CAREY WILSON DOES IT!

(Reprint from Newsweek)

Carey Wilson . . . has won screen credits on some 70 feature pictures . . . (such greats as "Ben-Hur," "Lilac Time," "Mutiny on the Bounty;" now he produces the "Andy Hardy" and "Dr. Kildare" gold mines for M-G-M) . . . but his specialty—and his distinctive success—has been in the short subject. *Most famous are his Nostradamus shorts!*

NEWSWEEK

PETE SMITH'S "FOOTBALL THRILLS OF 1943"

MORE TIMELY SHOWMANSHIP FROM LEO, JR. FOR THE FOOTBALL SEASON!

TWENTY YEARS OF LEADERSHIP
MGM

Bond Meetings Called In 21 Key Centers

Dates for Sixth Drive Are Changed to November 20 to December 16

Mobilization of the industry for the Sixth of the War Loans, from November 20 through December 16, gained momentum this week when, on Monday, Harry Brandt, national chairman, announced that War Activities Committee executives and the nine co-chairmen would attend organizational meetings in 21 regional key cities.

Mr. Brandt also announced Wednesday the appointment of S. H. Fabian, L. C. Griffith, Charles Skouras and Robert J. O'Donnell as honorary chairmen for the purpose of cooperating closely with the various committees now nearing complete mobilization for the drive. Mr. Brandt also revealed plans now being formed for the awarding of "Medals of Honor" to all exhibitors participating in the campaign.

Late last week U. S. Treasury officials settled upon a $14,000,000,000 national goal, $5,000,000,000 of which is to be provided by individual Bond buyers, and the remaining $9,000,000,000 by banking institutions and corporations. It also was announced last week that the opening and closing dates of the drive had been changed from November 11 to December 7 to November 20 to December 16.

To Allow Plenty of Time

Credits will be allowed sales figures reported to the Federal Reserve Bank from November 1 to December 31 in order to give plenty of time for the recording of payroll deduction purchases made during the drive.

Mr. Brandt, in announcing plans for the key city tour, said that the executives scheduled to accompany him were: Francis S. Harmon, WAC co-ordinator; S. H. Fabian, chairman of the Theatre Division; Ned E. Depinet, head of the Distributors Division; John Hertz, Jr., publicity director. The nine co-chairmen who will make the tour are William F. Crockett, Hugh W. Bruen, Jack Hirsch, John Rugar, Henry Reeve, Al Steffes, Leo Wolcott, Fred Wehrenberg and Nathan Yamins.

Dave Bader, loaned to Mr. Brandt by Spyros Skouras, will act as advance man for the group, traveling several days ahead of the committee. He will leave New York October 10.

The group will meet with leading exhibitors and distributors in the 21 areas and outline complete campaign programs. Ideas will be discussed and machinery set in motion.

First in Oklahoma City

The first of the meetings will be in Oklahoma City on October 20. Los Angeles will be the scene of a meeting three days later and San Francisco October 24. Following the San Francisco meeting the national committee will divide into two groups and each will head for meetings in Portland, Ore., and Salt Lake City October 25, in Seattle and Omaha October 26, in Kansas City and Des Moines October 28, in Chicago October 30 and Cleveland October 31; Detroit, November 1; Buffalo and Louisville, November 2; Pittsburgh, November 3; Hartford, November 9; Philadelphia, November 13; Baltimore, November 14, and New York City, for the final meetings, November 15.

Besides the exhibitor and distributor representatives, members of the Treasury Department will attend the meetings.

Gus Metzger, exhibitor chairman for Southern California, last week ended a tour of his territory. In the company of Dave Bershon, the retiring chairman, he met with theatre and War Finance staff workers and laid plans for the campaign.

Last week the top executives of the Loew-MGM organization met to discuss the company's plans for the drive. Agreeing that the forthcoming drive "will probably be the toughest to sell of any so far," an organization chart was set up reaching into every Loew theatre and every MGM exchange, and a committee for home office activities was named.

Nicholas M. Schenck, as general chairman of the drive for the company, named Oscar A. Doob campaign director. Others named were: New York theatres, C. C. Moskowitz; out-of-town theatres, J. R. Vogel; home office, David Bernstein; MGM exchanges, Howard Dietz and William F. Rodgers.

District Managers Head Zones

Each New York zone under Mr. Moskowitz will be headed by a district manager, and the out-of-town sectors by division managers under Mr. Bogel. Out-of-town promotion will be handled by Ernest Emerling, and the promotion for the New York theatres will be directed by Edward C. Dowden.

A special campaign book outlining several Bond-selling stunts and for use in the Loew theatres is being prepared.

Last weekend Jay Emanuel, Philadelphia exhibitor and trade paper publisher, arrived in New York to make his headquarters at the WAC offices, where he will function as administrative official of the drive.

Mr. Hertz said Saturday that a group of fan magazines had organized an exploitation contest with prizes totaling $5,000 to be awarded winning exhibitors. Effectiveness of selling ideas and not sale figures would determine the winners, Mr. Hertz explained.

William E. Cotter, director of the commerce and the industry division, announced Tuesday that Major Leslie E. Thompson, vice-president of RKO, would serve as chairman of the screen, stage and radio section of the Treasury's War Finance Committee in New York.

War Bond trailers will be available for exhibitors throughout the country shortly. Jennifer Jones is currently working before the Hollywood cameras for the first of the series. The trailers will be distributed by National Screen Service.

McElwaine Resigns Post with MGM, Coming to New York

Don McElwaine, for the past 13 years with MGM, resigned this week as assistant publicity director at the studio and plans to go to New York before announcing a new affiliation. Mr. McElwaine's first film work was as assistant editor of the Mutual Film's "The Screen Telegram" in Chicago. Subsequently he was exploiteer with First National, advertising manager of Fox Film, a producer with Buck Jones Corporation, and publicity director of Pathe Studios.

To Build Drive-In Theatre

A group of theatre men in Pittsburgh, headed by J. M. Berne, has acquired property on which they will erect a drive-in theatre as soon as materials are available.

Competition from Schine Moved Him Out, Says Mooney

Milton A. Mooney, president and general manager of Cooperative Theatres of Ohio and former Cleveland branch manager for Vitagraph, testifying in Buffalo Monday as a Government witness in the anti-trust case against Schine Chain Theatres, Inc., declared that cut-rate competition from Schine and failure to obtain product forced him to lease to the circuit three houses he operated in Bellefontaine, Ohio, from 1924 to 1931.

According to Mr. Mooney, the New Holland was opened in February, 1931, by Schine with a 15-to-25-cent scale compared with his 35-cent top at the Strand, Opera House and Majestic. Leases on these theatres finally were turned over to the circuit for $2,500 after an earlier $5,000 had been refused, he said. Originally, the properties, obtained from Daniel Gutilla, had cost Mr. Mooney $15,000, he said.

Robert L. Wright, Assistant Attorney General, in direct examination of Mr. Mooney, devoted much of the questioning to the witness' film-sale transactions with the Civic, Roxy and Colonial theatres in Fostoria; the Ravenna and Ohio in Ravenna, and the Kent Opera ouse in Kent, all in Ohio.

Mr. Mooney testified that sales of product to the Kent and Ravenna stopped when he obtained instructions from his home office to do so.

Under cross-examination by Saul E. Rogers, counsel for the Schine circuit, Mr. Mooney admitted that of his Majestic, Opera House and Strand theatres in Bellefontaine, only the Strand was operating as a "going property."

Earlier, during a recess, it was reported that proceedings would be adjourned October 16 for an indefinite period to permit the appearance of Justice Department and other attorneys in court in connection with the long dormant Crescent case.

Prefect Appeal Hearing Expected in November

Appeal from Federal Judge Carroll Hincks' decision, April 14, against the Prefect Theatres in its $5,452,575 anti-trust suit, filed Monday in the U. S. District Court, New Haven, by Raymond E. Hackett, Prefect attorney of record, will be heard in the U. S. Circuit Court of Appeals probably in November, counsel for the plaintiffs said in New York last week. The suit, which charges a majority of the distributors with conspiracy to keep product from the Pickwick theatre, Greenwich, Conn., was tried last spring. Judge Hincks took the case from the jury at the conclusion of the plaintiffs' testimony. The appeal is based on his later reputed statement that he found evidence of conspiracy although none of damage.

Monogram Launches Sales And Collection Drive

A sales and collections drive, called the Monogram Victory Parade, involving the distribution of $14,350 in prize awards to the winning exchanges of Monogram, was launched September 30, and will continue for six months, according to Samuel Broidy, vice-president and general sales manager.

Prizes will be divided into two categories, one based on sales results and the other on collections, and to equalize the basis of awards, the exchanges have been divided into three divisions, with identical prizes in each.

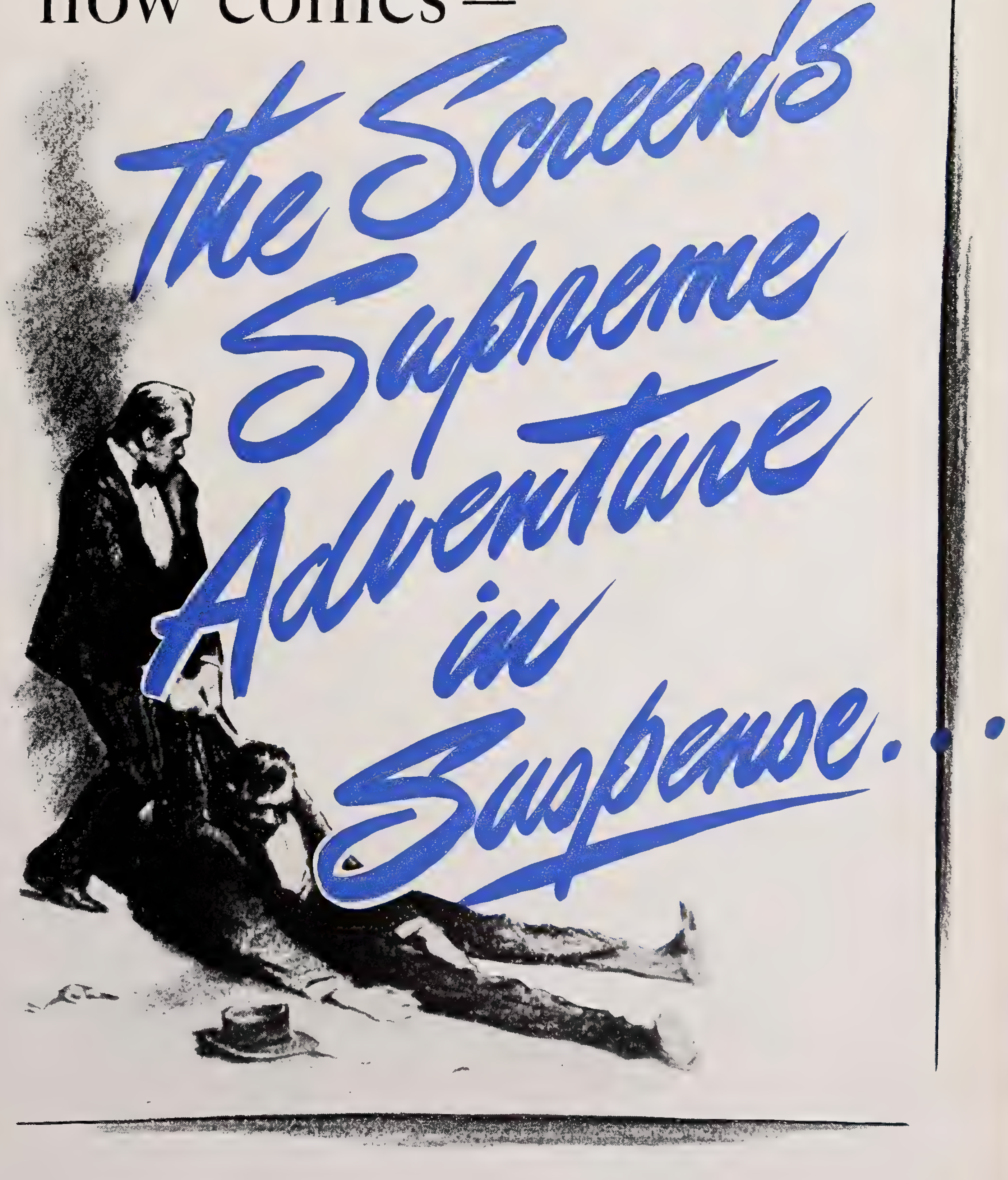
Four additional circuits, with a total of 383 theatres, have booked the entire Monogram program for the 1944-45 season, according to Mr. Broidy. Signed were Interstate Circuit, operating 159 houses in Texas and New Mexico; Schine, with 156 theatres in New York, Ohio, Kentucky, Delaware, Maryland and Virginia; R. E. Griffith Theatres, with 48 situations in Texas, New Mexico, Nebraska and Kansas, and Ralph E. Snider Circuit, with 20 houses in Massachusetts, Maine and Rhode Island.

From

INTERNATIONAL PICTURES,

producers of "Casanova Brown" . . . .the Greatest Romantic Comedy of All Time.

now comes–


the Screen's
Supreme
Adventure
in
Suspense...

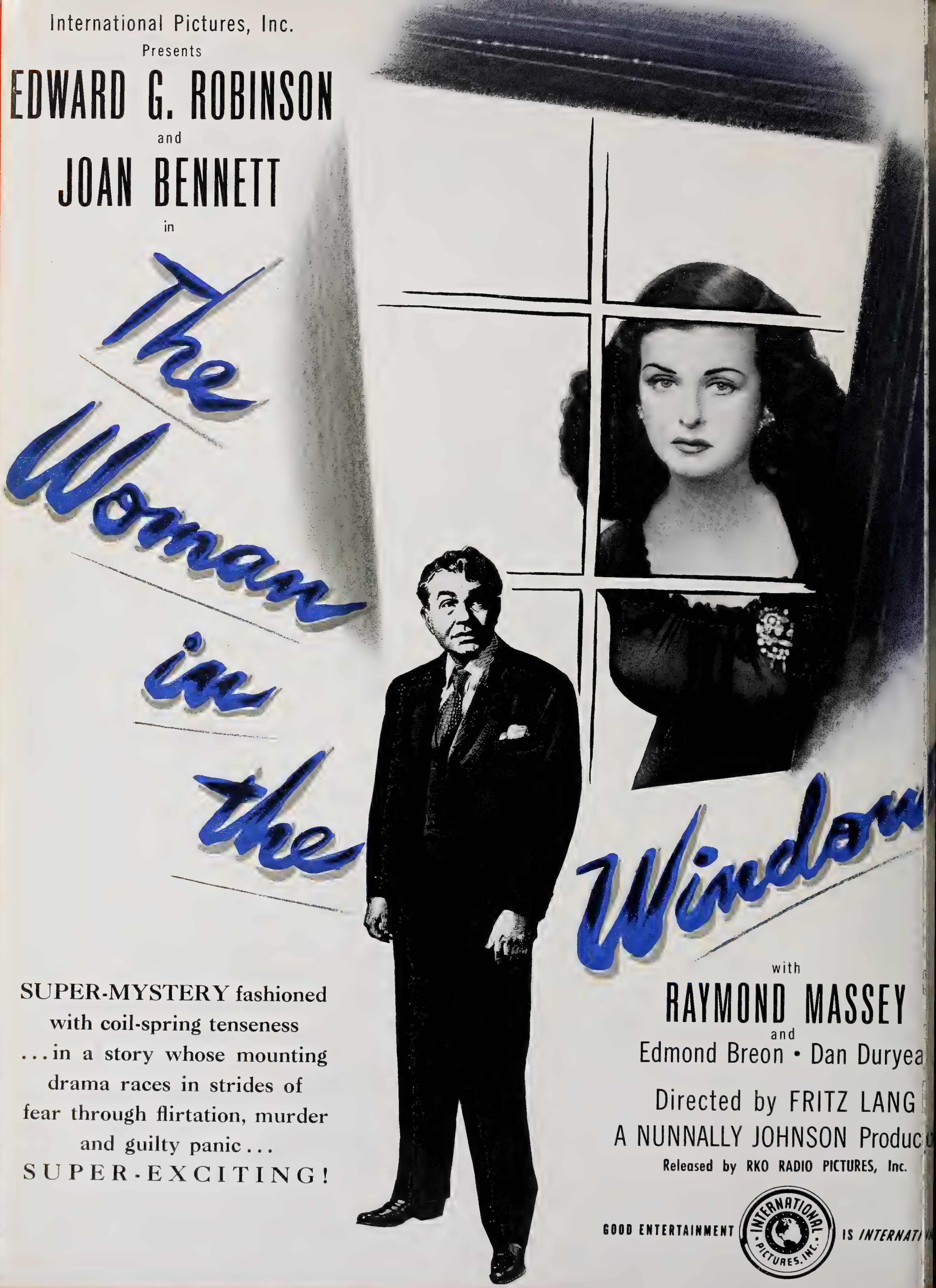
International Pictures, Inc.
Presents

EDWARD G. ROBINSON

and

JOAN BENNETT

in


The Woman in the Window

SUPER-MYSTERY fashioned with coil-spring tenseness ... in a story whose mounting drama races in strides of fear through flirtation, murder and guilty panic ... SUPER-EXCITING!

with

RAYMOND MASSEY

and

Edmond Breon • Dan Duryea

Directed by FRITZ LANG
A NUNNALLY JOHNSON Produc
Released by RKO RADIO PICTURES, Inc.

GOOD ENTERTAINMENT INTERNATIONAL PICTURES, INC. IS *INTERNATI*

THE HOLLYWOOD SCENE

Completed

COLUMBIA
Song of Tahiti

MONOGRAM
Gun Smoke (formerly "Saddle Smoke")

Started

ARAMOUNT
Duffy's Tavern
High Man

EPUBLIC
Chicago Kid
Topeka Terror

INDEPENDENT
Wildfire (Action Pictures)

Shooting

COLUMBIA
Eadie Was a Lady
Counterattack
Together Again

MGM
Hold High the Torch
Women's Army
Thrill of a Romance
The Clock
Anchors Aweigh
Son of Lassie
Valley of Decision

MONOGRAM
G. I. Honeymon
Saddle Pals

PARAMOUNT
Salty O'Rourke
Miss Susie Slagle's

PRC
Strange Illusion

RKO RADIO
Come Share My Love
China Sky
Experiment Perilous
Zombie on Broadway
Isle of the Dead (suspended)
It's a Pleasure (International)
Wonder Man (Goldwyn)
Tarzan and the Amazons (Lesser)

REPUBLIC
Lake Placid Serenade
Hitchhike to Happiness
Great Flamarion

20TH CENTURY-FOX
Czarina
Where Do We Go from Here?
Billy Rose's Diamond Horseshoe
Hangover Square
Nob Hill

UA
The Tuckers of Texas (PCA)
Delightfully Dangerous (Rogers)
Brewster's Millions (Small)
It's in the Bag (Skirball)

UNIVERSAL
Fairy Tale Murder
Suspect
Salome — Where She Danced
Frisco Sal

WARNERS
God Is My Co-Pilot
Pillar to Post
Of Human Bondage
Nobody Lives Forever
San Antonio

INDEPENDENT
A Boy, a Girl and a Dog (W. R. Frank)

Fifty Pictures in Work; Start "Duffy's Tavern"

Hollywood Bureau

Fifty pictures were in camera stage at the weekend, five having been started and two comleted during the seven-day period. The mark s considered high for September, and the well-stocked backlogs suggest no imminence of hortages to account for it. But the continuing f activity at peak pitch is, in its concrete and omforting way, an offset to growing appreension about the re-employment problem which, as noted last week, is engaging the inerest of professionals in the production comunity.

The standout among the new undertakings, n point of budget and promise, is Paramount's Duffy's Tavern," a direct and attention-arresting picturization of the radio program starring d Gardner as Archie, the waiter with more ig words than he knows how to pronounce r what to do with. Mr. Gardner is starred in he film, portraying himself, with his radio unning mates, Eddie Green and Charley Canor, alongside, and with Marjorie Reynolds, arry Sullivan and Victor Moore in the cast s of now, with more to be added. And when he film's all put together it's to present Bing Crosby, Bob Hope, Betty Hutton, Dorothy amour, Sonny Tufts, Eddie Bracken and ther Paramount prominents as guest stars, o to speak, portraying themselves.

Bridges Gap Between Radio Show and Film

Joseph Sistrom is producing the picture, with Hal Walker directing, and the script apears to have bridged effectively the moat that awns between the radio type of show and the creen type of story. It presents Gardner, in is radio character, as in charge of the tavern while "Duffy ain't here," and reduces him to nancial extremities when he extends credit o returning veterans awaiting employment in nearby factory shortly to be opened. There's elay about getting the factory in operation, which makes the going tough for all hands, but Archie persuades Betty Hutton to stage a show t the tavern to raise funds and, when she rings along all the others, funds with which o meet the emergency are obtained.

Paramount's second contribution to the activity of the week is "High Man," a William Pine-William Thomas production, with Robert Lowery, Roger Pryor, Phyllis Brooks and others under direction of William Berke. It's in the original Pine-Thomas action-picture pattern, concerning rival members of a construction gang hazardously employed in building a gasoline-cracking plant.

Republic also started two pictures. "The Chicago Kid" is a present-day gangster picture, differing from the old type chiefly in that the mobsters peddle OPA-frozen merchandise instead of alcohol. Eddy White is producing it, Frank McDonald directing, and Don Barry, Lynne Roberts, Otto Crehan and Henry Daniels are principals. The studio also started "The Topeka Terror," a Western with Allan Lane, which Stephen Auer is producing and Howard Bretherton directing.

The fifth new picture is "Wildfire," a Western in Cinecolor, started by the newly formed Action Pictures, Inc. Robert Tansey is producing and directing, with Bob Steele, Eddie Dean and a horse named Wildfire in the cast. No release date has been announced.

Exhibitor-Producer Talks in Trailer

W. R. Frank, the exhibitor who turned producer to make "Enemy of Women," and who is now producing "A Boy, a Girl and a Dog," is preparing a trailer for that production in which he's to appear personally and speak to the audience as exhibitor-producer. . . . Walter Lantz, producer of Cartunes for Universal release, has decided to revive the character of Oswald the Rabbit, abandoned three years ago, on the suggestion of exhibitors and theatregoers who have written him. . . . Cary Grant has been signed by Warners to portray Cole Porter, the composer, in "Night and Day," the story of the musician's life.

RKO Radio has obtained "Those Endearing Young Charms" from Samuel Goldwyn, in script form, and Bert Granet is to produce it with Laraine Day in the stellar role. . . . Hal B. Wallis has engaged George Brent for a principal role in "The Affairs of Susan," his second production for Paramount, in which Joan Fontaine will star. . . . Dore Schary has been assigned by Vanguard to produce "So Little Time," the J. P. Marquard novel, which is to start in December.

▽

The association of Russell Birdwell, publicist, with PRC, producer of "When the Lights Go on Again," develops apace. It was first announced as an affiliation by terms of which Mr. Birdwell and his associates would conduct a publicity and exploitation campaign for that attraction. Then it was disclosed that PRC had acquired for production Mr. Birdwell's recently published book about himself, "I Ring Doorbells." Now it is revealed that he will ring doorbells of publicity and exploitation for that attraction also, and to this last announcement is attached the disclosure that he's got a play coming up on Broadway entitled "Ten Per Cent of Heaven." This kind of thing can go on indefinitely.

Monogram Will Start Six During October

Monogram is to start shooting on six pictures during October, the half dozen including such contrasting properties as "Divorce," the first picture under the studio's trademark which Kay Francis will star in and co-produce with Jeffrey Bernerd, and "John Dillinger," a King Brothers number for which Elisha Cook, Jr., Eduardo Ciannelli and Marc Lawrence have been signed thus far.

Ford Beebe, Universal associate producer-director, has been assigned to turn out "The Cat Creeps," described as a murder mystery story, which is an addition to the announced Universal schedule. . . . PRC has engaged Kay Aldridge to appear opposite Dave O'Brien in "G. I. Guy," which Christy Cabanne is to direct. . . . Samuel Goldwyn has added Grant Mitchell to the cast of "The Wonder Man," Danny Kaye vehicle.

43 Writers Currently At Work at RKO

Although RKO Radio has 10 completed pictures in its backlog, 43 writers are at work, under supervision of William Dozier, on scripts for 34 contemplated pictures. Fifteen are working on 13 pictures for Jack Gross, executive producer; 11 are working on seven pictures for the Robert Fellows unit, nine are busy on nine scripts for Sid Rogell, five are preparing three scripts for which producers have not been assigned, and two are at work on the script of the first picture for Mexico's Cantiflas, which John H. Auer will produce and direct.

Prefer Action Pictures In Pacific, Far East

U. S. Report on 14 Markets Covers 3,819 Theatres Seating 2,349,744

Washington Bureau

The universal appeal of the American motion picture has captured even the natives of the South Pacific and Far East, it was demonstrated this week in a report on 14 markets in those areas compiled by Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign and Domestic Commerce, from reports submitted by the consular agents of the State Department.

Like rural populations in the United States, native preferences in those areas run to action pictures, although the reports made it evident that no hard and fast rule can be laid down, since Indian audiences like love triangles, while Arabian audiences in Aden like violent physical combat and natives in French Oceania are likely to feel sorry if the villain is killed.

The preferences of white audiences are those to be expected in the United States and are best exemplified in the case of Australia, where city populations like sophisticated comedy, musicals and good drama, while the rural theatregoers prefer Westerns and slapstick comedies. Among the whites, however, it was noted that in places where there are small, closely-knit European communities in the midst of large native populations, the English have a preference for the more conservative British films and the French prefer the more sophisticated types.

An Aid in Post-War Planning

Mr. Golden's survey covered Australia, Ceylon, Free China, the Fiji Islands, India, New Caledonia, New Zealand, the Society Islands, Afghanistan, Arabia, Iran, Iraq, Palestine and Syria and the Lebanon, having a total of 3,819 theatres with a seating capacity for 2,349,744 persons.

In a foreword to the report, Dr. Amos E. Taylor, director of the bureau, explained that it was a factual presentation intended as an aid to American producers and distributors in formulating their post-war plans by having readily available the latest obtainable data when the time comes for re-entering the markets surveyed.

For each of the 14 areas, the report summarizes quota and other laws, local controls, censorship, theatre data, types and quality of films shown, audience reaction and preferences, film transportation, advertising media and other matters of interest to Americans operating in those markets.

See Russian Competition

While the greater part of the program available to the theatres consists of American films, it was noted that in some areas British and Russian pictures are being shown and after the war, especially in China, the latter may become a real competitor of the United States and British product. In many areas, there is complaint over the age of the films available, but in some sections the situation has improved as war limitations on transportation have been eased.

While the propaganda effect of United Nations pictures has been wholesome among the native populations and has done much to offset Nazi propaganda, many of the reports submitted through the State Department pointedly suggested that there was room for improvement in American pictures along the line of de-emphasizing the undesirable side of American life which, while automatically put in their proper perspective by American audiences, are not understood by the natives in their relation to life in this country as a whole.

Reporting on the Fiji Islands, for example, it was commented that "in a community composed largely of colored races and half-castes of impressionable minds, the motion picture undoubtedly affects their political outlook as the great majority form their impressions and outlook from what they see and hear rather than what they read. . . . It is most important that the white man should be shown at his best in this Colony."

Clear Understanding Important

From Iran it was stated: "Motion pictures which provide a clearer understanding of the United States and portray the better sides of our life are preferable to those publicizing the seamier aspects of American life."

And, from Palestine: "A truer picture of American life would be obtained by foreign audiences if a point were made of exporting a good proportion of films showing the best of our civilization. Foreign audiences might not then be so likely to over-emphasize the less desirable aspects of our country and its culture."

The latest information available indicated that Australia had 1,570 theatres with an annual audience of about 150,000,000; Ceylon, 26 theatres, all wired for sound, with an annual audience of about 1,250,000; Free China, about 30 houses in the limited territory to which distribution now is restricted, with a seating capacity of about 25,000 persons; the Fiji islands, 10 theatres, with a capacity of 5,250 people; India, 1,525 houses with an annual audience of approximately 78,000,000; New Caledonia, three houses with about 2,100 seats; New Zealand, 548 theatres with paid admissions of 31,218,474 persons in 1942; the Society Islands, six houses, with an annual audience between 150,000 and 200,000.

Near East Figures

Also, Afghanistan, one 600-seat house with an annual audience of about 25,000; Arabia, six theatres with an annual audience of 400,000; Iran, 36 houses with an annual audience of approximately 5,000,000; Iraq, 36 houses with an audience of about 6,000,000 persons, double that prior to the war; Palestine, 49 theatres with an annual audience estimated at about 18,000,000; Syria and the Lebanon, 51 theatres with an annual audience of approximately 20,000,000.

"Woman in Window" Will Be Screened October 9

National trade screenings of International Pictures' "The Woman in the Window," starring Edward G. Robinson and Joan Bennett, will be held by RKO Radio October 9, it was announced by Ned E. Depinet. Directed by Fritz Lang, the film was produced by Nunnally Johnson from a screenplay by himself based on the novel by J. H. Wallis.

Grierson Sees No Government Control of Films

The Canadian Government does not intenc
take over the film industry in Canada, de
all reports to the contrary, John Grierson, di
tor of the National Film Board of Canada,
delegates of the Motion Picture Theatre Ass
tion in Toronto Tuesday. The exhibitors met
their annual convention.

Mr. Grierson further declared that the Gov
ment had no plan for further restrictions for
industry after the war. National Film Boar
concerned only with the use of the screen
education, rehabilitation, farming, medical
technical subjects, he said.

J. J. Fitzgibbons, head of the Famous Pla
Canadian circuit, who also addressed the deleg
attacked the present high entertainment tax.
said it was doubtful that the theatre business c
continue to absorb heavy taxation after the wa

The meeting was one of three different
held by distributor and exhibitor organization
Toronto this week.

Managers of the major Canadian excha
Wednesday in Toronto in attendance at a co
ence called by the National Council of Indepen
Exhibitors decided upon acceptance of the pr
sals for the establishment of regional concili
boards for the Canadian film business. E. H. W
secretary of the Canadian Motion Picture
tributors Association, announced Monday fol
ing a general meeting of that group that a
posed plan calls for an appeal board in Tor
Such a board was not accepted at the Wedne
meeting, but a conciliation code was annou
Further meetings will be necessary to iron
details. Clearance disputes and premiums wil
handled.

The Monday meeting dealt with the final
of the plan. No word was forthcoming on
objective of trade practices is in view, but
principle is to adopt a voluntary code that will
viate the necessity for Federal intervention in
Canadian industry, either now or in the post-
years.

Among the delegates to the conference w
P. W. Mahon of Prince Albert, representing
ern Canada; A. J. Mason of Springhill, N.
president of the national council of Indepen
Exhibitors of Canada, and Ben Freedman of
Branch, spokesman and president of the Ont
branch of the organization.

Paramount's Second Block Of Five Films Announced

The second block, of five pictures, for 194
release by Paramount was announced this
by Charles M. Reagan, vice-president in ch
of distribution.

The block includes: "Frenchman's Creek," T
nicolor production starring Joan Fontaine
Arturo de Cordova; "And Now Tomorr
starring Alan Ladd; "Ministry of Fear," mys
drama starring Ray Milland; "The Man in
Moon Street," with Nils Asther and H
Walker; "One Body Too Many," starring
Haley, Jean Parker and Bela Lugosi.

Mr. Reagan also announced that the modern
production of Cecil B. DeMille's "The Sign of
Cross," after a series of test engagements, w
be released simultaneously with the second b
Mr. Reagan said.

"Frenchman's Creek" General Release at Christmas

Paramount has set a national release date
"Frenchman's Creek," the Christmas holdiay
ture of the company, for December 22, Ch
M. Reagan, vice-president in charge of dist
tion, announced Wednesday. Prior to ge
release, Paramount will hold several pre-re
engagements of the picture in a number of
cities, Mr. Reagan announced. "And Now To
row," will be released November 24.

More smart showmanship by

RKO!

--- giving you the greatest outdoor drama since "Cimarron" right at the very peak of new popular demand!

YIPPEE! WE'VE GOT..

A GREAT BIG "AA" SHOW WITH

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JOHN
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WARD BOND
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AUDREY LONG
ELISABETH RISDON
DON DOUGLAS

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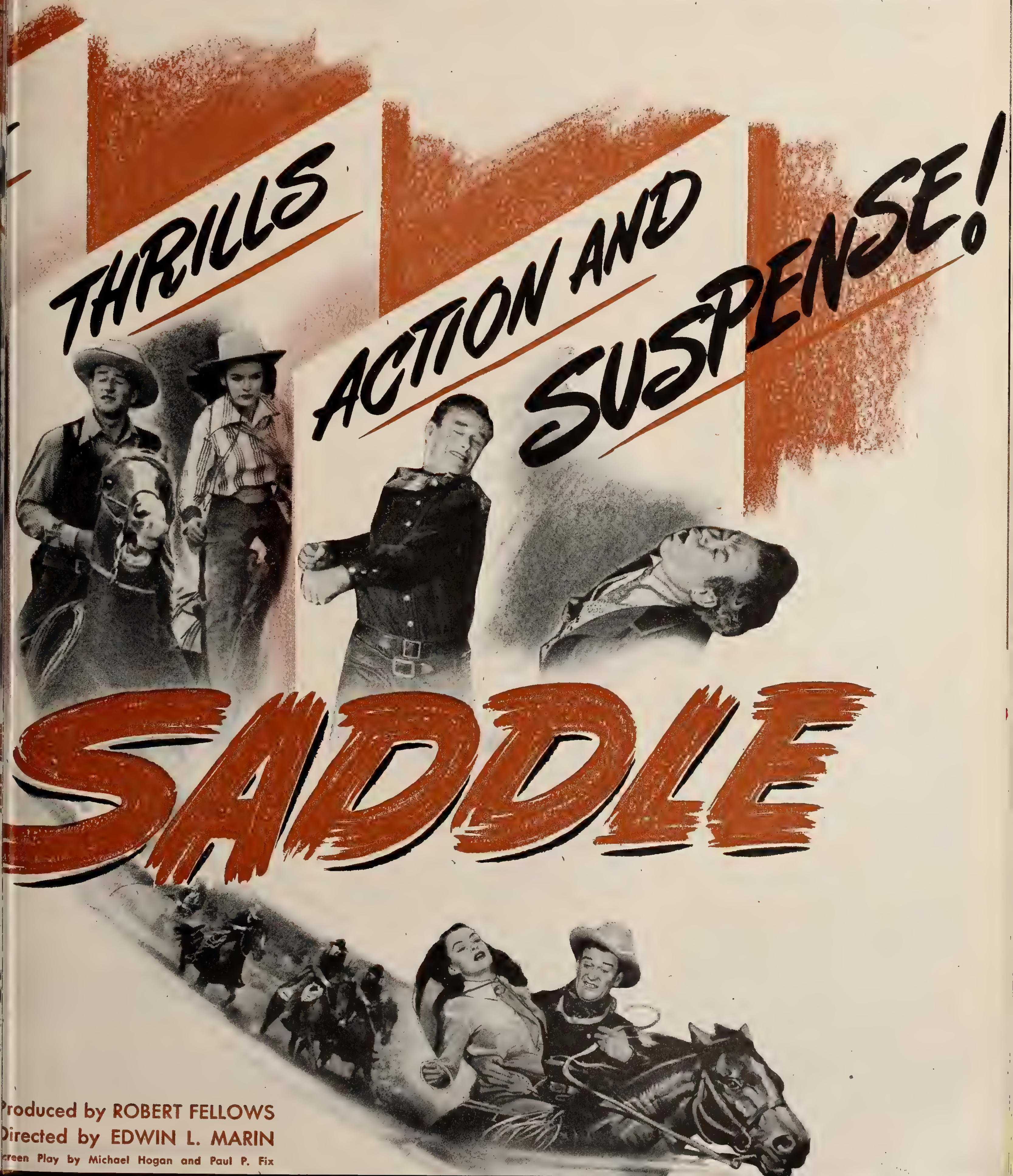
SURE-FIRE ENTERTAINMENT for theatres from Main Stem De Luxe to Side Street Action!.,. It's one of the best pictures ever made among the screen's greatest Epics of the West...Double-barreled for attraction and satisfaction with powerful marquee names and top-budget production—AND BOX-OFFICE THRU AND THRU!



roduced by ROBERT FELLOWS
irected by EDWIN L. MARIN
creen Play by Michael Hogan and Paul P. Fix

Wallis Plans British Production for 1945

First Film to Star Colman; Wolff Seeks Bigger RKO Production Budget

London Bureau

Paramount's David Rose is back from his half-yearly American trip—he claims it to be his twentieth wartime Atlantic crossing—with news of Hal Wallis getting here around June next year and starting work with Ronald Colman and/or Ray Milland for world wide Paramount release.

Mr. Rose, it should be stated, is widely esteemed this side for his promotion of pictures at the time of the Great Nerve-Slump which occurred at War's Beginning, when (otherwise) only Lady Yule was holding the fort. Rose then made "Hatter's Castle," grossing comfortable sums at British box offices, providing work for a number of technicians who might otherwise have been required to enroll in His Majesty's Forces.

Seek RKO Expansion

Warner's Bros.' Max Milder—as previously reported by this Bureau—has made considerable plans for post-war exploitation of Britain as a Hollywood outpost.

There are also those ambitious Rank-Skouras production plans, whose fulfillment only requires the derequisitioning (soon to be effected) of the Pinewood Studios.

That's all very flattering to picture makers over here, but their betting is that RKO-Radio's British made films will still bring in more money to the promoters' coffers than those of any other American company. For several years now, the RKO team—Victor Hanbury and Lance Comfort—have gone on producing money making pictures. RKO have never been required to use high-pressure methods in selling them to exhibitors. It's been a quiet, discreet, all's happy, business hitherto.

Now, the inside slant has it, Robert Wolff (in New York examining the post-war situation, discussing arrangements for RKO's place in the post-war sun) is demanding greater recognition for the Hanbury-Comfort team. He'll find a considerable supporter in Phil Reisman, who repeatedly went on record in London with his praise of RKO's excessively modest, nonetheless efficient, combination.

Maybe, Mr. Ned Depinet will agree to the greater budgets now suggested, for his British side. He could do worse.

Approve "The Rake's Progress"

Latest order of the day of J. Arthur Rank's Independent Producers' outfit—undisclosed yet to the outer world of publicity agents and the like; nevertheless true—is the official consent to Sidney Gilliat to go ahead with his work on a picture called "The Rake's Progress."

Gilliat and his comrade, Frank Launder, were scenarists in the employ of Maurice Ostrer at Shepherds Bush. Both, there, distinguished themselves not only as writers but with their knowledgable awareness of how films should be made. Both elected—and were accepted—to work under the Independent Producers' banner.

Leslie Arliss—he made "Man in Grey," of which Spyros Skouras thinks so highly and whose dubbed version is currently a sensation in France—is another of the Old Gainsborough Boys to come under the Independent umbrella. He waits his turn for studio space, as previously reported, for his completely prepared "The Wicked Lady Skelton"; meanwhile a play he has written, in collaboration with Lady Eleanor Smith, comes on in London's West End any day now.

Gilliat's Hogarthian-titled "Rake's Progress" has nothing to do with the gin allies of the eighteenth century; though their moral—we've been privileged to read the script—may readily be found therein.

Epitome of Young Englishmen

"The Rake"—he's to be played by Rex Harrison—is a boy who grows to manhood in those uneasy years between the wars. There were millions like him. You see him—through the eyes of three women, each of whom touches an an intimate facet of his life—getting slack, scoffing at things, the picturesque epitome of a young Englishman of those days. You see, him, too, though only by inference, doing what thousands of his brother "slackers" have done; namely, learning how to die for those absurdly intangible, imponderable things which go to make a liveable world.

Michael Powell is already in the Isle of Mull, in the Outer Hebrides, doing exteriors on that Misty Island story of his, of which Arthur Rank told us yesterday he thinks so highly.

The film has no title yet. It's concerned with the strange happenings which may occur to any man who finds himself back in the land of Celtic mythology, away from civilization's trappings. It's a strange life they lead up there in the Western Isles. They haven't even seen a G.I. Joe on leave there, though fifty per cent of the men of Mull have lost their lives in Britain's Navy or the Merchant Service. It's that queer contradiction in terms—men fighting in this most mechanized of wars, coming home to a place still primitive, kindly, violent—which Powell, maker of "49th Parallel" and "Blimp," essays to put on the screen. That, and all the myriad aspects of an isle where life, so it seems, has stood still for a thousand years, yet still persists, flourishes, grows excessively violent.

Wendy Hiller Returns

Rank declares Powell's film to have the finest script he's yet read.

Wendy Hiller—she will be remembered for her part in "Major Barbara"—comes back to motion pictures in this. She plays opposite James Mason who, many think, is Britain's finest screen actor. Never has Mason put a foot wrong in any part he has played. Maybe, now, he will prove his greatness.

Paul Soskin wants it to be understood that among other subjects he has purchased the screen rights to Mary Webb's novel, "Precious Bane." Soskin still awaits Rank's permission to enter the studios with his production of Ben Hecht's "Life of Will Shakespeare."

Curfew To Curb Delinquency

In an effort to reduce juvenile delinquency, the police department of Elizabethton, Tenn., has revived a 10 P.M. curfew.

Brazilians Prefer Domestic and U.S. Film Programs

by ALFREDO C. MACHADO
in Rio de Janeiro

Although the number of pictures released Brazil the first half of 1944, both domestic a imported, is well below the figures registered f previous years, and considerable criticism of t quality of releases has been made by newspap critics, exhibitors have found patronage holdir thanks largely to a steady increase in the numb of reissues.

Another trend is towards a policy of simultar ous release in a number of houses. The top pro uct of Paramount, Universal, Columbia and RK Radio have appeared on the same day in sever houses of the great exhibitor circuits. "Phanto of the Opera" and "Watch on the Rhine" hold t record for multiple openings, both having gre success in six houses of the Luiz Severia Ribeiro circuit.

Metro-Goldwyn-Mayer and Twentieth Centur Fox have not followed the simultaneous openi policy. Releases of both companies continue to restricted to the Cine Matro-Passeiro and the Pal cio, respectively.

Reissues Popular

Many of the biggest box office attractions ha been reissues, and the use of reissues has becor a popular practice with exhibitors. Among tho that have proved exceptionally popular are "R becca," "Lost Horizon," "Marie Antoinette "Gone With the Wind," "Lives of a Bengal Lan er" and "Snow White and the Seven Dwarfs." several situations these films improved upon t gross figures registered on their first runs.

Out of approximately 120 pictures shown in R de Janeiro's largest theatres during the first s months of this year, forty, or about 33 per ce were war films or films with war backgroun However, the leading box office attraction for t period was not a war picture, but a comedy, "Hea en Can Wait," from Twentieth Century-Fox. A though given a limited pre-presentation buildu the film ran for 26 days at the Cinema Palacio.

A large number of films released in the interi of the country, mainly Argentinian and Mexica never appeared in Rio, while American produ first released in Sao Paulo and other state capita were shown to the public of Rio only a few mont later.

Two from Argentina

Five Brazilian pictures were released between t beginning of the year and the end of June. In spi of the fact that more than two dozen Argentinia Mexican and other films of diversified origin we released in Sao Paulo, only two Argentinian pi tures reached Rio screens, and none was a great b office success.

The Cineac Trianon, a house whose policy h been newsreels and short subjects from noon midnight, has launched a new policy, presentir each night from ten to twelve a feature picture e pecially selected for adults. The first offeri under the new policy, "The Baker's Wife," w a great success, and other French films have be scheduled for the future.

"For Whom the Bell Tolls" opened at the Pat in Rio, of the Luiz Severiano Ribeiro circuit, Se tember 6, with three shows daily, and at road sho prices. After six months the picture will be releas to other Rio houses.

MGM celebrated its twentieth anniversary Brazil. The company's offices employed 31 m and women in 1927. The organiaztion, now cove ing Rio, Sao Paulo and other interior cities, no has a total of 428 employees.

Goldberg Reopens Theatre

Stanley Goldberg, former film salesman, h taken over the May Lou theatre, Kansas City, a will reopen it as soon as damage caused by a r cent fire is repaired.

St. Louis Houses Ask Reduction In Stagehands

The Regional War Labor Board's hearing of stimony by St. Louis theatre managers, alleging at motion picture houses in that city are required hire more stagehands than are needed, continued to its second week Monday before regional WLB bitrator Jules E. Kohn. A decision is expected vo weeks after the completion of testimony at the d of this week.

Sixteen theatres are asking that the number of agehands they employ be reduced and that the en be required to work when the theatres are osed in order to do stage maintenance work. The nternational Theatrical Brotherhood, Local No. 6, opposing the demands.

Harry C. Arthur, Jr., general manager of the anchon and Marco circuit, testified at the opening ession that an "unjustifiable number of stagehands e now being hired" and said that the number hould be reduced to those needed by the theatres.

Irs. Ellen Crane, manager of the Maffitt theatre, neighborhood house, said that one man could o the work in eight houses like the Maffitt, allowg time for transportation between the theatres.

Leroy Upton, president of the stagehands' local, id that the stagehands' work had increased greatly ue to vandalism and pointed out that stagehands o many things outside their regular duties, inuding the handling of crowds during emergencies nd the supervision of fire protection. Motion picures showing stagehands performing many services ere introduced by the union.

The union last April sought a 15 per cent wage ncrease, which was granted by the WLB. The heatres at that earlier hearing asked for a reducion of the number of stagehands employed and a hange of their working hours. The present hearg is being held on those issues.

Court Hears Appeals Of Chicago Gang

Arguments were heard Wednesday and Thursay in the U. S. Circuit Court of Appeals, New York, in the appeals of the six Chicago gangsters nd Louis Kaufman, former business agent of Local 244 of the Motion Picture Operators Union, f Newark, from their convictions on charges of heir extorting more than $1,000,000 from film ompanies.

The defendants, Louis Campagna, Paul De Lucia, Philip DeAndrea, Francis Maritote, Charles Gioe and John Rosselli, all of Chicago, and Kaufman, were found guilty by a Federal court jury and sentenced last December. Kaufman received a seven-year term, the others 10 years each. All were fined $10,000 each.

Boris Kostelanetz, Assistant Attorney General, replied to the appeal arguments for the Government. William Scott Stewart of Chicago, Congressman Vito Marcantonio and J. Bertram Wegman, defense attorneys, claimed more than 100 trial errors and urged the court to reverse the jury's verdict and order a new trial.

New Exploitation Methods Are Urged by Ferguson

In an interview in New York last week, William R. Ferguson, MGM exploitation director, advised that, "Exploitation methods going beyond the conventional should be applied in case of any let-down in attendance." He said that MGM had been sending research crews to subsequent run situations to determine why pictures, "irrespective of source," had not reached all potential customers, with numerous trials producing the conclusion that inadequate exploitation was the fault.

Klarsfeld Safe in Paris

John W. Hicks, vice-president in charge of foreign distribution for Paramount, received a cable from Paris Tuesday informing him that Henry Klarsfeld, general manager for Paramount in France and the Middle East before the Nazi occupation, was safe and in good health.

RKO New York Managers Designate New Union

Managers and assistant managers of the 41 RKO theatres in the metropolitan New York area last weekend in a State Labor Relations Board election designated the Motion Picture Theatre Operating Managers and Assistant Managers Guild their collective bargaining agent. Fifty-one votes were cast for the union, 44 votes against a union, with four votes challenged. George Dunn, manager of the RKO 81st Street theatre, is chairman of the union.

The SLRB call for an election has been viewed as significant since RKO had contended that the managers and their assistants were executive and therefore not eligible for union membership. The SLRB's action marked the first instance in which an organization of theatre managers had been recognized under the Wagner Labor Act.

Following presentation Wednesday of the union's contract demands, N. Peter Rathvon, RKO president, said there would be a revision of the supervisory system affecting managers' responsibilities, and that discussion of the demands was deferred.

Walker Sells RKO Securities

August transactions of film company officers and directors in the stocks of their own corporations were the lightest reported from some time, involving only 4,200 shares, it is shown by the monthly summary of the Securities and Exchange Commission, in Washington.

The largest film stock transaction reported by the SEC was in Radio-Keith-Orpheum, with J. Miller Walker, director, disposing of his entire holdings of 2,000 warrants for common stock and 100 shares of the common stock itself.

The only other large transaction was in Monogram Pictures, with Trem Carr, director, selling 1,500 shares of common stock, leaving him with 5,167 shares. In the same stock, W. Ray Johnston, president, was reported as purchasing three shares and selling 500, leaving him with 18,690 shares held direct and 900 shares held through Monogram Pictures, Inc.

The report showed two small purchases, 100 shares of General Precision Equipment capital stock by Walter E. Green, vice-president, giving him a total of 220 shares, and eight shares of Loew's Boston Theatres common stock by Loew's, Incorporated, for a total of 121,221 shares.

The SEC also reported that when Joseph H. Moskowitz became a Twentieth Century-Fox officer August 25 he held 500 shares of the company's common stock and a like amount of its preferred.

WAC Releasing 3 Short Subjects in October

Two of the three War Activities Committee film releases for October will focus attention on the war in the Pacific. The three films, all short subjects, will be distributed and exhibited by the industry in cooperation with the Office of War Information.

Two of the shorts, "It's Murder," scheduled for October 12 release, produced by Columbia, and "Target-Japan" scheduled for October 26, are one reel each.

The third is a brief "film bulletin" attached to all newsreels the week of October 9, to serve as a trailer for the forthcoming 6th War Loan.

Petrillo Drops Effort to Force Newsreel Recordings

Efforts to force producers of newsreels to use freshly-recorded music have been abandoned by James Petrillo, president of the American Federation of Musicians, according to indications from the coast and confirmed by spokesmen in New York. The much-debated issue of fresh recordings, which are held by the companies to be impractical because of the haste in putting newsreels together, was left open by the American Federation of Musicians when the producers signed a two-year contract with Mr. Petrillo in Hollywood May 17.

Jurisdictional Fight Looms on Office Workers

A jurisdictional fight within the American Federation of Labor, which might eventually affect the more than 7,000 film company office workers already organized by the AFL, is expected when the newly chartered AFL Office Workers International Union seeks jurisdiction over the three principal AFL "white collar" organizations in the industry. Also, the many recently organized film salesmen who have been seeking an IATSE charter may be involved.

The new office workers international was chartered by the AFL executive council at a recent meeting in Chicago. Although several international unions of the AFL have received exemptions for the locals of their office workers, from jurisdiction of the new international, the IATSE did not seek exemption of 3,000 film exchange workers; nor are the 3,500 Hollywood studio workers exempt. The latter group, Screen Office Employees Guild, Local 1391, is affiliated with the International Brotherhood of Painters, Decorators and Paperhangers.

The SOEG and the Motion Picture Office Employees Union, Local 23169, New York, which has 800 members in the Warner Bros. and Universal home offices, have been considering the possibility of seeking a charter from the new international union of office workers. However, the questions of autonomy, jurisdiction, constitutions and dues are as yet unsettled. MPOE is a Federal office workers' local holding its charter directly from the AFL executive council.

If the new international claims jurisdiction over the newly organized unions of film salesmen, which have applied to the IATSE for charters, through the AFL executive council, the IATSE might be prevented from granting them charters and might be confronted with a further demand from the AFL executive board that it surrender jurisdiction over exchange "white collar" workers, according to union spokesmen in New York.

The Congress of Industrial Organizations has organized some 3,000 workers in the home offices of Paramount, Loew's, Twentieth Century-Fox, RKO, Columbia and United Artists, and other companies and in the New York exchanges of several companies, under the Screen Office and Professional Employees Guild, Local 109.

New Navy Film Department Headed by Gene Markey

The establishment of a new Office of Motion Pictures in the office of Secretary of the Navy Forrestal provides for complete coordination of all Navy Department film activities, including the Marine and Coast Guard. Captain Gene Markey, former Hollywood producer-writer, is director of the new office, and Lieut. Comdr. Robert Montgomery is temporarily attached to the unit.

The new office is charged with responsibility for avoiding overlapping in service film work, production control, schedule adjustment and a good deal of industry contact work. It is specifically provided, however, that the new office will not take over the liaison for the Bureau of Public Relations.

It is expected that the new unit will attempt to stimulate in Hollywood an increased production of shorts on various phases of the operation of the naval services. Also in the new office are Lieut. Robert Taplinger, former Warner studio publicity chief and associate producer for Columbia: Lieut. Comdr. Arthur Schmidt, formerly of MGM, and Lieut. Collyer Young.

Republic Sets 1944-45 Deal With Publix Great States

Republic Pictures Corporation has closed a deal with Publix Great States Theatres Circuit of Illinois and Indiana, covering the company's entire 1944-45 program. Will Baker, midwestern district sales manager, represented Republic, and John Dromey represented the circuit.

BOX-OFFIC

You bet

WE'RE ON TH

WARNING!

—Just because RKO'S newest group of five pictures contains THREE of the season's TOPS—"NONE BUT THE LONELY HEART"—"THE MASTER RACE"—"TALL IN THE SADDLE"—we post this friendly warning to exhibitors not to overlook the high-grossing possibilities of the sleeper on the list—"MY PAL, WOLF"

Take your money tip from the Trade Press on "My Pal, Wolf": "Set this one apart as a sleeper and give it running room at a time when entertainment counts," from *Motion Picture Daily*..."A sleeper...excellent and sustained entertainment, and focusing attention on a new child, Sharyn Moffett" from *Variety*, and "Has definite sleeper possibilities...Good in any situation," from *Showmen's Trade Review*.

E GO AT RKO!

Ickes Speaks At Hollywood Roosevelt Rally

Hollywood Bureau

Secretary of the Interior Harold L. Ickes was to be the guest speaker Sunday night, October 8, at a rally in Hollywood held under the auspices of the Hollywood for Roosevelt committee. A nationwide radio hookup was to carry the address. Co-chairmen of the committee, which will campaign for the reelection of President Roosevelt, are Jack L. Warner and Samuel Goldwyn, producers, and Katharine Hepburn, actress.

The committee published in Hollywood trade papers Monday an advertisement listing 600 names of "Hollywood Roosevelt Backers." The list represented "the following citizens, men and women of the motion picture industry, united by the common bond of respect for the decent administration of the Government."

The committee plans another rally at the Schrine Auditorium in Los Angeles with Senator Harry Truman, candidate for Vice-President, as guest speaker.

Many Stars on List

Among the Hollywood names were, in addition to the co-chairmen: Bette Davis, James Cagney, Danny Kaye, Rita Hayworth, Olivia DeHaviland, Franchot Tone, Humphrey Bogart, Orson Welles, Walter Huston, Edward G. Robinson, Deanna Durbin, Fanny Brice, Judy Garland, Tallulah Bankhead, Linda Darnell, Lana Turner, Marc Connelly, Gene Kelly, Harry Warner, Dorothy McGuire, Elia Kazan, Douglas Shearer, Jerome Kern, Joseph Cotten, Joan Bennett, Walter Wanger, Gloria DeHaven, Betty Field, Arthur Schwartz.

Also Howard Benedict, Sam Bischoff, Henry Blanke, Charles Boyer, Harry Brand, Sidney Buchman, Eddie Cantor, George Cukor, William Deterle, D. A. Doran, Charles Einfeld, John Flinn, Jr., Bryan Foy, John Garfield, Sheridan Gibney, Sid Grauman, Henry Hathaway, Arthur Hornblow, Fritz Lang, Jesse L. Lasky, Abe Lastfogel, Mervyn LeRoy, Sol Lesser, Albert Lewin, Arthur Lubin, Ernst Lubitsch, Paul Lukas, Ida Lupino, Mary McCall, Kenneth Macgowan, Joseph Mankiewicz, Lewis Milestone, Paul Muni, William Perlberg, Irving Pichel, Joseph Schenck, Vincent Sherman, Leo Spitz, Margaret Sullavan, Jerry Wald, Walter Wanger and Lawrence Weingarten.

All Production Represented

June Allyson, Lucille Ball, Lynn Bari, Robert Benchley, Irving Brecher, Virginia Bruce, David Butler, Charles Butterworth.

Harry Carey, Teet Carle, Vera Caspary, Lenore Coffee, Lester Cole, John Cromwell.

Andy Devine, Constance Dowling, Duke Ellington, Julius Epstein, Philip G. Epstein.

Francis Faragoh, Charles Feldman, Betty Field, Fred Finklehoffe, Leo Forbstein, Everett Freeman.

Helen Gahagan, Ira Gershwin, James Gleason, Alex Gottlieb.

George Haight, E. Y. Harburg, Leland Hayward, Ben Hecht, Hugh Herbert, Jean Hersholt, Samuel Hoffenstein, Miriam Hopkins.

Talbot Jennings, George Jessel, Van Johnson, Arthur Kober, Harry Kurnitz.

Ring Lardner, Jr., Emmet Lavery, John Howard Lawson, Sonya Levien, M. C. Levee.

Ruth McKenney, Albert Maltz, Brenda Marshall, Groucho Marx, Harpo Marx, Edwin Justus Maver, Johnny Mercer, Chester Morris.

Elliott Nugent, Arch Oboler, Pat O'Brien, Virginia O'Brien, Clifford Odets, Samuel Ornitz.

Ernest Pascal, Gregory Peck, Susan Peters, Dick Powell, Vincent Price.

George Raft, Harry Rapf, Maurice Rapf, Everett Riskin, Allen Rivkin, Frank Ross, Robert Rossen, Leo Rosten.

Mark Sandrich, Joseph Santley, Martha Scott, Artie Shaw, Phil Silvers, Frank Sinatra, Robert Siodmak, Herbert Sorreli, Donald Ogden Stewart, Dorothy Stickney, Jo Swerling, Sylvia Sidney.

Kenneth Thompson, George Tobias, Dalton Trumbo, Sonny Tufts, Harry Tugend, Joseph P. Tuohy, Frank Tuttle.

Charles Vidor, Erik Von Stroheim, Franz Waxman, Perc Westmore, Richard Whorf, Billy Wilder, Dooley Wilson, Teresa Wright, June Wyman, Keenan Wynn.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 9—Dewey answers Roosevelts first campaign speech. . . . British capture important port of Antwerp. . . . A German army surrenders in France. . . . Allied sweep up Rhone valley.

MOVIETONE NEWS—Vol. 27, No. 10—U. S. landing on Palau. . . . Americans mop up in Belgium. . . . Nelson in China. . . . Yanks see Tower of Pisa. . . . Army art show. . . . B-24 in test crash. . . . Football highlights.

NEWS OF THE DAY—Vol. 15, No. 207—Yank persuades 20,000 Nazis to surrender. . . . U. S. 7th Army in great drive up Rhone to German border. . . . First films of Yank invasion of Germany. . . . Immortal fame for red devils, the British heroes of Arnhem. . . . Dewey climaxes Western tour.

NEWS OF THE DAY—Vol. 15, No. 208—Palau invaded. . . . Marines take Palau. . . . New Guinea Japs trapped. . . . Surprise attack on Sanfapor. . . . Clark's army captures Pisa with famed leaning tower. . . . Giant bomber takes a ducking. . . . The war through eyes of artists. . . . Grid thrillers of the week.

PARAMOUNT NEWS—No. 10—Dewey ends tour. . . . Churchill warns Allies. . . . Paratroopers in Holland. . . . Nazis' prisoners liberated. . . . Mass surrender.

PARAMOUNT NEWS—No. 11—Siegfried Line Battle. . . Inside Germany. . . . Pacific tides of war. . . . Notre Dame swamps Pitt. . . . Navy loses opener.

RKO PATHE NEWS—Vol. 16, No. 12—Allies enter Germany.

RKO PATHE NEWS—Vol. 16, No. 13—Pre-flight, Irish, grid winners. . . . B-24 wrecked in water crash test. . . . China joins Dumbarton Oaks talks. . . . Donald Nelson on Chinese mission. . . . Palau invasion.

UNIVERSAL NEWSREEL—Vol. 17, No. 333—Dewey defines "indispensable". . . . Seizure of Eindhoven. . . . Allies enter Germany. . . . From Lyons to Orleans.

UNIVERSAL NEWSREEL—Vol. 17, No. 334—Palau victory giant step to Philippines. . . . Allies mass for drive on Rhine. . . . Paris takes to bikes. . . . Army holds art exhibit. . . . Plane crash in safety test. . . . Pre-flight beat Navy 21-14.

ALL AMERICAN NEWS—Vol. 2, No. 102—Hold candle lighting service. . . . Girl named OPA aid. . . . Handy writes race history in song. . . . Altgeld gardens home open in Chicago. . . . Vet of this war gets first compensation. . . . With pilots of the P-51's in Italy.

Holman Back After Talks At Paramount Studio

Russell Holman, Paramount eastern production manager, returned to New York this week after two weeks of conferences at the Paramount studio in Hollywood.

During his visit he was present at a series of meetings held by Henry Ginsberg, vice-president and general manager in charge of production, with the studio's producers, directors and writers, designed to acquaint these groups with the policies and aims of the new studio regime and to effect closer cooperation with the studio.

Mr. Ginsberg and Mr. Holman also perfected plans for carrying out the new policy initiated by Mr. Ginsberg of closer cooperation between the studio and the eastern production office through frequent interchange of visits of executive personnel to Hollywood and New York. Mr. Ginsberg also saw several of the company's newly completed productions.

Heavy Metropolitan Booking For Rogers' Westerns

During the personal appearance of Roy Rogers, Republic's Western star, October 4-29, at Madison Square Garden, New York, 357 theatres in the Metropolitan area will be playing Roy Rogers productions. The Loew, Skouras, Century and Prudential circuits join independent theatres in capitalizing on the publicity which will back the rodeo appearance. Monday, Mr. Rogers paid a repeat visit to the U. S. Maritime Base at Sheepshead Bay, New York.

Subject on Dewey Raises Exhibitor Blood Pressure

Use of the screen for political propaganda was denounced by two exhibitor organizations in Philadelphia last week after it was disclosed that exhibitors were being contacted to book the one-reel subject, "The Spokesman of the Future," a film in behalf of Governor Thomas E. Dewey.

Philip Hirsh, operator of the Spruce theatre, in calling the matter to the attention of the trade, said that the picture was foisted on him as one of the patriotic, non-partisan short subjects approved by the War Activities Committee.

Mr. Hirsh said he was dumbfounded at the audience's sudden booing when the short was being shown. He had not seen it himself, but he thought it was a community war activities film aiding the Red Cross or the United War Chest, he said. The picture was obtained from Benjamin Harris, proprietor of the independent American Film Exchange, Philadelphia. Mr. Harris said he never represented the picture as anything but political. He added, however, that he did not know where he got the film and could not remember who gave it to him.

Sidney E. Samuelson, general manager of the Eastern Pennsylvania Allied, when the matter was called to his attention, said, "We don't believe this is the type of propaganda the public wants to see in the movies." He added that the Allied membership should be warned against "The Spokesman of the Future." Similar action is being taken by the United Motion Picture Theatre Owners in the eastern Pennsylvania area.

"The Spokesman of the Future" has been exhibited nationally, both to theatrical and non-theatrical audiences, since September 12, a spokesman of the Motion Picture Division of the Republican National Committee said in New York Tuesday. A thousand prints of the film are available for exhibition in theatres and in clubs and at rallies, he said, in both 35mm and 16mm. No charge is made for bookings. The Republican State Chairman is responsible for the distribution of the film in most states, the spokesman added.

The short, which runs nine minutes, includes a sequence of newsreel shots highlighting the career of the Republican Presidential candidate. It begins with his being sworn in as Governor of New York, includes the St. Louis and Mackinac Island speeches, and ends with a Dewey talk at the Executive Mansion in Albany. Basil Ruysdael, formerly with the Blue Network, supplies the commentary.

90% of Applications for Loew Pension Plan Turned In

More than 90 per cent of the applications for individuals participating in the Loew's, Inc., employee retirement plan in the home office, exchanges and theatres have been returned and are being processed. It is expected that some 4,000 employees will be covered by the plan.

An initial payment of $3,000,000 has been made to the trustees of the pension plan. When all applications have been turned in and approved by the retirement plan committee, final costs of the plan will be ascertained. Tentative cost for the first year's operation is about $3,500,000.

The retirement plan committee consists of Eugene W. Leake, chairman; John T. Madden, Jesse T. Mills, Willard K. Craig, William R. Walsh and Jay M. Eisenberg and Byron J. Ellerbrock, secretaries. Plan trustees are: Mr. Leake, William A. Parker and Henry Rogers Winthrop.

Decency Legion Reviews Seven New Pictures

The National Legion of Decency this week classified seven new pictures as follows: In Class A-1, unobjectionable for general patronage, "The Great Mike," "Trigger Law," "When the Lights Go on Again." Class A-2, unobjectionable for adults, "Carolina Blues," "The Climax," "Enemy of Women." Class B, objectionable in part, "The Merry Monahans."

MacRae Dies on Coast at 68

Henry MacRae, 68, veteran Universal producer whose career in the industry began in 1910, died Monday afternoon at his home in Beverly Hills of a heart ailment. Mr. MacRae, who in former days was known as the "King of the Serial Makers," had been twice general manager of the Universal studios, where he had been employed for 29 years.

Mr. MacRae was born in Toronto, Canada, and began the study of medicine in that city. He soon became attracted to the stage, however, and deserted medicine when he obtained a part at the Princess theatre there. A child member of the cast at the Princess at that time was Mary Pickford.

Mr. MacRae was noted both as a developer of talent and a pioneer in numerous developments in motion picture production.

At his death he was in charge of serial production, chiefly Westerns. In earlier days, when he was turning out serials at the rate of four a year, Mr. MacRae said: "What we give them is movies that move, suspense that suspends, and the devil with the talk (about art)."

Mr. MacRae is survived by his wife, Margaret, former stage star known professionally as Margaret Oswald, and his sister-in-law, Ella O'Neill, who was also his secretary.

Jack Raymond, Former Orpheum Manager

George E. (Jack) Raymond, 79, former manager of Orpheum circuit theatres around the country, and theatrical manager for stage and opera stars for four decades, died September 27 at his home in Hollywood.

Born in Brooklyn, he spent his entire life in the theatre and was known to hundreds of stars. He was a member of the committee which formulated safety theatre regulations following the great Iroquois theatre fire in Chicago.

Surviving are a widow, Charlotte B. Raymond and a sister.

Stearn, Columbus Theatre Manager; Was 70

Max Stearn, 70, general manager of the Southern theatre, Columbus, Ohio, died of a heart attack at his home there, September 26. He opened the Arcade theatre in Columbus in 1903, later opening the Exhibit, and then the Majestic theatre. He was many times an officer of the Independent Theatre Owners of America and was on the board of directors of the Columbus Variety Club. His widow and a sister survive.

Robert Harrington

Robert E. Harrington, 54, former actor and theatre manager for B. F. Keith, died in his home in Bayside, Queens, last weekend. He joined Keith in 1920 and managed houses in Asbury Park and New Brunswick, N. J., and New York.

Robert Downing

Robert L. Downing, 86, noted tragedian at the close of the last century, died at his home in Middletown, Md., October 1. He leaves a widow, Mrs. Mary Shafer Jones, a daughter and two brothers.

Percy Packard

Captain Percy Packard, 28, Royal Air Force bomber pilot, has been reported killed in action. He appeared in the British documentary film, "Target for Tonight."

Show "Very Thought" October 30

Ben Kalmenson, Warner Bros. general sales manager, announced Wednesday "The Very Thought of You," starring Dennis Morgan and Eleanor Parker would be nationally tradeshown Monday, October 30. The picture goes into general release November 11.

HENRY MAC RAE

Cobian to Build In Latin America

Rafael Ramos Cobian, president of Cobian Theatres, Inc., largest circuit in Puerto Rico, operating 22 theatres, is in this country conferring with distributors to line up product for projected theatre expansion in Latin America. Mr. Cobian said his resources were sufficient to take care of "the immediate needs" of his construction program, but as it expands, he might call on outside capital.

Observing that recently there has been a slight decline in theatre business in Puerto Rico owing to the departure from the island of some U. S. troops and civilan laborers, Mr. Cobian declared that business still was generally 100 per cent better than in 1939, with a rise of 300 per cent registered in some situations. Mexican product, he pointed out, was receiving an increasingly favorable welcome.

As regards Spanish dubbing, he said it will not go in Puerto Rico because many people speak both English and Spanish. Only films with Spanish superimposed titles were being shown there at present, he added. MGM was the only American major distributor in exhibition in San Juan, he said.

"American Romance" Group On MGM Premiere Tour

One of the largest groups of film celebrities to leave Hollywood this year for a world premiere departed last Friday for the 135-theatre debut, October 12, of MGM's "An American Romance," in Ohio, West Virginia, Kentucky and Indiana.

King Vidor, producer-director of the picture; Brian Donlevy, Ann Richards, Walter Abel and Horace McNally, players, are scheduled for 10 days of personal appearances in hospital and camp shows and on various radio programs handled through the facilities of Station WLW, Cincinnati. The itinerary includes Dayton, O., where they will dedicate the plane, "An American Romance," at Wright Field, and Cambridge, O., appearing on a radio program, on which the wounded veterans of the Fletcher General Hospital will be interviewed.

The entire group will be presented from the stage when the picture has its premiere at the RKO Albee theatre, Cincinnati, October 11, and on the following day it will take part in the Columbus Day parade there. The group is expected to return to Hollywood about October 15.

Harold Jones

Harold Jones, formerly of the Tyro theatre, Tyronza, Ark., has been reported killed in action in France, according to word received by Jack Singleton, operator of the Tyro.

Cite Exhibitors In Alabama

Governor Chauncey M. Sparks, chairman of the Alabama State Defense Council, and Haygood Paterson, its vice-chairman, paid tribute last week to exhibitors for their war work and presented the theatremen with the Office of Civilian Defense Service Award.

The official communication from the Council, forwarded to exhibitors throughout the state, said in part: "The Motion Picture Theatres of Alabama have done a great job mobilizing the civilian population for the war effort and they continue to contribute time and effort necessary to achieve ultimate victory by appealing to all Alabamians to support War Bond Sales, salvage drives, recruiting campaigns, victory gardens, food conservation, Office of Price Administration orders, labor-supply programs, and every other war activity."

It went on to praise their sacrifices and devotion of "space on the screen day after day, week after week toward winning the war and maintaining morale on the home front." Concluding, it stated: "Therefore, in recognition of the unselfish and effective service and full cooperation and support of the war effort, the Governor of Alabama and the Director of the State Defense Council take great pleasure in presenting to you the Office of Civilian Defense Service Award."

Cinema Lodge Forms Committee To Increase Membership

A committee which includes representatives from the film companies, local independent theatre circuits, affiliated amusement industries, and theatre service and supply companies, has been selected by David Weinstock, president of Raybond Theatres, New York, chairman of the Cinema Lodge of B'nai B'rith drive to double its membership.

Included are: Irving H. Greenfield, Miles H. Alben, Edward M. Schnitzer, Leo Jaffe, Harold L. Danson, Adolph Schimel, Norman B. Steinberg, Harry H. Thomas, Leo Abrams, Joseph Hornstein, Harold Rodner, Martin Levine, Joseph Ingber, J. J. Goldberg, Henry Randel, Julius M. Collins, Nat Lefkowitz, Albert A. Senft and Milton Livingston.

Representatives of the Motion Picture Bookers Club include Larry Morris, George Trilling, Irving Ludwig, Harold Klein, Jack Perley, Alex Arnswalder, Jack Meltzer, Oscar Lager and Max Fried, who have pledged the support of their organization to the membership drive.

Warner Advertising Men Meet in New York

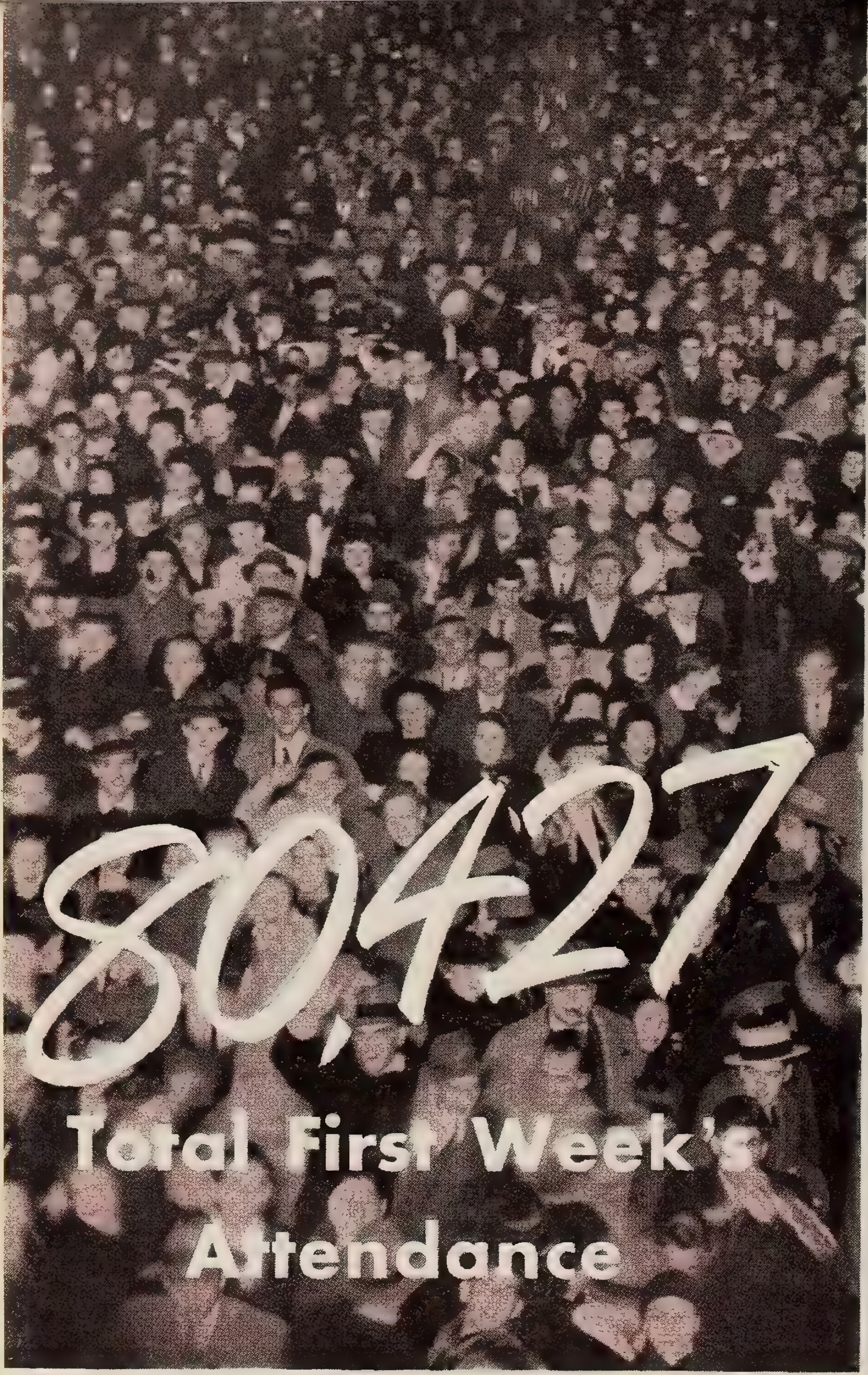
Advertising and publicity men from various zones of the Warner circuit were in New York Monday for a conference on the handling of the Autumn product.

Joseph Bernhard, general manager of Warner theatres, addressed the meeting, and other speakers included Harry M. Kalmine, assistant general manager, and Harry Goldberg, director of advertising and publicity for the circuit.

Among the advertising men who came in from the field were J. Knox Strachan, Cleveland; Dan Finn, New Haven; George Kelly, Newark; Charles Smakwitz, Albany; Irving Blumberg, Philadelphia; James Totman, Pittsburgh; Frank LaFalce, Washington. Mort Blumenstock, in charge of distribution department advertising and publicity in the east, also participated in the session.

Liberty Magazine Carries Feature on Gift Films

The current issue of *Liberty Magazine* devotes two pages to the industry's gift film program for the armed forces overseas in combat areas. The story, a double-truck picture story on the Fuzzy-Wuzzy awards made by servicemen and women in the southwest Pacific to their favorite actor, actress, and picture company, was set by the War Activities Committee publicity department.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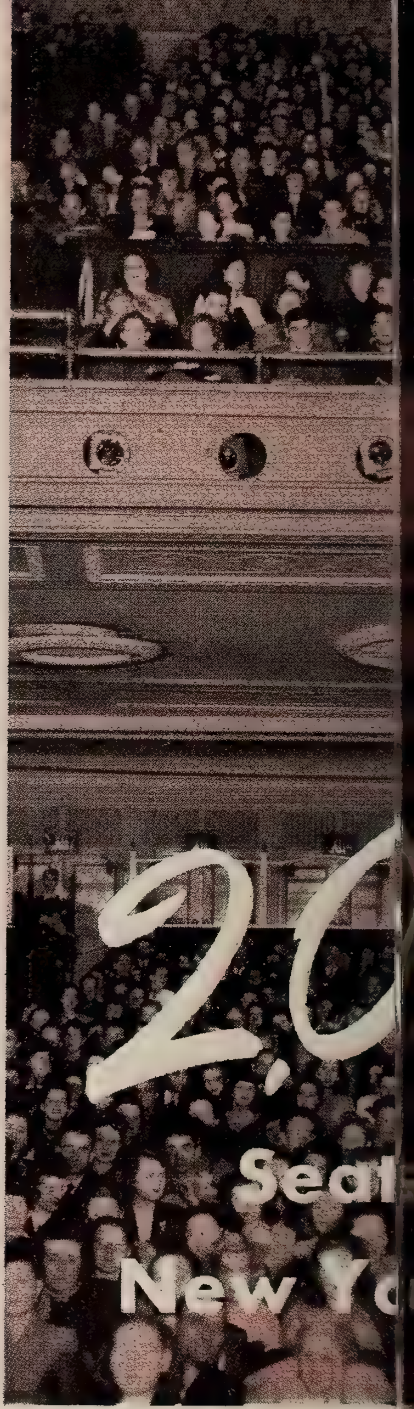
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We believe this is a WORLD-WIDE ATTENDANCE RECORD for theatres of comparable capacity. If you have ever topped or approximated it on a single-feature, straight-picture policy, please write us so that we may check this statement.

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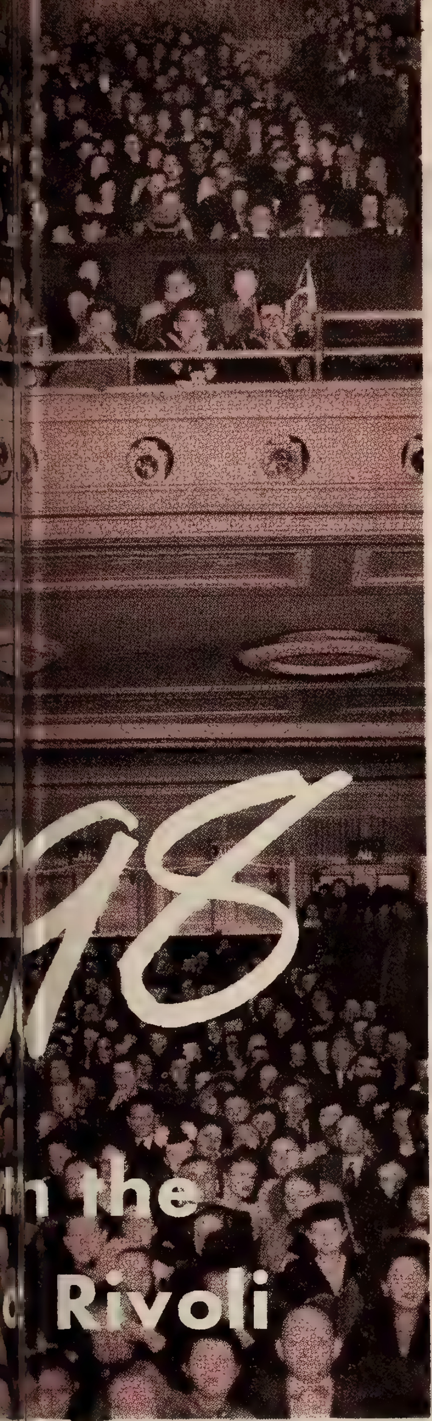

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EQUALS

Paramount Presents
JOAN FONTAINE and ARTURO deCORDOVA
FRENCHMAN'S CREEK
IN TECHNICOLOR
BASIL RATHBONE
NIGEL BRUCE
B.G. DeSYLVA Executive Producer
a Mitchell Leisen
Directed by MITCHELL LEISEN

38.3

Absolute – Capacity Shows in 1st Week of

N'S CREEK"

Capacity Christmas,

Phenomenal Paramount

BRING THE LADIES TO GALA TRADE SHOWINGS SCHEDULED ON PAGE 54 OF THIS ISSUE

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box-office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20

Columbia

ADDRESS UNKNOWN: Paul Lukas, Mady Christians—A moody film which did not strike a favorable note in this hamlet. Business fair. Played Friday, Saturday, Sept. 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Lewis Stone—Absolutely silly, wasted star value, and film. Did fairly good business. Patrons made these remarks. His worst. Played Sunday-Tuesday, Sept. 3-5.—A. E. Miller, New Lester Theatre, Cherryville, N. C. General patronage.

BATHING BEAUTY: Red Skelton, Esther Williams—This looked like one of the best produced pictures of the year, and certainly one of the most entertaining. Color was never more effective than in this picture. Good Sunday business, but Monday was way off; audience well pleased. Played Sunday, Monday, Sept. 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GUY NAMED JOE, A: Spencer Tracy, Irene Dunne—Business first night above average, but some unfavorable comments concerning too much spooky "business." Miss Dunne did not appear to an advantage with youthful Van Johnson. Played Sunday, Monday, Sept. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town lumber town patronage.

MEET THE PEOPLE: Lucille Ball, Dick Powell—Weak sister. Poor business. Played Monday, Tuesday, Aug. 14, 15.—A. E. Miller, Center Theatre, Maiden, N. C. General patronage.

RATIONING: Wallace Beery, Marjorie Main—One more like this one and we won't need W. Beery. Weak at box office. Patrons seemed to sense this—no tumble at the box office. Disappointed, needed more punch. Played Sunday-Tuesday, June 16-18.—A. E. Miller, New Lester Theatre, Cherryville, N. C. General patronage.

TWO GIRLS AND A SAILOR: Van Johnson, Gloria DeHaven—A fine picture which drew a little above average.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

WHITE CLIFFS OF DOVER: Irene Dunne, Alan Marshall—Certainly Hollywood extended the olive branch to Britain on this one. It is a good picture, and should satisfy Britain. There is a subtle strain of propaganda all through the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Paramount

STORY OF DR. WASSELL: Gary Cooper, Laraine Day—One of the best pictures of the year. Beautiful color but a picture a little too long. We gave two shows a night and stayed until after midnight. Business was very good. Played Wednesday, Thursday, Sept. 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOU CAN'T RATION LOVE: Betty Jane Rhodes, Johnnie Johnston—This was a delightful little surprise package. Plenty of laughs and music. Business good. Played Friday, Saturday, Sept. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RKO Radio

BALL OF FIRE: Gary Cooper, Barbara Stanwyck—Played this about a year late, but still did satisfactory business and everyone liked it. Played Sunday, Monday, Sept. 10, 11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HEAVENLY DAYS: Fibber McGee and Molly, Eugene Pallette—It is a good thing that this pair have a radio following. Otherwise the picture is the weakest excuse for a so-called comedy that we have run. There is just nothing to the story. A few cracks at the Government and the restrictions were all there was.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HIGHER AND HIGHER: Frank Sinatra, Gloria DeHaven—Spells lower and lower grosses. No entertainment here. Nothing more need be said, just watch the next one. Played Thursday, Friday, July 13, 14.—A. E. Miller, New Lester Theatre, Cherryville, N. C. General patronage.

MARINE RAIDERS: Pat O'Brien, Ruth Hussey—This is a splendid picture with the cast right on top of their roles, but the reaction that is so rife in the midwest against war pictures, again cut the gross over what it should have been. I regret to have to reiterate this so many times, as I have in the past, but you don't like to take a beating on a picture of excellence, knowing that it has three strikes on it when it was booked in.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SEVEN DAYS ASHORE: Wally Brown, Gordon Oliver—Not an A picture, but a good B musical which pleased on Friday and Saturday. Business was good. Played Friday, Saturday, Sept. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STEP LIVELY: George Murphy, Frank Sinatra—This one should not be "What the Picture Did For Me," but "What the Picture Did To Me." A cockeyed affair of a story, listless, and no definite semblance of holding the patrons' interest. As said heretofore in this column by this reviewer, "The voice" is on his way out in this district as a box office magnet. Business with this picture proved our point, but good. The boos outnumbered the crazy sighs of the swooners on this one. Mr. Sinatra has the nerve to say "Hollywood Stinks" in a recent press release. Could it be, or am I nuts? Sure he can sing (but not for my money) and that is all. Sinatra and Hollywood should divorce themselves of each other before many more exhibitors take a shellacking on his picture. Sunday-Tuesday, Sept. 17-19.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa.

Republic

HANDS ACROSS THE BORDER: Roy Rogers, Ruth Terry—Weak, lacked a good story. It was thrown together in a haphazard fashion. Too much waste of talent. Best part of production lost in poor photography. Played Friday, Saturday, Sept. 15, 16.—A. E. Miller, New Century Theatre, Lincolnton, N. C. General patronage.

Twentieth Century-Fox

GANG'S ALL HERE: Alice Faye, Carmen Miranda—A disappointment. Lost money. Fox should get back into show business. Then if the distributor is getting out of show business, the exhibitor is still in the business. Look down the line. Played Sunday-Tuesday, July 16-18.—A. E. Miller, New Lester Theatre, Cherryville, N. C.

ROGER TOUHY, GANGSTER: Preston Foster, Lois Andrews—If your house can use a tightly-knit, action-filled gangster picture this should be a bell-ringer. It pleased all who came to see it; did fair business at the box office. Played Friday, Saturday, Sept. 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—What a picture. Did weekend business first of the week. Wish we had played it longer. If you get a chance, play it. Played Monday, Tuesday, Sept. 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

United Artists

BRIDGE OF SAN LUIS REY: Lynn Bari, Akim Tamiroff—We had almost concluded that our people would turn out for anything except war pictures. This served as an object lesson. Worst midweek business since the depression. Many walkouts and more dirty looks at conclusion of picture. Played Wednesday, Thursday, Sept. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FALSE COLORS: William Boyd—No complaints from the Western fans. Doubled with "You Can't Ration Love" to good weekend business. Played Friday, Saturday, Sept. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

IT HAPPENED TOMORROW: Dick Powell, Linda Darnell—Poor picture. Poor business, wasted film. Wasted star. Played Thursday, Friday, Aug. 3, 4.—A. E. Miller, Center Theatre, Maiden, N. C. General patronage.

THREE RUSSIAN GIRLS: Anne Sten, Kent Smith—Routine war drama which got by on Bargain Night. Played Tuesday, Sept. 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UP IN MABEL'S ROOM: Dennis O'Keefe, Majorie Reynolds—This proved an uproarious comedy for a holiday playdate which was very successful at the box office. Doubled with "Knickerbocker Holiday" from the same distributor, it satisfied, although there were many walk outs on the latter. Played Sunday, Monday, Sept. 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Universal

COBRA WOMAN: Maria Montez, Jon Hall—Picture too short. Did good business, team well liked. Compared to other companies, the running time was too short. The patrons wanted more. Needed a more complete story. Played Monday, Tuesday, Sept. 9, 10.—A. E. Miller, New Century Theatre, Lincolnton, N. C. General patronage.

FOLLOW THE BOYS: George Raft, Vera Zorina—A lovely musical, a real treat and surprise package. Although we did outstanding business on "The Sullivans," this picture followed up to nice grosses. Played Wednesday, Thursday, Sept. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FOLLOW THE BOYS: Stage and Screen entertainers—Good average business on this one. One of Universal's best for quite a while. Played Sunday, Monday, Sept. 17, 18.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

GHOST CATCHERS: Olsen and Johnson—Just a fair picture. I can't put my finger on it, but Olsen and Johnson just don't click well with the patrons. The feature simply lacks appeal somehow. Played with "The Negro Soldier" which drew more favorable comment than the feature.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

IN SOCIETY: Abbott and Costello—Played this with "Scarlet Claw," and the combination set a new attendance record for 1944 in this house; thoroughly pleased everyone. The A and C feature is not as good as the customers would like, with many dull spots in it; but people were so hungry for the comedy team they were willing to overlook its many weaknesses in story and production. Played Friday, Saturday, Sept. 15, 16.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

INVISIBLE MAN RETURNS: Jon Hall, Alan Curtis—We received a lot of invisibility on this one, especially on the second day of the run. The audience did a disappearing act that was not in the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SCARLET CLAW: Basil Rathbone, Nigel Bruce—Played this with "In Society" and the combination set a new attendance record for 1944 in this house. Everyone was pleased. Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Warner Bros.

BETWEEN TWO WORLDS: John Garfield, Paul Henried—Warner slipped this one by—used to be "Outward Bound," which was a flop. This one caught me sleeping. No business. 20 per cent rental would be big. Played Sunday-Tuesday, Aug. 27-29.—A. E. Miller, New Century Theatre, Lincolnton, N. C. General patronage.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman—Poor—Carson is corny and the patrons thought so. Business poor. Played Thursday, Friday, Aug. 17, 18.—A. E. Miller, Center Theatre, Maiden, N. C. General patronage.

MARK TWAIN: Frederic March, Alexis Smith—Coming to my theatre several weeks after the downtown premiere, "Mark Twain" proved to be a good draw, especially with the weekend dates as the school kids had ample opportunity to see it. A community-wide exploitation two weeks in advance, which included poster contests in the art classes of the high school, essay contests in the school and three grade schools, plus merchant tieups and stage and screen plugs far in advance helped matters along too. Picture was doubled with "Scarlet Claw" which was of some help. However, the comments on "Mark Twain" were most favorable. Acting O.K. and generally speaking, I think it is a pretty good picture; especially if you are a Mark Twain reader. And who doesn't, or didn't enjoy "Huck Finn," "Tom Sawyer," and others? It would be O.K. for a Friday through Sunday house backed up with a variety bill of news and shorts. Played Friday, Saturday, Sept. 22, 23.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

MASK OF DIMITRIOS: Sydney Greenstreet, Peter Lorre—Picture in itself fairly good but certainly a flop at the box office here. Definitely not a small town pic-

(*Continued on opposite page*)

(*Continued from opposite page*)

ture. Warners' pictures certainly are way below par in general here. Hope we get at least one good one soon. Played Friday, Saturday, Sept. 15, 16.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

SHINE ON, HARVEST MOON: Ann Sheridan, Dennis Morgan—One of the best pictures to date, nice introduction in Technicolor. Lacked a little realism, and was a little too staged. A very good picture. Business extra special. Now they are getting back into show business. Played Monday, Tuesday, July 24, 25.—A. E. Miller, Center Theatre, Maiden, N. C.

SHINE ON, HARVEST MOON: Dennis Morgan, Ann Sheridan—Good musical show with the finale in Technicolor. Business was above average and all who came were pleased. Played Sunday, Monday, Sept. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

THE BATMAN: Serial—We have been playing this on Saturday matinees for two months. It seems to bring out the kids.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CRASH GOES THE HASH: All Star Comedies—We needed something on a heavy, dramatic program and put in this two-reeler which stole the show from everything else. Where good heavy laughter is required on a program this ought to hit.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MAT MAULERS: World of Sports—Wrestling is given a good going over in this 10-minute reel, and with Bill Stern commenting, it pleased a large audience which came to see "In Society."—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Metro-Goldwyn-Mayer

THE BODYGUARD: Technicolor Cartoons—Fairly good but nothing to rave about.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

HAPPY GO NUTTY: Technicolor Cartoons—Really a swell short, worth the chips.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

MILLION-DOLLAR CAT: Technicolor Cartoon—This was O.K. for laughs—never a dull moment.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SPORTSMAN MEMORIES: Pete Smith Specialities—A humorous and entertaining 10-minute diversion which pleased everyone here. The scenes of the bear hunt and capture alone mark it as exceptional for those who love the outdoors.—Thomas di Lorenzo, New Paltz Theatre, New Platz, N. Y.

Paramount

RATION FOR THE DURATION: Popeye the Sailor Cartoon—This was interesting fan fare.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SING HELEN, SING: Headliner—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Con.

RKO Radio

FIRST AIDERS: Walt Disney Cartoon—Another good color cartoon from Walt Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ROMANCING ALONG: Headliner Revivals—Average two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

ELIZA ON THE ICE: Terrytoons—A good laugh-getter in this theatre. Mickey Mouse is fast becoming one of the popular cartoon characters.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE IRISH QUESTION: March of Time—An excellent subject with lots of beautiful scenes of the Irish countryside effectively photographed.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WOLF! WOLF!: Terrytoons—Good for a few laughs, good color.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

United Artists

BATTLE OF EUROPE: World in Action — A two-reeler all about fighting with lots of war scenes, maps, planes, etc. Hardly entertaining.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

ABOU BEN BOOGIE: Swing Symphonies—Some of the action is tricky but it doesn't measure up to some recent cartoon releases for audience satisfaction. Just fair.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SHORT PRODUCT PLAYING BROADWAY

Week of October 2

ASTOR	
To the Ladies	MGM
Sports Quiz	MGM
Feature: Kismet	MGM
CAPITOL	
Tree Surgeon	MGM
Feature: Seventh Cross	MGM
CRITERION	
Battle for the Marianas	Warner-WAC
Feature: Impatient Years	Columbia
GLOBE	
The Cat Came Back	Vitaphone
Colorado Trout	Vitaphone
Feature: Barbary Coast Gent	MGM
HOLLYWOOD	
To the Ladies	MGM
Hare Force	Vitaphone
Throwing the Bull	Vitaphone
Feature: Doughgirls	Warner Bros.
MUSIC HALL	
How to Play Football	RKO Radio
Rockefeller Center	RKO Radio
Feature: Casanova Brown	RKO Radio
PARAMOUNT	
Halfway to Heaven	Paramount
Feature: Double Indemnity	Paramount
RIALTO	
Anvil Chorus Girl	Paramount
Suddenly It's Spring	Paramount
Feature: The Big Noise	20th Cent.-Fox
RIVOLI	
Jasper's Paradise	Paramount
Feature: Frenchman's Creek	Paramount
ROXY	
Post-War Farms	20th Cent.-Fox
Feature: Greenwich Village	20th Cent.-Fox
STRAND	
Bluenose Schooner	Vitaphone
Hare Ribbin	Vitaphone
Feature: Arsenic and Old Lace	Warner Bros.

Vitaphone

CAT CAME BACK: Blue Ribbon Merrie Melodies—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DUCK SOUP TO NUTS: Merry Melody Cartoon—This seemed to be O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ASCAP Granted Rights To French Music

The American Society of Composers, Authors and Publishers has been granted the American rights to the exploitation and dissemination of French symphonic and concert works, it was announced last week by James E. Markham, Alien Property Custodian. The Societe des Auteurs, Compositeurs et Editeurs de Music held the copyright interests on the music in the United States. Adolph Vogel, authority on French music and official of the Elken-Vogel Company of Philadelphia, will be associated with the ASCAP in licensing the music, Mr. Markham said.

Oregon Theatre Owners Unit Reject Allied Affiliation

Independent Theatre Owners of Oregon, at a special meeting in Portland, rejected affiliation of their organization with National Allied. A discussion of postwar theatre taxes was also on the agenda.

Altec Will Meet on Coast October 16

The Altec Service Corporation district and branch managers' 1944 business conference will be held October 16-20 at the Hollywood Roosevelt Hotel, Hollywood, G. L. Carrington, president, announced last week. The conference will be attended by the entire Altec district manager personnel from all over the United States—men responsible for the technical servicing of sound reproducing and associated equipment in 6,000 of the nation's theatres.

This year, in addition to district managers, branch managers and field supervisors will attend the sessions, at which executives will review methods Altec has devised to keep theatre sound equipment functioning through the war.

Executives attending the conference from Altec's New York office will be: Mr. Carrington, H. M. Bessey, E. Z. Walters, Stanley W. Hand and H. S. Morris. The following district and branch managers and district supervisors will attend; H. B. Moog, L. J. Hacking, R. Hilton, R. C. Gray, O. E. Maxwell, Warren Conner, M. G. Thomas, C. J. Zern, G. E. Wiltse, F. C. Dickely, S. M. Pariseau, R. A. Quinn, Bert Sanford, Jr., A. J. Rademacher, L. J. Patton, D. A. Peterson, W. E. Gregory, C. S. Perkins.

West Coast executive personnel attending will be: A. A. Ward, J. B. Lansing, John K. Hilliard, E. O. Wilschke, A. Fiore, E. B. Lee, J. Maurice Ridge, J. A. Cameron, Harry W. Dodge.

Washington Variety Club Elections November 6

Variety Club of Washington will hold its annual elections November 6, it has been announced. Plans are now being completed for an open house party as soon as the remodelling of the clubrooms is completed.

Inducted into the club were Earl Godwin, radio commentator; Jack Edmond, program director, Station WMAL; Bill Herson, radio commentator; Chief Petty Officer Bill Jones, U. S. Navy film distribution; Anthony Fursee, MGM salesman.

Stephen T. Early, executive assistant to President Roosevelt, was elected an honorary member of the club.

War Conditions Take Toll Of Connecticut Fairs

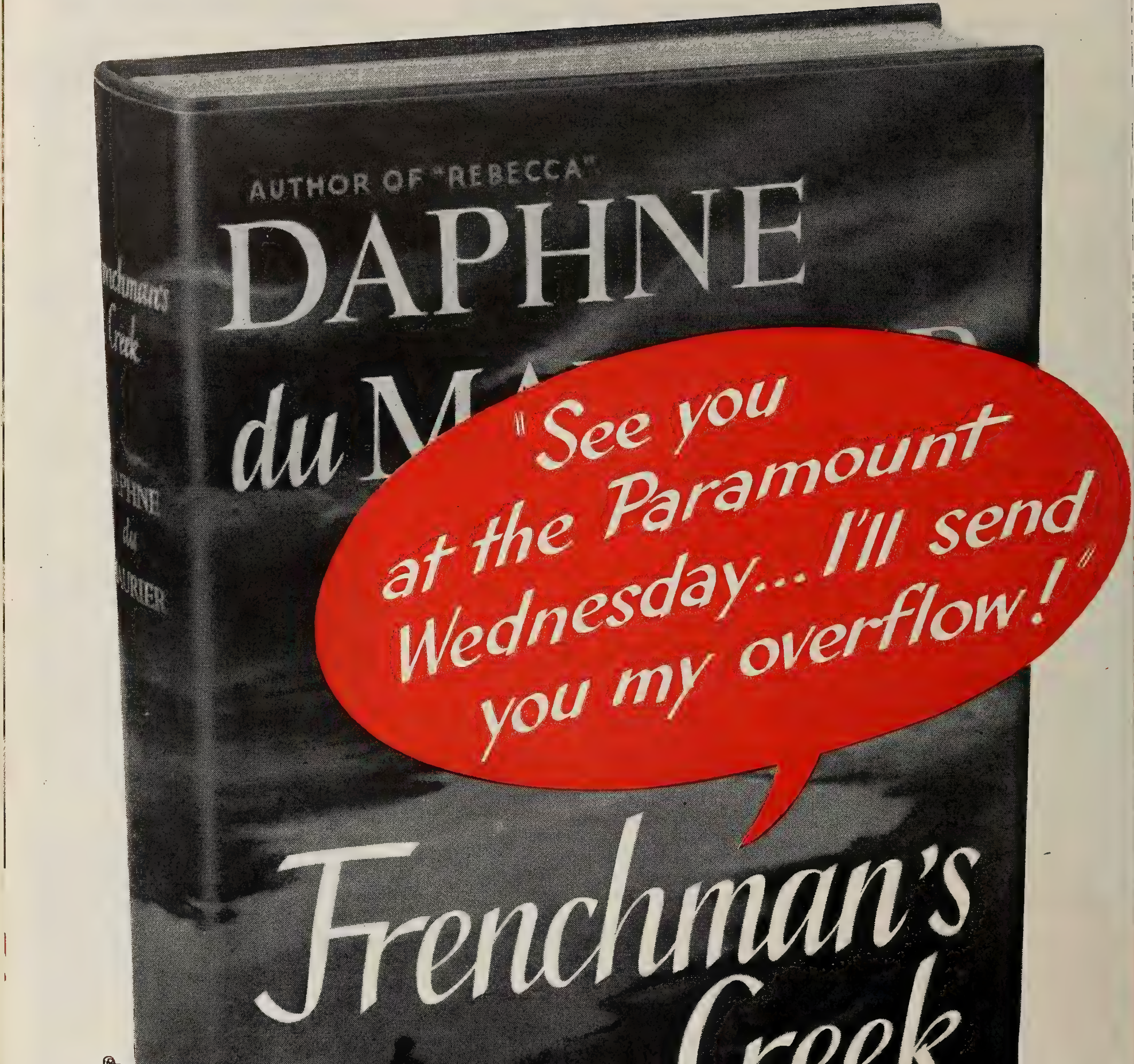
According to the Connecticut Agricultural Department, only 14 fairs are scheduled in the state this season, and two are only tentative. The largest and probably best known of Connecticut's fairs, the Danbury Fair, will not be held this year. Transportation and manpower shortage are the chief reasons for the cancellation. In Massachusetts, however, theatremen have taken advantage of the fair season and have arranged to string banners and other advertising matter at concessions and fair grounds for film exploitation.

First Toronto Break in Frozen Admission Scale

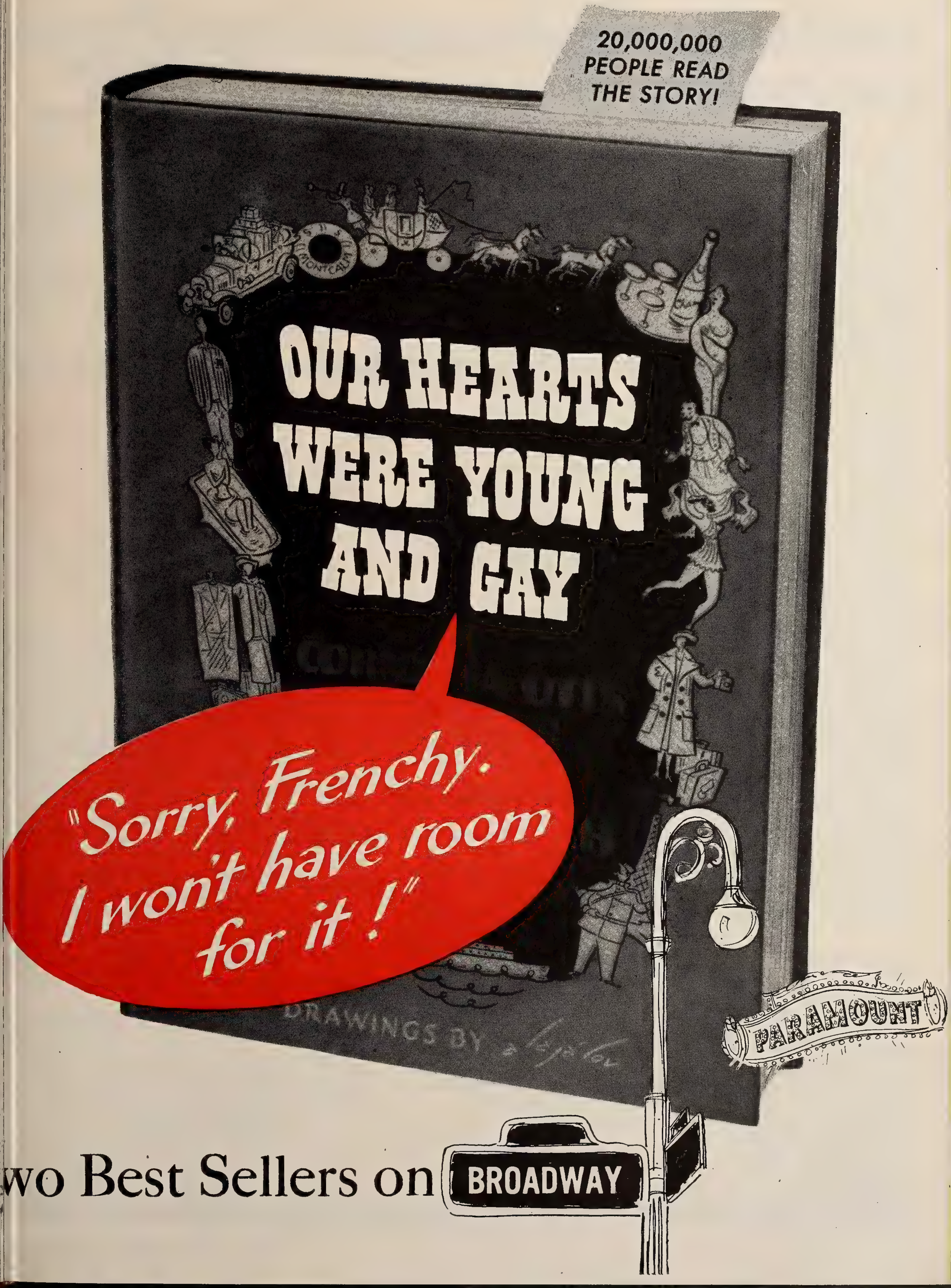
The first break in the frozen admission price policy maintained in Canada for the duration by the Wartime Prices and Trade Board came September 25 with the announcement that a permit had been issued to the Casino theatre, Toronto, for a raise of five cents in its scale, on the basis of the fact that the theatre features stage shows and burlesque, although having a combination policy which includes a screen feature and shorts at every performance.

Warner Club Elects

At the election by the board of governors of the Philadelphia Warner Club, of Warner theatres, the following officers were elected for the coming year: Milton Young, of the publicity department, president; Iz Berlin, vice-president in charge of entertainment; Edna Conner, vice-president in charge of membership. Re-elected were Adele Plechner, vice-president in charge of welfare; J. Ellis Shipman, treasurer, and Helen Mahoney, secretary.


"See you at the Paramount Wednesday... I'll send you my overflow!"
AUTHOR OF "REBECCA"
DAPHNE
du M
Frenchman's Creek
RIVOLI
PRESS

Paramount will have th


20,000,000 PEOPLE READ THE STORY!
OUR HEARTS WERE YOUNG AND GAY
"Sorry, Frenchy. I won't have room for it!"
DRAWINGS BY
PARAMOUNT
BROADWAY

wo Best Sellers on

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

JANIE (WB)

Final Reports:

Total Gross Tabulated	$802,000
Comparative Average Gross	730,900
Over-all Performance	109.7%

BALTIMORE—Stanley, 1st week	117.2%
BALTIMORE—Stanley, 2nd week	89.5%
BALTIMORE—Stanley, 3rd week	74.1%
BOSTON—Metropolitan (DB) The Last Ride (WB)	98.2%
BUFFALO—Great Lakes (DB) Crime by Night (WB)	95.6%
CINCINNATI—RKO Palace	108.1%
CINCINNATI—RKO Shubert, MO 1st week	129.6%
CLEVELAND—Warner's Hippodrome	93.7%
CLEVELAND—Allen, MO 1st week	141.0%
CLEVELAND—Warner's Lake, MO 2nd week	110.0%
INDIANAPOLIS—Circle (DB) Night of Adventure (RKO)	68.9%
LOS ANGELES—Warner's Downtown, 1st week	177.5%
LOS ANGELES—Warner's Downtown, 2nd week	133.3%
LOS ANGELES—Warner's Downtown, 3rd week	123.0%
LOS ANGELES—Warner's Hollywood, 1st week	162.8%
LOS ANGELES—Warner's Hollywood, 2nd week	105.7%
LOS ANGELES—Warner's Hollywood, 3rd week	95.6%
LOS ANGELES—Warner's Wiltern, 1st week	156.9%
LOS ANGELES—Warner's Wiltern, 2nd week	109.0%
LOS ANGELES—Warner's Wiltern, 3rd week	95.1%
MINNEAPOLIS—Radio City	106.3%
MINNEAPOLIS—Century, MO 1st week	104.4%
NEW YORK—Strand, 1st week (SA) Tommy Tucker's Orchestra	116.7%
NEW YORK—Strand, 2nd week (SA) Tommy Tucker's Orchestra	97.3%
NEW YORK—Strand, 3rd week (SA) Tommy Tucker's Orchestra	104.6%
NEW YORK—Strand, 4th week (SA) Tommy Tucker's Orchestra	107.3%
OMAHA—Paramount	105.5%
PHILADELPHIA—Boyd, 1st week	151.5%
PHILADELPHIA—Boyd, 2nd week	84.8%
PHILADELPHIA—Boyd, 3rd week	85.3%
PITTSBURGH—Penn.	139.5%
PITTSBURGH—Warner, MO 1st week	104.9%
PITTSBURGH—Riltz, MO 2nd week	109.3%
PROVIDENCE—Majestic, 1st week	121.9%
PROVIDENCE—Majestic, 2nd week	87.8%
PROVIDENCE—Carlton, MO 1st week	80.0%
SAN FRANCISCO—Fox (DB) The Last Ride (WB)	102.6%
SEATTLE—Orpheum, 1st week (DB) Moonlight and Cactus (Univ.)	137.8%
SEATTLE—Orpheum, 2nd week (DB) Moonlight and Cactus (Univ.)	94.8%
ST. LOUIS—Fox (DB) Three Little Sisters (Rep.)	101.6%
WASHINGTON—Earle, 1st week (SA) Vaudeville	121.0%
WASHNGTON—Earle, 2nd week (SA) Vaudeville	102.7%
WASHINGTON—Metropolitan, MO 1st week	109.5%

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SINCE YOU WENT AWAY (UA)

First Reports:

Total Gross Tabulated	$1,034,700
Comparative Average Gross	752,100
Over-all Performance	135.5%

BOSTON—Orpheum	123.4%
BOSTON—State	120.3%
CINCINNATI—RKO Albee	109.1%
CINCINNATI—RKO Grand	170.7%
KANSAS CITY—Midland	171.7%
NEW YORK—Capitol, 1st week (SA) Gene Krupa's Orchestra	151.7%
NEW YORK—Capitol, 2nd week (SA) Gene Krupa's Orchestra	147.2%
NEW YORK—Capitol, 3rd week (SA) Gene Krupa's Orchestra	145.0%
NEW YORK—Capitol, 4th week (SA) Gene Krupa's Orchestra	134.5%
NEW YORK—Capitol, 5th week (SA) Gene Krupa's Orchestra	137.5%
NEW YORK—Capitol, 6th week (SA) Gene Krupa's Orchestra	134.4%
NEW YORK—Capitol, 7th week (SA) Gene Krupa's Orchestra	139.1%
NEW YORK—Capitol, 8th week (SA) Gene Krupa's Orchestra	118.0%
NEW YORK—Capitol, 9th week (SA) Gene Krupa's Orchestra	110.6%
NEW YORK—Capitol, 10th week (SA) Gene Krupa's Orchestra	101.1%
SAN FRANCISCO—United Artists, 1st week	223.5%
SAN FRANCISCO—United Artists, 2nd week	221.1%
SAN FRANCISCO—United Artists, 3rd week	221.1%
SAN FRANCISCO—United Artists, 4th week	220.1%
SAN FRANCISCO—United Artists, 5th week	165.1%
WASHINGTON—Loew's Palace	122.4%

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THE IMPATIENT YEARS (Col.)

First Reports:

Total Gross Tabulated	$257,000
Comparative Average Gross	216,800
Over-all Performance	118.5%

BALTIMORE—Hippodrome (SA) Vaudeville	101.6%
BUFFALO—Lafayette (SA) The Black Parachute (Col.)	123.0%
CINCINNATI—RKO Palace	106.3%
CINCINNATI—RKO Shubert, MO 1st week	92.5%
DENVER—Denver (DB) Kansas City Kitty (Col.)	114.2%
DENVER—Esquire (DB) Kansas City Kitty (Col.)	151.9%
INDIANAPOLIS—Loew's (DB) Ever Since Venus (Col.)	98.3%
KANSAS CITY—Midland (DB) Ever Since Venus (Col.)	116.5%
NEW YORK—Criterion	118.1%
OMAHA—Brandeis (DB) One Mysterious Night (Col.)	138.3%
PROVIDENCE—Strand (DB) Louisiana Hayride (Col.)	116.0%
SAN FRANCISCO—Orpheum, 1st week (DB) One Mysterious Night (Col.)	152.5%
SAN FRANCISCO—Orpheum, 2nd week (DB) One Mysterious Night (Col.)	107.1%
SAN FRANCISCO—Orpheum, 3rd week (DB) One Mysterious Night (Col.)	172.0%
WASHINGTON—Warner's Earle (SA) Vaudeville	107.3%

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BRIDE BY MISTAKE (RKO)

First Reports:

Total Gross Tabulated	$146,000
Comparative Average Gross	130,400
Over-all Performance	111.9%

BALTIMORE—Hippodrome (SA) Vaudeville	96.1%
BUFFALO—20th Century (DB) Passport to Destiny (RKO)	94.7%
CHICAGO—Palace, 1st week (DB) Pearl of Death (Univ.)	100.8%
CHICAGO—Palace, 2nd week (DB) Pearl of Death (Univ.)	96.6%
CHICAGO—Grand, MO 1st week (DB) Pearl of Death (Univ.)	97.9%
NEW YORK—Palace, 1st week	156.9%
NEW YORK—Palace, 2nd week	139.5%
WASHINGTON—Metropolitan	116.4%

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YOUTH RUNS WILD (RKO)

First Reports:

Total Gross Tabulated	$81,900
Comparative Average Gross	77,500
Over-all Performance	105.6%

First Reports:

CHICAGO—Grand, 1st week (DB) The Falcon in Mexico (RKO)	103.0%
CHICAGO—Grand, 2nd week (DB) The Falcon in Mexico (RKO)	92.7%
KANSAS CITY—Orpheum (DB) Days of Glory (Univ.)	72.5%
MINNEAPOLIS—Gopher	106.0%
NEW YORK—Palace, 1st week	151.1%
NEW YORK—Palace, 2nd week	98.8%
OMAHA—Brandeis (DB) A Night of Adventure (RKO)	95.9%

Attack Theatres In Mexico City For High Prices

by LUIS BECERRA CELIS

in Mexico City

Coincidental with their biggest business, the 78 local theatres, particularly the first runs, are under fire, fanned by *El Nacional,* the local daily morning newspaper that is the organ of the Federal Government, by the Senate and the municipal government because of what complainers say are exorbitant admission prices. These charges have increased 100 per cent in the past two years. The average prices now at the first run theatres for a first class picture, Mexican or foreign, is 85 cents, a record for this city, where the average monthly earnings in a population of 1,750,000 are $45.

Senatorial and civic government committees are investigating the theatres' charges with a view to compelling the exhibitors to reduce them. The exhibitors contend that the charges are reasonable as they have higher operating expenses, particularly wages.

The local municipal treasury department calculates that 1944 will see record business for the theatres. It figures that local theatres here this year will sell at least 30,000,000 tickets for a gross of somewhat more than $10,000,000, something altogether new for the business here. According to the department, theatres here sold 20,000,000 tickets in 1937, when the average admission was 30 cents, and 25,000,000 in 1941, when the average charge was 45 cents. The seeming incongruity of these figures, apparently indicating that the more the theatres charge the more patrons they draw, is explained by the fact that the local public has more money to spend and that pictures are their favorite amusement.

▽

William Oscar Jenkins, the American who became a millionaire in the Mexican sugar industry, and is now one of the leading exhibitors of Mexico, operating with associates circuits of some 70 theatres, here and in the provinces, is being attacked as a monopolist in paid advertisements in local newspapers by Espectaculos, S.A., a theatre circuit of Tampico, headed by Vicente Villasana, publisher of the Tampico daily newspaper, *El Mundo,* who recently entered exhibition with the establishment of two theatres at the oil port.

Espectaculos' principal grievance against Mr. Jenkins, according to the advertisements, is that he induced the Association of Producers and Distributors of Mexican Motion Pictures to allow his Tampico theatre 75 pictures to the 25 allowed the Villasana interests, and that Espectaculos wanted the proportion to be 50-50.

▽

The National Association of Cinema Impresarios has appointed a committee to interview the Producers and Distributors Association for the announced purpose of inducing it to respect the contract it says it made with Espectaculos, whereby, the theatre men aver, Mr. Jenkins and the Villasana theatres are to be serviced on a 50-50 basis. The committee is headed by Emilio Azcarraga, operator of two important local theatres and radio stations XEW and XEQ, the largest in Mexico.

▽

Producers who were worrying again about sufficient raw stock to see them through this year have been cheered yet again by Frank Founce, the Los Angeles theatre operator who is now of the cinematographic section of the Office of the Coordinator of Inter-American Affairs. Upon his arrival here from Hollywood for another checkup of the Mexican industry for his office, he announced that Mexico could be certain of raw stock for this year in an amount equal to 1943.

Mr. Founce said that during September alone Mexico received 6,135,000 feet of raw stock. Producers estimate that these supplies will be ample to care for their requirements this year. Production for this year, despite many weeks of time lost because of squabbles between laborites and players and producers, is figured at about the same as last year, about 56.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Looking Ahead

The autumn season is at hand, heralding the holiday period with its conglomerate celebrations.

The outlook is for exploitation and stimulation at the box office with old and new recipes to entice the entertainment-hungry crowds.

Hallowe'en comes first, with its traditional assortment of revelry and pranks. The old witch-on-a-broom, skeletons, black cats, jack-o'-lanterns and cornstalks for atmosphere serve as the background for spook shows and midnight sessions in darkened theatres.

Even now, showmen have begun or completed their plans to make this date an auspicious one socially and commercially, as befits the occasion.

Shortly will come the preparations for Election Day, Armistice, Thanksgiving and Yuletide promotions.

The farsighted theatreman will not delay nor procrastinate in these preparations, lest he find himself engulfed in a wave of wartime promotions which are shortly to be launched.

Many theatres and circuits, for instance, will be offering Thrift Books for sale along about December. Hundreds of servicemen, perhaps, might be interested in the purchase of these handy premiums as gifts for members of the family. They would undoubtedly appreciate the knowledge that such gifts are available.

Obtaining the names and locations of the local servicemen is a job to tax the showman's ingenuity—although by no means impossible. Time is the greatest element of contention.

Additional forms of goodwill promotion which may include Christmas packages for the boys and girls overseas must be undertaken now if complete success is to be assured.

Goodwill promotions, as well as film exploitation, submitted to this department will announce your candidacy in the Quigley Awards Competition.

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Needed Encouragement

Theatremen who have been called into service will be heartened by the recent announcement that Interstate Theatres of Texas intends to reemploy war veterans, including those who are disabled.

Carl Hoblitzelle, head of the circuit, is responsible for the plan which provides that former workers who are wounded will be absorbed upon their return in capacities suited to the partially disabled.

Although it has been a commonly accepted fact that the industry intends to provide for rehabilitation of its former employees, such a statement at this time undoubtedly serves to reinforce the hopes of any whose minds may have become clouded by uncertainty.

Interstate has taken the lead. Reiteration of policy along these lines is in order from others.

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Rugged Promotion

A 200-year-old rug was recently the source of some excellent publicity breaks for Hank Shields, advertising manager for Loew's Capitol in Washington, D. C.

The rug itself is by way of being a museum piece which has been turned over to the War Finance Committee as a stimulant for Bond sales.

The Treasury Department, a bit dubious of the rug's Bond-selling ability, turned it over to the theatre. Whereupon Mr. Shields demonstrated a neat bit of showman strategy.

He invited the press to "interview" the rug, explaining in the invitation that the rug, originally from Persia two centuries ago, is reputed to possess peculiar magic "wishing" rights.

Anyone who stands on the rug, closes his eyes, touches his heart and makes a wish is rewarded by having the wish fulfilled—or so the parable goes.

Mr. Shields' promotion met with enthusiastic response from the press.

Residents in Washington will shortly have the pleasure of standing on the rug at a Bond per wish.

△ △ △

Exploitation On the March

Manager Sam Schechter, Colonial theatre in Hartford, Conn., with the cooperation of Warner district manager, Henry Needles, has organized a theatre guide which will be used for exploitation in the neighborhood and known as the *Colonial Monthly News.*

The theatre is Warners' largest in that city, and the promotion is in line with the upswing in exploitation among Hartford theatre managers.

Printed in an attractive, convenient pocket-size form, the pamphlet will be distributed by local newsboys, sponsored by the merchants, and will announce forthcoming theatre attractions.

—CHESTER FRIEDMAN

"FRENCHMAN'S CREEK"
IN TECHNICOLOR
starring Joan Fontaine and Arturo de Cordova—A Mitchell Leisen Production

"AND NOW TOMORROW"
starring Alan Ladd, Loretta Young—from the novel by the author of "All This And Heaven Too"

"MINISTRY OF FEAR"
starring Ray Milland with Marjorie Reynolds

Cecil B. DeMille's
"THE SIGN OF THE CROSS"
MODERNIZED PRODUCTION
with Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton

"THE MAN IN HALF MOON STREET"
with Nils Asther, Helen Walker

"ONE BODY TOO MANY"
starring Jack Haley, Jean Parker, Bela Lugosi

Paramount

"FRENCHMAN'S CREEK"

CITY	PLACE OF SCREENING	DAY—DATE AND TIME
ALBANY	DELAWARE THEATRE, 290 Delaware Avenue	MON. OCT. 23 2 P.M.
ATLANTA	RHODES THEATRE, 62 So. Rhodes Center, N.W.	MON. OCT. 23 11 A.M.
BOSTON	ESQUIRE THEATRE, 264 Huntington Avenue	MON. OCT. 23 2:30 P.M.
BUFFALO	SHEA'S NIAGARA THEATRE, 426 Niagara Street	MON. OCT. 23 2 P.M.
CHARLOTTE	DILWORTH THEATRE, 1609 South Boulevard	MON. OCT. 23 11 A.M.
CHICAGO	ESQUIRE THEATRE, 58 East Oak Street	MON. OCT. 23 10:15 A.M.
CINCINNATI	FOREST THEATRE, 671 Forest Avenue	MON. OCT. 23 2:30 P.M.
CLEVELAND	COLONY THEATRE, Shaker Square	MON. OCT. 23 2 P.M.
DALLAS	MELROSE THEATRE, 3419 Oaklawn Avenue	MON. OCT. 23 2 P.M.
DENVER	ALADDIN THEATRE, 2010 East Colfax Avenue	MON. OCT. 23 10 A.M.
DES MOINES	INGERSOLL THEATRE, 37th and Ingersoll Ave.	MON. OCT. 23 2 P.M.
DETROIT	FISHER THEATRE, 7331 Second Boulevard	MON. OCT. 23 10:15 A.M.
INDIANAPOLIS	ST. CLAIR THEATRE, 802 Ft. Wayne Avenue	MON. OCT. 23 1:30 P.M.
KANSAS CITY	VOGUE THEATRE, 3444 Broadway	MON. OCT. 23 2 P.M.
LOS ANGELES	AMBASSADOR THEATRE, Ambassador Hotel	MON. OCT. 23 2 P.M.
MEMPHIS	LINDEN CIRCLE THEATRE, Linden Circle	MON. OCT. 23 2 P.M.
MILWAUKEE	COLONIAL THEATRE, 1516 West Vliet Street	MON. OCT. 23 2:30 P.M.
MINNEAPOLIS	GRANADA THEATRE, 3022 Hennepin Avenue	MON. OCT. 23 2 P.M.
NEW HAVEN	WHITNEY THEATRE, 1220 Whitney Avenue	MON. OCT. 23 11 A.M.
NEW ORLEANS	CIRCLE THEATRE, 1709 N. Galvez Street	MON. OCT. 23 11 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd Street	MON. OCT. 23 10:15 A.M.
OKLAHOMA CITY	TOWER THEATRE, 425 Northwest 23rd Street	MON. OCT. 23 10:30 A.M.
OMAHA	DUNDEE THEATRE, 4952 Dodge Street	MON. OCT. 23 2 P.M.
PHILADELPHIA	STATE THEATRE, 52nd and Chestnut Streets	MON. OCT. 30 8:30 P.M.
PITTSBURGH	SHADYSIDE THEATRE, 5518 Walnut Street	MON. OCT. 23 2 P.M.
PORTLAND	ORIENTAL THEATRE, 822 Southeast Grand Ave.	MON. OCT. 23 2:30 P.M.
ST. LOUIS	WEST END THEATRE, 4819 Delmar Blvd.	MON. OCT. 23 11 A.M.
SALT LAKE CITY	STUDIO THEATRE, 161 South Main Street	MON. OCT. 23 10 A.M.
SAN FRANCISCO	METRO THEATRE, 2055 Union Street	MON. OCT. 23 2 P.M.
SEATTLE	EGYPTIAN THEATRE, 4543 University Way	MON. OCT. 23 2:30 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H. St., N.W.	MON. OCT. 23 2 P.M.

TRADE SHOWINGS

2nd Block for 1944-45

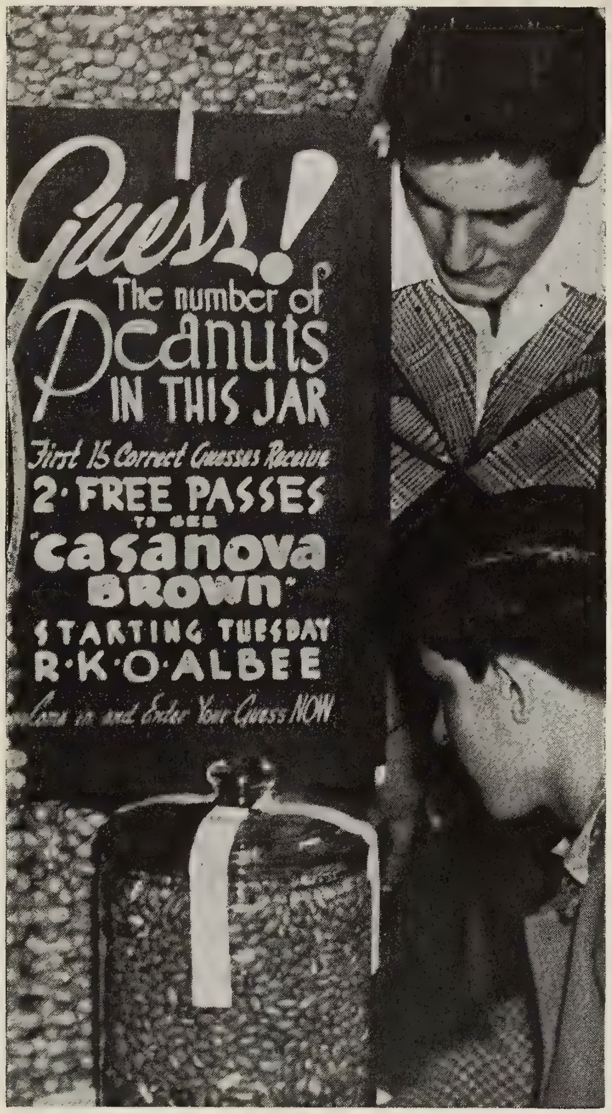
nd "The Sign Of The Cross"

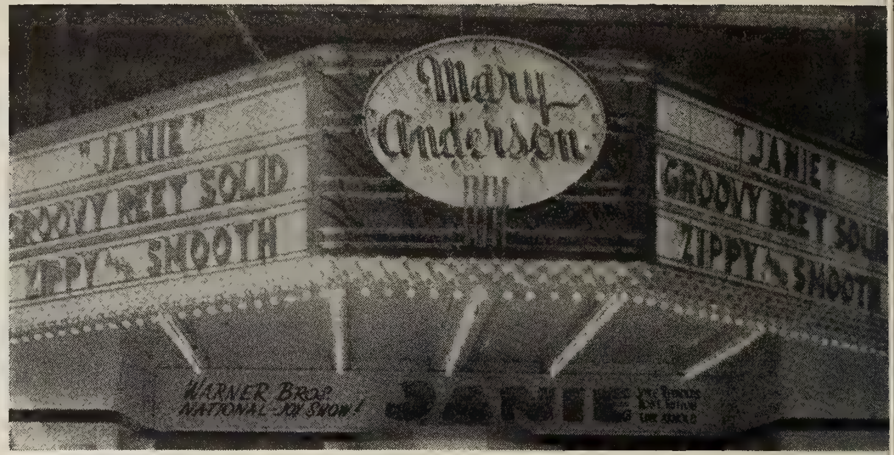
(Modernized Production)

BALANCE OF 2nd BLOCK—AND "SIGN OF THE CROSS"

CITY	PLACE OF SCREENING	AND NOW TOMORROW	SIGN OF THE CROSS	MAN IN HALF MOON STREET	MINISTRY OF FEAR	ONE BODY TOO MANY
ALBANY	FOX Proj. Room, 1052 Broadway	MON. OCT. 16 3:30 P.M.	MON. OCT. 16 10:30 A.M.	MON. OCT. 16 2 P.M.	TUES. OCT. 17 2:30 P.M.	TUES. OCT. 17 10:30 A.M.
ATLANTA	PARAMOUNT EX., 154 Walton St., N.W.	MON. OCT. 16 3 P.M.	MON. OCT. 16 10:30 A.M.	MON. OCT. 16 1:30 P.M.	TUES. OCT. 17 10:30 A.M.	TUES. OCT. 17 2 P.M.
BOSTON	PARAMOUNT EX., 58 Berkeley Street	MON. OCT. 16 11 A.M.	MON. OCT. 16 3:30 P.M.	MON. OCT. 16 2 P.M.	TUES. OCT. 17 11 A.M.	TUES. OCT. 17 2 P.M.
BUFFALO	PARAMOUNT EX., 464 Franklin Street	MON. OCT. 16 9 P.M.	MON. OCT. 16 2:30 P.M.	MON. OCT. 16 7:30 P.M.	TUES. OCT. 17 9 P.M.	TUES. OCT. 17 7:30 P.M.
CHARLOTTE	PARAMOUNT EX., 305 South Church Street	MON. OCT. 16 1 P.M.	MON. OCT. 16 3 P.M.	MON. OCT. 16 10:30 A.M.	TUES. OCT. 17 3 P.M.	TUES. OCT. 17 1 P.M.
CHICAGO	PARAMOUNT EX., 1306 So. Michigan Ave.	MON. OCT. 16 11 A.M.	MON. OCT. 16 2:45 P.M.	MON. OCT. 16 1:30 P.M.	TUES. OCT. 17 1:30 P.M.	TUES. OCT. 17 2:45 P.M.
CINCINNATI	PARAMOUNT EX., 1214 Central Parkway	MON. OCT. 16 3 P.M.	MON. OCT. 16 1 P.M.	MON. OCT. 16 10:30 A.M.	TUES. OCT. 17 3 P.M.	TUES. OCT. 17 1 P.M.
CLEVELAND	PARAMOUNT EX., 1735 East 23rd Street	MON. OCT. 16 1 P.M.	MON. OCT. 16 11 A.M.	MON. OCT. 16 3 P.M.	TUES. OCT. 17 1 P.M.	TUES. OCT. 17 3 P.M.
DALLAS	PARAMOUNT EX., 412 South Harwood Street	TUES. OCT. 17 10 A.M.	TUES. OCT. 17 3 P.M.	TUES. OCT. 17 1 P.M.	WED. OCT. 18 10 A.M.	WED. OCT. 18 2 P.M.
DENVER	PARAMOUNT EX., 2100 Stout Street	MON. OCT. 16 10:30 A.M.	TUES. OCT. 17 10 A.M.	MON. OCT. 16 4 P.M.	TUES. OCT. 17 2 P.M.	TUES. OCT. 17 3:30 P.M.
DES MOINES	PARAMOUNT EX., 1125 High Street	MON. OCT. 16 1 P.M.	MON. OCT. 16 10 A.M.	MON. OCT. 16 2:30 P.M.	TUES. OCT. 17 1 P.M.	TUES. OCT. 17 2:30 P.M.
DETROIT	PARAMOUNT EX., 479 Ledyard Avenue	MON. OCT. 16 2:30 P.M.	MON. OCT. 16 10 A.M.	MON. OCT. 16 1 P.M.	TUES. OCT. 17 1 P.M.	TUES. OCT. 17 2:45 P.M.
INDIANAPOLIS	PARAMOUNT EX., 116 West Michigan Street	MON. OCT. 16 10 A.M.	MON. OCT. 16 3 P.M.	MON. OCT. 16 1:30 P.M.	TUES. OCT. 17 1:30 P.M.	TUES. OCT. 17 3 P.M.
KANSAS CITY	PARAMOUNT EX., 1800 Wyandotte Street	MON. OCT. 16 3 P.M.	MON. OCT. 16 10:30 A.M.	MON. OCT. 16 1:30 P.M.	TUES. OCT. 17 2 P.M.	TUES. OCT. 17 10:30 A.M.
LOS ANGELES	AMBASSADOR THEATRE, Ambassador Hotel	MON. OCT. 16 3 P.M.	MON. OCT. 16 10:30 A.M.	MON. OCT. 16 1:30 P.M.	TUES. OCT. 17 3 P.M.	TUES. OCT. 17 1:30 P.M.
MEMPHIS	PARAMOUNT EX., 362 South Second Street	MON. OCT. 16 1:30 P.M.	MON. OCT. 16 3 P.M.	MON. OCT. 16 9 A.M.	TUES. OCT. 17 2 P.M.	TUES. OCT. 17 10:30 A.M.
MILWAUKEE	PARAMOUNT EX., 1121 North 8th Street	MON. OCT. 16 3 P.M.	MON. OCT. 16 1:30 P.M.	MON. OCT. 16 11 A.M.	TUES. OCT. 17 3 P.M.	TUES. OCT. 17 1:30 P.M
MINNEAPOLIS	PARAMOUNT EX., 1201 Currie Avenue	MON. OCT. 16 10:30 A.M.	MON. OCT. 16 3:15 P.M.	MON. OCT. 16 1:30 P.M.	TUES. OCT. 17 10:30 A.M.	TUES. OCT. 17 2 P.M.
NEW HAVEN	PARAMOUNT EX., 82 State Street	MON. OCT. 16 3 P.M.	MON. OCT. 16 1 P.M.	MON. OCT. 16 10:30 A.M.	TUES. OCT. 17 2 P.M.	TUES. OCT. 17 3:30 P.M.
NEW ORLEANS	PARAMOUNT EX., 215 So. Liberty Street	MON. OCT. 16 10 A.M.	MON. OCT. 16 3 P.M.	MON. OCT. 16 1 P.M.	TUES. OCT. 17 10 A.M.	TUES. OCT. 17 1 P.M.
NEW YORK CITY	FOX. Proj. Room., 345 West 44th Street	MON. OCT. 16 10:30 A.M.	MON. OCT. 16 3:47 P.M.	MON. OCT. 16 2 P.M.	TUES. OCT. 17 3:32 P.M.	TUES. OCT. 17 2:15 P.M.
OKLAHOMA CITY	PARAMOUNT EX., 701 West Grand Avenue	MON. OCT. 16 2:30 P.M.	MON. OCT. 16 10 A.M.	MON. OCT. 16 1 P.M.	TUES. OCT. 17 2 P.M.	TUES. OCT. 17 10:30 A.M.
OMAHA	PARAMOUNT EX., 1704 Davenport Street	MON. OCT. 16 11 A.M.	MON. OCT. 16 2 P.M.	MON. OCT. 16 4 P.M.	TUES. OCT. 17 2 P.M.	TUES. OCT. 17 3:30 P.M.
PHILADELPHIA	PARAMOUNT EX., 248 North 12th Street	MON. OCT. 16 2 P.M.	MON. OCT. 16 11 A.M.	MON. OCT. 16 3:30 P.M.	TUES. OCT. 17 2 P.M.	TUES. OCT. 17 11 A.M.
PITTSBURGH	PARAMOUNT EX., 1727 Boulevard of Allies	MON. OCT. 16 2 P.M.	MON. OCT. 16 11:45 A.M.	MON. OCT. 16 10:30 A.M.	TUES. OCT. 17 2 P.M.	TUES. OCT. 17 11 A.M.
PORTLAND	PARAMOUNT EX., 909 N.W. 19th Avenue	MON. OCT. 16 2 P.M.	MON. OCT. 16 10:30 A.M.	MON. OCT. 16 4 P.M.	TUES. OCT. 17 11 A.M.	TUES. OCT. 17 2:30 P.M.
ST. LOUIS	PARAMOUNT EX., 2949 Olive Street	MON. OCT. 16 1 P.M.	MON. OCT. 16 2:30 P.M.	MON. OCT. 16 10 A.M.	TUES. OCT. 17 1:30 P.M.	TUES. OCT. 17 10 A.M.
SALT LAKE CITY	PARAMOUNT EX., 270 East 1st South Street	MON. OCT. 16 10:30 A.M.	MON. OCT. 16 2:30 P.M.	MON. OCT. 16 1 P.M.	TUES. OCT. 17 1 P.M.	TUES. OCT. 17 2:30 P.M.
SAN FRANCISCO	PARAMOUNT EX., 205 Golden Gate Avenue	MON. OCT. 16 1:30 P.M.	MON. OCT. 16 10 A.M.	MON. OCT. 16 3 P.M.	TUES. OCT. 17 1:30 P.M.	TUES. OCT. 17 3 P.M.
SEATTLE	PARAMOUNT EX., 2330 First Avenue	MON. OCT. 16 2:45 P.M.	MON. OCT. 16 10:30 A.M.	MON. OCT. 16 1:30 P.M.	TUES. OCT. 17 1:30 P.M.	TUES. OCT. 17 11 A.M.
WASHINGTON	PARAMOUNT EX., 306 H Street, N.W.	MON. OCT. 16 10 A.M.	MON. OCT. 16 3:30 P.M.	MON. OCT. 16 1:30 P.M.	TUES. OCT. 17 10:30 A M.	TUES. OCT. 17 2:30 P.M.

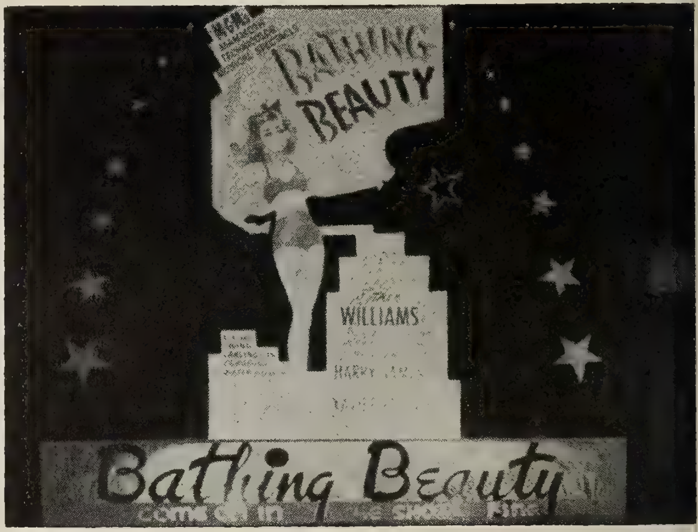
SURE FIRE ATTENTION TRICKS


Guess!
The number of
Peanuts
IN THIS JAR
First 15 Correct Guesses Receive
2 FREE PASSES
TO SEE
"Casanova Brown"
STARTING TUESDAY
R·K·O·ALBEE
Come in and Enter Your Guess NOW

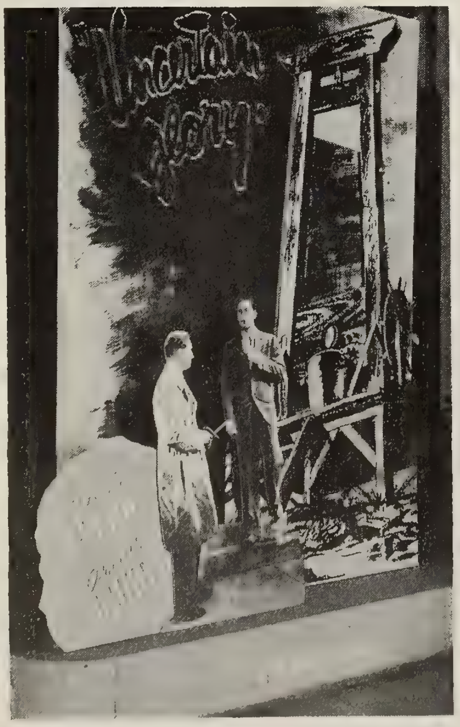

Mary Anderson
"JANIE"
GROOVY BEET SOLID
ZIPPY AND SMOOTH
WARNER BROS. NATIONAL JOY SHOW!
JANIE

To "dig" the interest of the younger set, manager Cliff Buechel of the Mary Anderson theatre, Louisville, Ky., put "jive" message on marquee for "Janie".

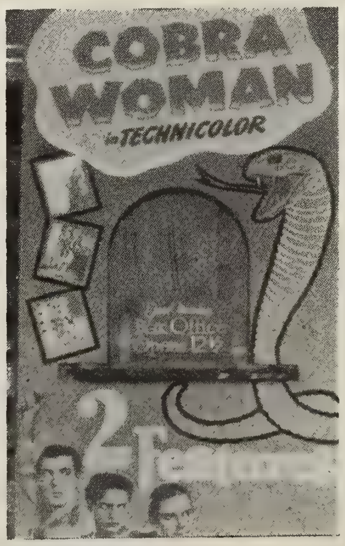
Left, peanut guessing contest arranged in Nut Shop on "Casanova Brown" by publicist Rita Morton, RKO Albee, Providence.


BATHING BEAUTY
WILLIAMS
Bathing Beauty

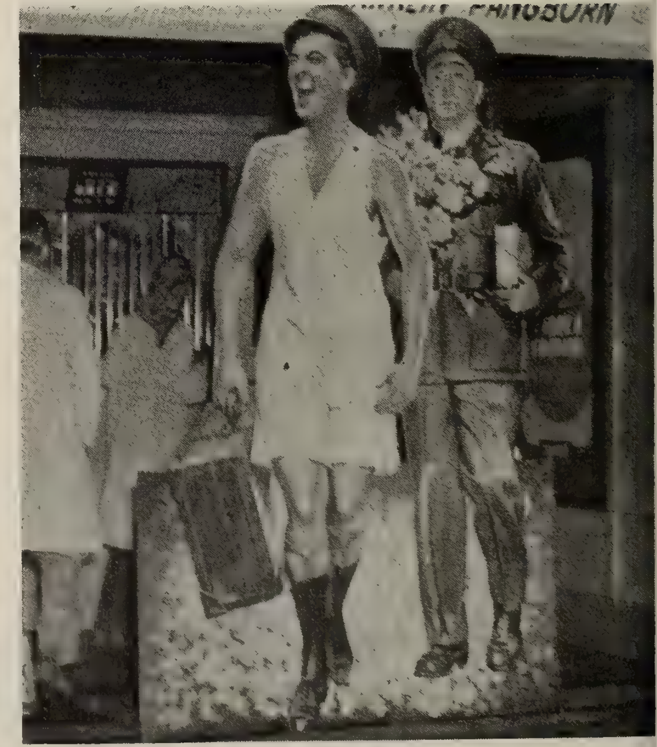
Right, Conrad Mandros, city manager, St. Mary's theatres, St. Mary, Ohio, built this setpiece plugging "Bathing Beauty" which was displayed ten days in advance.


Uncertain Glory

Three dimensional display created by Bill Hoyle, ad head for Lichtman theatres, Washington, was used at the Lincoln theatre.


COBRA WOMAN
in TECHNICOLOR
2 Features

Manager Bill Eagen, Princess, Sioux City, Ia., constructed this "Cobra" display on theatre box-office attracting attention to film.



24-sheet cutout on "Conquering Hero" proved effective for Manager Pierre Boulogne at the Norva, Norfolk, Va.

WARNER BROS.' TRADE SHOWINGS OF

"THE CONSPIRATORS"

starring

HEDY LAMARR • PAUL HENREID

with

SYDNEY GREENSTREET • PETER LORRE

MONDAY, OCTOBER 16th, 1944

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	11:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	1:30 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00 A.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:00 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:00 A.M.

KEEP SELLING BONDS!

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

SEVENTH CROSS

Noticing a message from the FBI on the back of the Baltimore Transit Company's transfers, pertaining to rumors and whispers, etc., Gertrude Bunchez at Loew's Century theatre for the date on "Seventh Cross" contacted the Washington FBI office and secured permission from them to print up a message for distribution at leading restaurants, which was tied directly to the Secret Service.

As a result, two by four folders were printed up, the front cover of which bore copy, "Nazis were on the alert for Spencer Tracy as George Heisler in 'The Seventh Cross' now showing at," etc., etc. The back cover read: "Be on the alert. The war against spies and saboteurs demands the aid of every American. Beware of those who spread enemy propaganda. Don't repeat vicious rumors or vicious whispers. Tell it to the FBI."

These booklets were placed on every table in the seven Bickford restaurants located all over town, in the Southern Hotel in their cafeteria and their main dining room and placed in every package going out of Read's Drugstore.

Hotels and Shipyards Feature Displays

Leading downtown hotels displayed advertising on the film and 13 local defense plants cooperated by permitting placards to be placed on bulletin boards. The Maryland Drydock Co., and the Bethlehem Shipyards made announcements over the loudspeaker system on the theatre playdates during the lunchtime period.

A huge transom banner over the main entrance doors of the theatre served as an effective advance plug for the picture.

Newspaper and radio publicity was obtained for the attraction. Art and stories were planted in the local dailies and the *Sunday American* and *Sunday Sun* used two-column layouts the week before opening. The *Catholic Review, Jewish Times* and the *Home News* also played up the film in current issues.

Paid spot announcements were used on Station WCAO which devoted a full 15-minute program without cost to the theatre to a special script containing Hollywood gossip and numerous plugs for "Seventh Cross."

Announcements were additionally used over WITH and WFBR.

Washington Campaign Built Around National Man Hunt

In Washington, D. C., Hank Shields, advertising manager for the Loew theatres, tied in with M-G-M's national exploitation promotion on the picture which received a grand buildup in the newspapers.

The stunt which involved George Heisler's trip across country meant $500 in War Bonds to the first person who identified the standin for Spencer Tracy.

The *Times Herald* imprinted and distributed to news dealers 11 by 28-inch placards with details of the unique manhunt, theatre and picture credits, a cut of Heisler and announcing that full details would be found in the paper's columns.

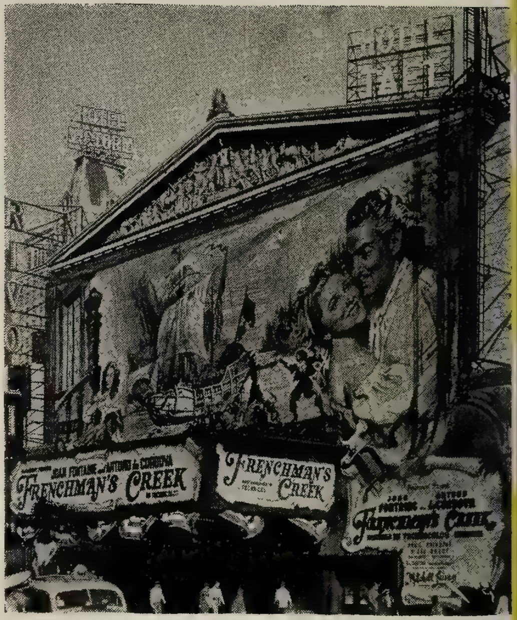
The paper followed up with stories of Heisler's trip cross-country, the rules, etc., and ran a two-column cut of the star's capture.

The Washington *Daily News* also publicized the stunt with feature stories and art.

To usher in his new show season at Loew's Poli theatre in New Haven, Morris Rosenthal opened with "Seventh Cross" and made up special envelopes which were addressed to "A Stranger in Our Midst" and had these placed in all boxes of downtown hotels to be delivered to guests new and old. Copy on the cards read: "Welcome, Stranger, to New Haven. May we suggest while in our city that you visit the Loew Poli theatre and see," etc., etc. Morris also printed up backs of parking tickets and used them at all downtown parking stations.

VASTLY ENTERTAINING!
A GREAT MOTION PICTURE!

The artists exhibiting in the Annual Washington Square Art Show in New York present preview of their work as a salute to "Greenwich Village" which opened at the Roxy theatre last week. Interested spectators are shown viewing the exhibit on busy 50th Street.



Here is the tremendous facade display covering the entire front of the Rivoli theatre, New York, where "Frenchman's Creek" made its world bow. Painted in vivid hues, the colorful sign is attracting unusual attention.

GREENWICH VILLAGE

Highlights of the campaign completed by George Freeman and his assistant, Sam Horwitz, Loew's Poli, Springfield, Mass., for "Greenwich Village" included a "Cherry Blonde Contest" which was planted in the *Shopping News* prior to the date. A second story was planted opening day featuring a two-column cut of Vivian Blaine. The winners were judged by a local beauty salon, co-sponsor of the contest.

Prizes were promoted from the Lillian Rush Specialty Shop, which gave a complete fall outfit, and Lillian's Beauty Salon, a complete hair-do to the winner; guest tickets to runnersup.

Both sponsors ran co-op ads with plugs for the film, theatre, and playdate. Lillian's Beauty Salon ran an eye-catching cut of Vivian Blaine in the center of the regular ad.

A contest was conducted over radio station WMAS awarding winners guest tickets. Two recordings of Carmen Miranda were played and the radio listeners had to tell which pictures these songs were from. This contest took place on the Matinee in Swingtime program at no expense to the theatre and lasted 15 minutes, during which time the theatre received continuous plugs for the film.

Saunders Arranges Exhibit Of Local Artists' Works

Matt Saunders at Loew's Poli theatre, Bridgeport, Conn., arranged an outdoor exhibit of the recent works of local artists and offered two $25 War Bonds, one for the best picture in the professional group and the second for the best among the tyros. The exhibit was judged by members of Bridgeport's art world, and John L. Fogarty, art director of Loew's theatres here. The idea occurred to Matt after witnessing similar sidewalk exhibits in New York City's Greenwich Village.

JEANNE
CRAIN
your
"Home In Indiana"
sweetheart

is WONDERFUL *in*

The gay
tender
story of
furlough
love

JEANNE CRAIN in

IN THE MEANTIME DARLING

Mr. and Mrs. G.I. on a honeymoon—

with FRANK LATIMORE
EUGENE PALLETTE
MARY NASH *and*
Stanley Prager · Gale Robbins
Jane Randolph · Doris Merrick
Cara Williams

Produced and Directed by OTTO PREMINGER
Original Screen Play by Arthur Kober and Michael Uris

LIFE *in a big 4-page feature recently told its 15 million readers about Jeanne Crain's spectacular rise as a star!*

a swell angle to sell...in a swell picture to play from

20
CENTURY-FO

KEEP SELLING BONDS!

QUIGLEY AWARD PLAQUE TO JACK MATLACK

Third Quarter Award Is Closely Contested by Leading Theatremen

In order to determine the ultimate winner of the Silver Plaque awarded in the Third Quarter of the Quigley Awards, a round table discussion of the Judges was necessary after the voting had resulted in a tie.

Evidence of how close the competition was and the keen interest displayed by the Judges comes in the fact that, after the result of the vote was made and the deadlock announced, each of the leading contestants was discussed in relation to their individual scope, size of theatre, population, etc.

When the consultation had concluded, Jack Matlack, publicity manager for the J. J. Parker Broadway theatre, was announced as the winner.

The following contestants for the Quigley Awards, listed alphabetically, were voted Scrolls of Honor by the Judges for the excellence of their promotions in the Third Quarter.

Lige Brien, Warners' Enright, Pittsburgh, Pa.
Gertrude Bunchez, Loew's Century, Baltimore, Md.
Edgar Goth, Fabian Theatres, Stapleton, S. I.
Phil Katz, Centre, Philadelphia, Pa.
James King, RKO Boston, Boston, Mass.
Louis E. Mayer, RKO Palace, Chicago, Ill.
Michael Stranger, Poli, Bridgeport, Conn.

Mr. Matlack has been in the van of contention for the first two Quarter periods during 1944, although this is the first time he has been awarded a Quarter Plaque.

In 1943, after being closely outvoted in each Quarter competition, he annexed the Annual Grand Award, based on the Judges' opinion of showmanship which he displayed in addition to his consistency.

Last year, as well as the year previous, Mr. Matlack was the winner of the Quigley War Showmanship Award, bestowed annually to the theatreman whose exploits and promotions are considered to have made the greatest contribution in connection with the war's prosecution.

Two Warnermen from Pittsburgh, Lige Brien at the Enright theatre and Philip Katz at the Centre, made strong bids for top honors and were awarded Scrolls of Honor.

Gertrude Bunchez, publicist at the Century, Baltimore, and Michael Stranger, assistant manager of the Poli theatre, Bridgeport, Conn., upheld honors for the Loew men.

The RKO Circuit was represented in the finals by James J. King, publicity manager in Boston, and Louis E. Mayer for his activities at the Palace, Cleveland.

Included in the list of runners-up who were awarded Scrolls of Honor was Edgar Goth, publicity manager for the Fabian Staten Island (N. Y.) theatres.

By Staff Photographer

The Third Quarter Quigley Awards Judges look over the campaigns. Seated, left to right, are Jules Fields, director of publicity, Twentieth-Century-Fox Films; Rex Williams, exploitation director, United Artists. Standing are J. R. Springer, general manager, Century Circuit, and Mike Siegel, publicity director, Century Circuit.

Third Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation. The list includes some past Awards winners and many newcomers to the competition.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

ARNOLD J. COFFEY
Carolina, Hickory, N. C.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

ROBERT COX
Kentucky, Lexington, Ky.

WALLACE COWEN
State, Ukiah, Calif.

TOM DELBRIDGE
Loew's, Nashville, Tenn.

SID DICKLER
Belmar, Pittsburgh, Pa.

WILLIAM EAGEN
Princess, Sioux City, Ia.

BILL ELDER
Loew's, Columbus, O.

DICK FELDMAN
Keith, Syracuse, N. Y.

JACK FOXE
Loew's, Richmond, Va.

GEORGE FREEMAN
Poli, Springfield, Mass.

SAM GILMAN
Loew's, Harrisburg, Pa.

BILL HOYLE
Lichtman, Washington, D. C.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

GEORGE KRASKA
Orpheum, Boston, Mass.

FRANK LA BAR, JR.
Imperial, Asheville, N. C.

JOSEPH LONGO
Loew's State, Boston, Mass.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PURCELL
Strand, Staunton, Va.

CARL ROGERS
Esquire, Toledo, O.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JOE SAMARTANO
State, Providence, R. I.

MATT SAUNDERS
Poli, Bridgeport, Conn.

CHUCK SHANNON
Columbia, Sharon, Pa.

HENRY J. SHIELDS, JR.
Loew's, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

KNOX STRACHAN
Warners', Cleveland, O.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

TED TESCHNER
Loew's Valentine, Toledo, O.

GERTRUDE TRACY
Loew's Ohio, Cleveland, O.

BROCK WHITLOCK
Loew's, Richmond, Va.

Australia Premieres "Cover Girl"

Cover Girl
HAYWORTH
KELLY
JEROME KERN
IRA GERSHWIN

"Cover Girl" window display at the St. James Station, Sydney, Australia, one of the main underground terminals in the city, sold the engagement at the State theatre.

When "Cover Girl" premiered at the Greater Union Theatres' State theatre, in Sydney, Australia, Nick Pery, managing director of Columbia Pictures in the Far East, reports that the engagement was presold by one of the most intensive campaigns ever registered in Australia.

Free press space included 28 gratis magazine covers devoted to the picture—approximately 3,646 inches of space in magazines and the daily press, the latter exclusive of the free space obtained through the special "Cover Girl" quest.

A tieup was arranged with *Pix*, one of Australia's biggest illustrated weeklies, to sponsor a competition to find the loveliest "Cover Girl" in the country. This was designed to take effect during the run of the picture at the State and to run concurrently with the first release of the picture in each capital of the continent. The announcement was made in *Pix* with a double spread featuring Rita Hayworth and the Cover Girls. Each week for 13 consecutive weeks a minimum of two full pages was devoted to the quest, with front page covers at regular intervals.

Outdoor advertising, in addition to regular 24-sheet stands, included 39 stands in picked sites. At various points around and adjacent to the theatre, displays were used; 300 colorful boards on the front and back exteriors of the city trams carried picture message, and 300 double-sized stickers were used in the interiors of the cars. Numerous window displays were promoted.

Pin-up photos of Rita Hayworth were overprinted with theatre credit and distributed at Army camps, hotels and factories, and another 100 were placed, gratis, in city shop windows and arcades.

Radio coverage included a teaser campaign several weeks prior to the opening, which included music stripped from the film, dramatic dialogue, and these special radio discs were made available to suburban and country showmen after the first release. Five of the leading stations were invited to ask ten of their women listeners to a preview of the picture.

The music angle was covered by special recordings over the air; band leaders were supplied with orchestrations, and dance halls and night clubs were also supplied with hit tunes from the picture.

Holds "Step Lively" Contest

J. Lester Stallman, manager of the Astor theatre, Reading, Pa., got enough mail to fill three peach baskets after advertising for postcard or letter statements by admirers of Frank Sinatra, mentioning their favorite song by Frank, and why in 25 words or less. The writers of the best statements won free tickets to the Astor for the showing of Sinatra's "Step Lively." The contest was a tieup with radio station WRAW in Reading.

Plants Letter-Writing Contest

Lou Cohen, Loew's Poli theatre, Hartford, Conn., planted a letter-writing contest as a special feature of his publicity campaign for "Since You Went Away" and promoted the full co-operation of *The Hartford Times.* Each letter had to begin with the title phrase of the film and was limited to 50 words. The theatre presented a first prize of a $25 War Bond, second prize of $10 in War stamps, and third prize of $5 in War Stamps.

Newspaper, Radio Breaks Scored on "Waterloo"

Manager George Freeman, and his assistant, Sam Horwitz, Loew's Poli theatre, Springfield, Mass., arranged for a special preview screening to plug "Waterloo Bridge," with newspaper and radio critics guests of the management and garnered advance breaks in all four newspapers. A 15-minute broadcast on the picture by Ethel Hennin of radio station WMAS on her Women's Program was had. A highly favorable review of the film by Wayne Henry Latham of station WSPR on his "Local Topics" program was featured and the radio commentator compared his present reactions to the picture as against four years ago; topnotch reviews of the film in all the newspapers were also scored.

In addition, Freeman and Horowitz planted a contest on station WMAS three days prior to the opening, with a 15-minute record program. Listeners were asked to name six pictures featuring Robert Taylor and to tell the name of his leading lady in each of the films. The first ten correct answers, during this three day contest, were given guest tickets and this stunt resulted in good plugs for the film.

Lands Cooperative Ads

In the line of co-ops, a beauty coiffure ad was planted in the Springfield *Daily Union,* while the rotogravure section of the *Republican* featured a one-column cut of Miss Leigh, with complete theatre credits. Window cards, with special teaser copy, were placed in store windows around the downtown section of the city and 5,000 photos of Robert Taylor and Vivian Leigh were distributed. The management planted a story in the *Springfield Daily News* to inform patrons of their "money-back guarantee" offer and also used special screen trailers.

Ties "Take It or Leave It" To Eversharp Dealers

Jack D. O'Rear, manager of the Colonial theatre in Harrisburg, waged a campaign both in advance and during the run of "Take It or Leave It." He sent specially engraved invitations to the picture to all Eversharp dealers in the vicinity, and the dealers in turn took space in papers, and arranged window and counter displays for the pens and pencils with proper credit.

WHP carried a spot announcement just before the Sunday night air show over CBS, and other radio programs were included. In the lobby of the theatre, O'Rear set up a display case of Eversharp items, valued at $3,000. Names of the dealers were shown on a poster beside the display. Pens and pencils were lent by a downtown concern.

Harris Holds Screening For Girls in Service

For his date on "Four Jills and a Jeep" at the Drive-In theatre, Miami, Fla., Milt Harris staged a parade of Army and Navy jeeps with capacity loads of WACs, Waves, Spars and Coast Guard girls. The contingent drove into the twenty acres of Drive-In and witnessed a special screening of the picture. In addition, Milt also had a special wagon party of wounded veterans from all theatres of war, now recuperating at the Biltmore Hospital.

Woman of mystery
in a city of
intrigue....
4 BIG WEEKS
REPUBLIC THEATRE
BROADWAY, N.Y.
STORM OVER LISBON

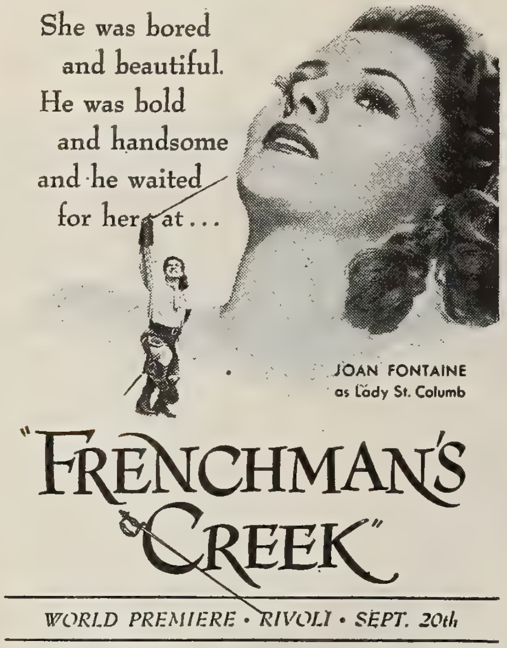
tarring

VERA HRUBA RALSTON · RICHARD ARLEN · ERICH VON STROHEIM

with **OTTO KRUGER · EDUARDO CIANNELLI · ROBERT LIVINGSTON · MONA BARRIE**

GEORGE SHERMAN, *Director* · *Original Story by* ELIZABETH MEEHAN · *Adaptation by* DANE LUSSIER · *Screenplay by* DORIS GILBERT

A REPUBLIC PICTURE



Advance ads on "Frenchman's Creek", which made its world bow at the Rivoli theatre in New York, stress romance and action.

Schine Circuit Prepares VE Day Manual For Theatre Managers

With theatremen throughout the nation mindful of the consequences liable throug the uncertain mood of the public when Victory is announced in Europe, many exhib itors and circuits have decided to close their doors to prevent possible damage from ove enthusiastic crowds.

The Schine Circuit, with headquarters in Gloversville, N. Y., has decided, as hav other companies, to remain open as a public service, providing a place where a jubilant pub lic can enjoy itself under safe and sane conditions.

Having made this decision, a set of rules has been devised and sent to each of the ci cuit's operations in manual form, outlining practical procedures to be followed to protec property and insure proper presentation of the program.

The manual, prepared by Seymour Morris, publicity head for the circuit, explains th necessity for preparedness and emphasizes the urgency of checking first reports to asce tain that the news is authentic — *not just a rumor*. Meetings with the staff are als advised to acquaint each employee with his responsibilities and duties.

The subject is a timely one which concerns managers in many situations.

The circuit's instructions follow:

1—Right now arrange to have at least two men deputized who will be assigned to your theatre on this day . . . one is to be used in the balcony, one on the main floor, and another in front of your theatre, if possible.

2—Make sure someone is stationed in front of the theatre to protect your property, whether the news comes day or night. Even if it happens at 12 midnight, have arrangements made with somebody who will go down and act as watchman until the next morning.

3—Remove the cash from the box office as often as necessary. Remove all loose setpieces from the front, lobby, foyer and rest rooms . . . also furniture, bric-a-brac, paintings, etc.

4—If you are able to act as cheerleader or master of ceremonies, see to it that you are prepared to lead your audience in singing the old popular songs. Be sure that for the opening you use your Star Spangled Banner trailer. This can be followed by song slides which are to be made up in advance, these to include such songs as "God Bless America", "Over There", "Tipperary", etc.

5—If the manager does not have the ability to act as M. C., secure a person who can, by arranging for this now.

6—House lights should be higher than normal, even if a little too bright for best projec tion. Remember, most vandalism occurs in dar spots. Therefore, don't have any dark nook in your theatre where a group can congregat

7—Cover the floor constantly. See to it tha every available member of your staff does like wise. Your house must be under complete super vision at all times.

8—Do not permit groups of rowdies to en ter your theatre and instruct your staff member to watch groups which may cause a disturbanc after they gain admission. Especially watch th adolescent boys or girls between 16 and 20 These are the only patrons likely to becom boisterous. If they do, break the group up Make them take different seats.

9—Tell your audience that all important new flashes will be announced.

10—Plan to run "continuous" if that is no your regular policy.

"Remember, in the final analysis, we are de pending on your usual good judgment to handl whatever situation which may arise in the mos efficient manner. We believe that if you com bine good common sense with what we hav outlined above, you will have no difficulty i handling the crowds on V-Day, which we al hope to celebrate shortly."

Holds Screening For Critics

For the double bill of "Minstrel Man" and "Delinquent Daughters" at Loew's Orpheum theatre, St. Louis, Hugh Scott planted newspaper stories on advance publicity a week in advance and continued through opening day. Art breaks and stills were also had in the papers and a special screening was held for newspaper critics. Through a tieup with newspapers, radio and schools an essay contest was featured dealing with juvenile delinquency. Arrangements were made for spot announcements on the radio.

Issues "Welcome Back" Invitations

Two thousand "welcome back" invitations were sent to school teachers; with this announcement they were admitted to the theatre. For attention-getter a false front was built for the engagement. Heralds were distributed around defense plants and hotels; special two-color window cards were placed in prominent locations and the entire staff wore special "Minstrel Man" hats during the run of the picture. A tieup was also made with a local music shop which featured one of the hit tunes from the picture.

Stresses 10-Day Showing Of "Going My Way"

Frank LaBar at the Imperial theatre, Asheville, N. C., started his first advance ads on "Going My Way" the Thursday before Sunday opening, at all times stressing the 10-day showing with suggestion, wherever possible, that patrons attend the matinees. Transcriptions were used on both stations WWNC and WISE three days ahead and four days during the showing, after that they reverted back to WWNC, which carried special announcements through the eighth day of the picture's showing.

A special trailer of LaBar's own copy was used plus trailerette 10 days ahead; one-sheet panels, still displays, inserts and 40 by 60s were used in the lobby and the standard six and 24-sheet posting was utilized.

Money Back Guarantee Used For "Waterloo Bridge"

As part of his teaser campaign on "Waterloo Bridge" at Loew's State, Providence, R. I., Joe Samartano ran a "money back guarantee" trailer one week in advance, which was signed by him. For a trick lobby display, Joe used a 24-sheet cutout with lamp-post and picture copy. Teaser cards were hung from the chandeliers and wall brackets in the lobby and rest rooms two weeks ahead and 8 by 10 photos were distributed.

Through a tieup with WPRO guest tickets were awarded in connection with a memory contest; special art break was had in the *Sunday Journal* and window displays included a Robert Taylor Army Uniform tieup with the Outlet Company, Kennedy's and Shepards and a Vivian Lee clothes fashion display with Gladdings, Boston Store and others.

Capitalizes on Local Marine

Lou Colantuano, manager of Stanton theatre, Philadelphia, worked out a swell publicity stunt in conjunction with the opening of "Marine Raiders." The father of "Miss Philadelphia" was a Marine, who was just out of the Corps, after 32 years' service. This was publicized in the local newspapers.

"Beauty" Contest Steals Lineage

One of the biggest lineage-stealing stunts ever put over in the city of Albany, N. Y., was accomplished by Alec Sayles, manager of Fabian's Palace theatre on his engagement of "Bathing Beauty."

Sayles, with the co-operation of the *Albany Times-Union* staged a Juvenile Bathing Beauty Contest to pick Miss Albany of 1961. 6,832 lines of free publicity was the result.

The contest was open to all girls between the ages of four and eight. There were nearly 200 contestants who had filed applications either through the newspaper or the theatre. The contest was held on a Saturday afternoon at Lincoln Park Pool—some three thousand relatives turned out to witness the parade of youngsters. Judges were members of the WAACS, Waves, Spars and Marines. Prizes were a silver loving cup to the winner—dolls and autographed photos of Esther Williams to all contestants.

As a special feature a Diving Contest for older girls with a $50.00 War Bond as top prize to the winner also took place.

"MEET MISS BOBBY SOCKS"

(America's
Teen-age
Swoonheart)

Everyone knows her.
Everyone's been reading about her.

Here She Is!

A COLUMBIA PICTURE
with

BOB CROSBY · LYNN MERRICK

LOUISE ERICKSON · ROBERT WHITE · HOWARD FREEMAN · KIM LOO SISTERS
Star of NBC network show "A DATE WITH JUDY"
Starred in hit show "KISS AND TELL"

and

LOUIS JORDAN and HIS TYMPANY FIVE

Original Screen Play by Muriel Roy Bolton
Produced by TED RICHMOND · Directed by GLENN TRYON

SWINGY TUNES!
FELLOW ON A FURLOUGH
DEACON JONES · TAKE IT EASY
I'M NOT AFRAID · TWO HEAVENS
COME WITH ME, MY HONEY
COME RAIN, COME SHINE

COLUMBIA PICTURES

KEEP SELLING WAR BONDS! FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

WEST VIRGINIA MANAGERS ASSOCIATION

TENTH (10th) ANNUAL CONVENTION

DANIEL BOONE HOTEL—Charleston, W. Va.
TUESDAY, OCTOBER 17th, 1944

★

Exhibitors - Managers - Guests

IT is very IMPORTANT that every theatre man in the state attend this meeting.

MANY important QUESTIONS will be discussed and WAYS and MEANS adopted and appropriated to bring them to a reality.

IF YOU are not a member NOW come and visit with us we need YOU and YOU need the ASSOCIATION.

★

PROGRAM

Business Meeting:
1:00 P. M. Mezzanine Club Room

Banquet & Dinner:
7:15 P. M. Ball Room

SPECIAL — Mr. Ed. Kuykendall, president MPTOA will be with us again this year and address us on National Theatre Problems.

INVITATIONS — have been sent out to many prominent men in the Motion Picture Industry and many will be present. You surely want to know the post war views and plans of those who are shaping the future of your business.

REMEMBER — No Registration FEES and your BANQUET plate FREE to all paid up members.

★

COME—COME—COME

TUESDAY, OCTOBER 17th
CHARLESTON, W. Va.

J. C. Shanklin, Convention Chairman
P. O. Box "E", Ronceverte, W. Va.

SHOWMEN PERSONALS

In New Posts: Irving Coopersmith, Center; Morris Schwartz, Felton; Harvey Detwiler, Lindley; Paul Goldsmith, Allegheny, all houses in Philadelphia. Charles Slemmer becomes night manager of the Savoy theatre there. Hackler Riffe, Majestic, Dallas. James Cain, Melba and Tower, Dallas. J. R. Euler, Beverly Hills, Dallas.

Catherine Parham, Linden Circle, Memphis. Mrs. O. D. Lewis, Joy, Memphis. Virginia M. Kelley, Civic, Portland, Maine.

Happy Birthday: Ronald E. Warren, Cecil S. Houck, Willard A. Hatch, Igo Kron, Charles G. Pickett, Thomas A. Mangan, John Kucz, Maym Gould, Otto Schmit, William H. Koch, Tomas B. Estacio, William C. Daye, Howard Busey, Har F. Wilson, Kermit High, Robert Goldstein.

C. H. O'Rae, R. C. Pence, Duke Prince, Al Sitton, Don L. Knapp, Gus J. Catamas, Henry Meyer, Abe Dermer, Erwin Koenigsreiter, Lau Nelson, Sam Hebscher, Lewis A. Doran, Joe K dall, I. Goldstein, Don C. Malloy, Howard Hunt, Samuel W. Kendall, Robert F. Griffith.

Robert B. Busch, Louis L. Simons, B. L. Ke ney, Henry G. Santos, J. B. Schotborgh, James Ackron, Gordon W. McLean, Horace Truitt, Ja Fieman, A. Jerry Cooper, John G. Broumas, Osc A. Brotman, Charles J. Scheel, Henry G. H Earle S. Horne, Bill Smith, Archie H. Adar Louis E. Mayer, RKO Palace, Chicago. Norm Wrobel, RKO Palace, Cleveland.

Katz Sells Customers On New Season's Product

To usher in his new season at the Centre theatre, Pittsburgh, Phil Katz distributed 2,000 heralds called "Remember September." A local merchant's ad paid for three-quarters of the cost and provided an excellent distribution center.

With the circular, Katz used a special trailer reading, "On the way. A happy harvest of movie hits to make you Remember September at the Center. Take a peek at just 10 of the 25 smash attractions coming to this theatre during September." Then Phil showed trailerettes of 10 toppers for the month. Pennants were strung under the marquee to give a gala effect.

Promotes Retail Trade Bureau On "Christmas Holiday" Date

A promotion of no small proportions was recently had by Jack Matlack at the Broadway theatre, Portland, Ore., in connection with "Christmas Holiday" engagement.

Jack sold the Retail Trade Bureau on the idea of paying for the printing of cards reading: "Shop Early. Mail 'Christmas Holiday' packages overseas between September 15th and October 15th." One hundred stores displayed these cards, and Matlack reports that the demand for them was so great that he had to order more.

Tieup with Pape Scored by Ackery

A provincial contest to find British Colu bia's "Princess Snow White" was the highli of an extensive publicity campaign put over Ivan Ackery, manager of the Orpheum thea in Vancouver, B. C., Canada. The stunt w worked in connection with the theatre's enga ment of "Snow White and the Seven Dwarf

The *Vancouver Sun* cosponsored the pron tion and thought so highly of the device t its editors provided $210 in cash prizes for winners.

The J. W. Kelly Piano company also co tributed $100 in prize money.

Entry blanks were provided by the ne paper in addition to those published in da editions. The blanks were distributed at scho

Winners were selected at all local theat which played the film with the finals tak place on the stage of the Orpheum.

De Graw Displays Scroll

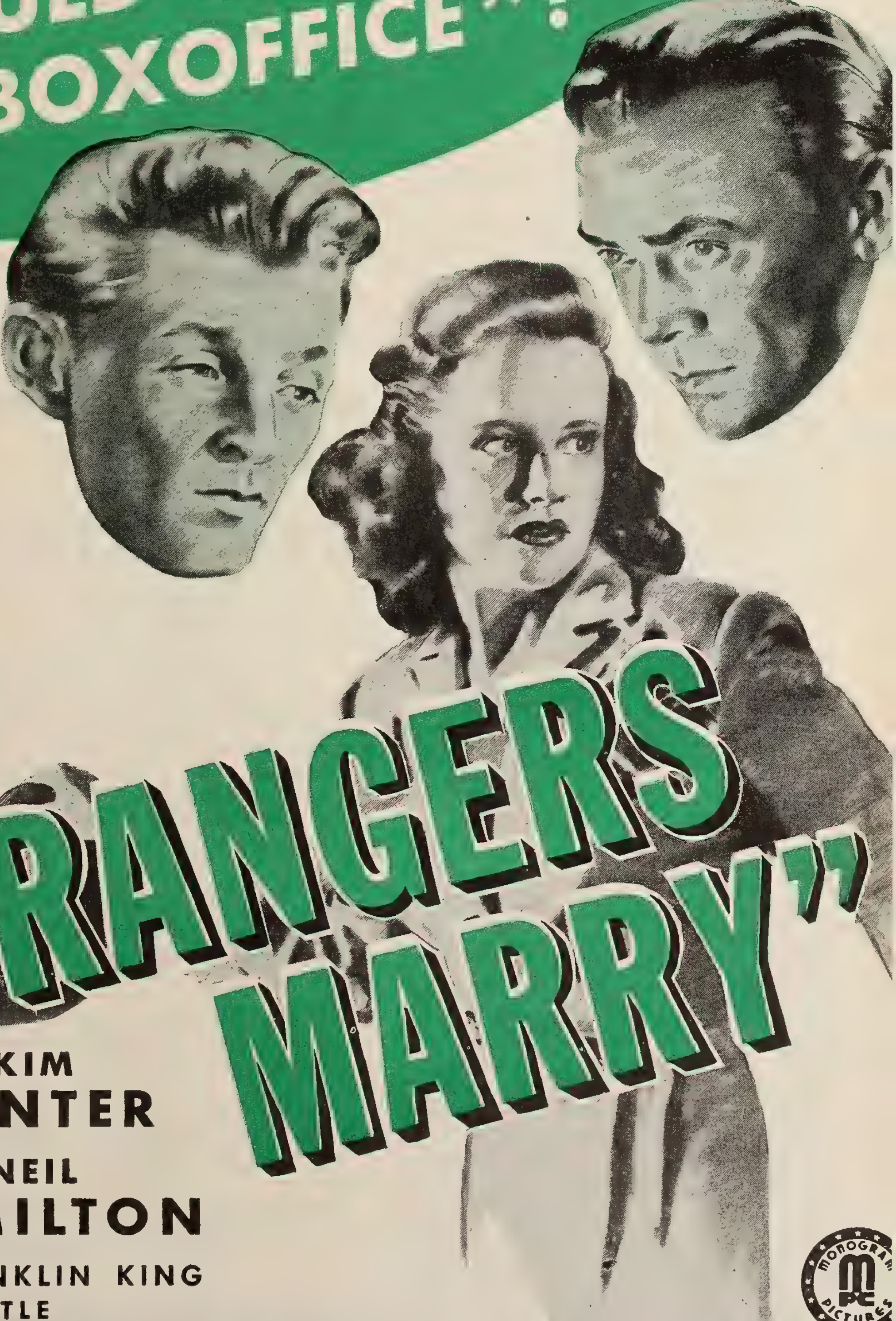
On the "Adventures of Mark Twain," Har deGraw at the Oneonta, Oneonta, had Award of Merit Scroll from the Mark Tw Memorial Commission prominently displa in his lobby. He also had a book tie-up w the Oneonta Department Store and a display Twain books in the public library.

By Staff Pohtogra

Mr. and Mrs. J. Henley Smith, vacationing in New York, stop in for a visit at the Rou Table office. Mr. Smith operates the Imperial theatre, Pocahontas, Ark., with his brother.

10,000,000
RADIO LISTENERS
(over 180 Blue Network Stations)
Heard JIMMIE FIDLER Call It...

"A TENSE MURDER MYSTERY THAT SHOULD CLEAN UP AT THE BOXOFFICE"!



"An entertainment-brimming film of which any studio could be proud!"
—BOXOFFICE

"Packs dramatic wallop from the opening gun and builds superbly!"
—DAILY VARIETY

Monogram's

"WHEN STRANGERS MARRY"

with

DEAN JAGGER **KIM HUNTER**
BOB MITCHUM **NEIL HAMILTON**

roduced by MAURICE and FRANKLIN KING
Directed by WILLIAM CASTLE
reen Play by PHILIP YORDAN and DENNIS J. COOPER • Original Story by GEORGE V. MOSCOV

ANOTHER MONEY HIT FROM MONOGRAM!

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

MANAGER, AVAILABLE IMMEDIATELY, TO CIRcuit or independent requiring thoroughly experienced man in every phase of theatre operation. Have you an "A" house in need of reorganization and conscientious supervision under the guidance of someone you can trust and truthfully depend upon? I have 17 years of experience; excellent references; married; 38. Want immediate assignment. Please state salary offered. Will go any territory. I can do the work. BOX 1779, MOTION PICTURE HERALD.

PROJECTIONIST; 40; RELIABLE; NOW WORKING small town theatre New York State. Wishes to better position. BOX 1781, MOTION PICTURE HERALD.

AVAILABLE MANAGER OR RELIEF; 15 YEARS' experience as owner. Prefers position Florida. Will consider Greater New York. BOX 1780, MOTION PICTURE HERALD.

THEATRES

WANTED, PLANS FOR STADIUM TYPE THEATRE. Prefer about 450 seats. ELSTUN DODGE, Beechmont Ave., Cincinnati, O.

WANTED LEASE. BUY THEATRE. NEW England. Box 1772, MOTION PICTURE HERALD.

ONE OR SEVERAL THEATRES WANTED ON purchase or lease in Chicago radius. Middle West, Colorado or Florida. BOX 1778, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

SIGN PAINTING

SIGN PAINTING, EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

NEW EQUIPMENT

AUTOMATIC CURTAIN CONTROLS, $95.60; 3/16" curtain cable, 11c ft.; brown leatherette, 36" wide, (60 yd. rolls only), 97c yd; silver sound screens, 59c sq. ft.; 2,000' film cabinets, $2.95 section; rechargeable flashlight batteries, $2.20; ushers' flashlights, $1.39; fifteen ampere rectifier bulbs, $6.95; jewelled aisle lights, $2.97. Winter bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

RCA PHOTOPHONE ARMY SURPLUS SOUND equipment, send for list. Automatic changeovers with switches, $35 pair; Simplex mechanisms, $137.50; blue velour stage setting, $57.50. Come to New York—make your selection here—enough complete equipment for 15 theatres. As little as $975 buys complete sound projection including lenses, lamphouses and sound screen. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE: TWO POWERS PROJECTORS; INcandescent lamphouses; slide machine, electric rewind; 1600 veneer seats; Da-Lite screen; Wright DeCoster speaker Model 319; one amplifier; Price $300. DIXIE THEATRE, Russellville, Ky.

TWO ACME SIMPLEX PROJECTORS; low-intensity lamphouses; RCA sound complete. Suitable for small theatre, school or church. Write ESKIN THEATRES, INC., 4630 W. Burleigh St., Milwaukee, Wis.

TWO NICE LOTS FROM LARGE NEW YORK theatre—1200 American ball-bearing heavy inserted panel backs, spring cushion chairs, rebuilt, reupholstered, $6.50; 880 reconditioned veneer back and seat chairs, $4.10; also 150 massive red velour fully upholstered back, soft spring cushion chairs, good useable condition, $4.50; 200 fully upholstered back, spring cushion chairs, leatherette recoated, refinished, $5.50; 386 inserted panel back spring cushion chairs, $6.50 rebuilt, reupholstered; blue or brown Spanish leatherette (rolls approx. 100 yds.) 50" wide, $1.25 (10% more for smaller lengths). Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

HELP WANTED

MANAGERS; OPERATORS; SIGN PAINTERS; ADvertising men wanted for small Texas circuit. Good pay. Splendid working conditions, opportunity for advancement and permanent employment to the men who can do the work. Address R. N. SMITH THEATRES, Mission, Texas.

STUDIO EQUIPMENT

35MM. STUDIO RECORDER, AMPLIFIER, MICROphone, VI meter, 1,000' magazine, synchronous motor; glow lamp, $555.; Askania-DeBrie type 35mm. studio camera, 3 lenses; 6 magazines; motor; gyro tripod; all features; worth $3,000, now $875. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trades. CAMERA MART, 70 West 45th St., New York City.

BUSINESS OPPORTUNITIES

BRITISH MANUFACTURER, "EX-BRILLIANT" screen dressing and screen material, desires contact American agents catering for cinema and home cine users. Write BOX 1782, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

A New

PERCENTAGE

DEAL

Here is your opportunity to show sponsored entertainment in your theatre on a new percentage deal and increase your revenue. The amount you will be paid depends on the attendance — the bigger the patronage, the more you will be paid.

These sponsored motion pictures are not "slipshod commercials" but are comparable to any "featurette" produced in Hollywood.

They are from five to ten minutes of genuine entertainment.

Write today for details as to payment. Book your theatre's open playing dates now!

ASSOCIATED FILMAKERS, Inc.
45 Rockefeller Plaza, New York 20
COlumbus 5-6694

Notables Attend Boston Premiere of "Wilson"

The New England premiere of the 20th-Fox film, "Wilson," took place Thursday night, September 28, at the RKO Boston theatre, before an audience of film and radio stars and persons prominent in public life.

Carole Landis, Dana Andrews, Roddy McDowall and Trudy Marshall, with George Jessel as master of ceremonies, attended the opening following appearances at veterans' hospitals, canteens, press receptions and radio stations.

Others present were: Governor and Mrs. Leverett Saltonstall, Mayor and Mrs. Maurice J. Tobin, John F. Fitzgerald, former Mayor of Boston; Charles F. Hurley, former Governor of Massachusetts; Commissioner Eugene McSweeney; Rear Admiral Robert A. Theobald, First Naval District; Major Gen. Sherman Miles, First Service Command; Comdr. W. N. Derby, U.S.C.G.; Ray Stannard Baker, biographer of Wilson, and Daniel Marsh, president of Boston University.

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SECRET MISSION

A MARCEL HELLMAN PRODUCTION

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RKO and other major circuits
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A Stunning Thriller
OF THE
French Underground

STARRING
JAMES MASON
(Of "Thunder Rock")
AND
CARLA LEHMANN
(Of "Candlelight in Algeria")
WITH
HUGH WILLIAMS MICHAEL WILDING

FLASH REVIEWS:

"Exciting and entertaining with thrilling situations!" —FILM DAILY

"The psychological time is now to show this film . . . superb sequence and good comedy!" —MOTION PICTURE DAILY

"Has a valuable topical quality . . . exciting cumulative effect . . . suspenseful!" —BOX OFFICE

"Good entertainment!" —SHOWMEN'S TRADE REVIEW

Distributed By
ENGLISH FILMS, Inc.
1560 BROADWAY, New York City

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

ADVANCE SYNOPSES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Irish Eyes Are Smiling

20th Century-Fox—Success Story in Music

Damon Runyon and Gregory Ratoff, as producer and director, have infused into the story of a ballad writer of 30 years ago an intimacy and charm rarely achieved in musicals on a more spectacular scale and in modern setting. Not that the backgrounds and costumes aren't gorgeous in Technicolor. They are. The music is plentiful and the two production numbers are attractively mounted and filled with talented performers. But there is a warmth to the story and personalities to which audiences will respond just as they will undoubtedly do to the singing of "Mother Machree" or "Let the Rest of the World Go By."

The cast is an unusual combination, and a successful one. Two comparative newcomers, June Haver and Dick Haymes, play the romantic leads. Miss Haver is a slight and vivacious blonde whose dancing is at present somewhat more accomplished than her singing or acting, but who shows promise of offering competition in all departments with a little more experience. Dick Haymes, who plays the young Ernest Ball, has an awkward, wistful appeal in addition to a pleasant and popular crooning style. Two veteran actors support them with amusing performances: Monty Woolley playing the unscrupulous promoter with the scholarly air and Anthony Quinn as the man who makes his living betting on sure things.

If further identification of the period is needed after the singing of the title song, "Boy of Mine," "A Little Bit of Heaven" and "I'll Forget You," there's the sudden appearance of Maxie Rosenbloom as Stanley Ketchel. Leonard Warren and Blanche Thebom of the Metropolitan Opera are also on hand to render the songs in classic style.

The music is the film's greatest asset, and its appeal will not be confined to the older generation. The songs are now familiar and traditional Americana, although few will recall that one American wrote them all. However, audiences will go out of the theatre humming the tunes and remembering the words with a glow of satisfaction.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, October, 1944. Running time, 90 min. PCA No. 10005. General audience classification.

Mary "Irish" O'Brien	June Haver
Ernest R. Ball	Dick Haymes
Edgar Brawley	Monty Woolley
Al Jackson	Anthony Quinn

Beverly Whitney, Maxie Rosenbloom, Veda Ann Borg, Clarence Kolb, Leonard Warren, Blanche Thebom, Chick Chandler, Kenny Williams, Michael Dalmatoff, Marian Martin.

Shadow of Suspicion

Monogram—Comedy about Crime

It's quite a while since anything importantly adroit has been done in the field of audience-tricking jewel-thievery, and this script by Albert DeMond and Earle Snell is adroit, slick and steadily effective. It picks up its cast of players and slides them swiftly through the situations and incidents, strewing suspicion left and right, until the final dispelling of suspense and the fadeout.

A. W. Hackel produced and William Beaudine directed, both with an eye to putting everything in the budget on the screen with no blank passages to wear out the customers and dilute the story. The scene is Chicago, the time is any time, and the plot, like others in this field of fiction, is not a thing to be synopsized.

Peter Cookson and Marjorie Weaver (no relation to your chronicler) have the romantic leads, with romance running second to melodrama all the way. The supporting cast is uniformly competent.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, September 23, 1944. Running time, 68 min. PCA No. 10318. General audience classification.

Jimmy	Peter Cookson
Claire	Marjorie Weaver

Tim Ryan, Pierre Watkin, Clara Blandick, J. Farrell MacDonald, John Hamilton, Tom Herbert, Anthony Warde, George Lewis, Frank Scanell, Ralph Lewis.

None But the Lonely Heart

RKO Radio—Marquee Might and Odets

There's marquee might in plenty here, with Cary Grant as top man to talk about, with Ethel Barrymore and her artistry again available to picture audiences after 12 years away, and with Barry Fitzgerald, beloved by just about everybody now by reason of his portrayal of the aged priest in "Going My Way," not to mention such dependables as George Coulouris, June Duprez, Jane Wyatt, Roman Bohnen and many another in in support. Getting the picture off to a lush opening would appear to present no problem, and if excellence of performance is enough to preserve through the run the lushness of the opening there's no problem about that either.

But it's by presenting the audience with a problem that writer-director Clifford Odets undertakes to entertain the customers to whom the names of the stars and the popularity of Richard Llewellyn's novel shall have sold tickets, and he doesn't provide a solution for the problem equal to the responsibility of easing the customers' worry about it and sending them home happy. On the contrary, and as has been the Odets way in earlier works, he leaves them with more to worry about when they leave the theatre than they had, or realized they had, when they came in. Films that do this have not been setting extended-run records recently.

The problem presented is that facing the poor and unlettered who see, but cannot have, the things that can make living pleasant, and who, wanting them so much, adopt unorthodox means of getting them. The scene is London, the time 1937, and Grant portrays the poor and unlettered individual, typifying all of them, who joins up with a mobster and commits some burglaries for him by way of getting comforts with which to ease the lot of his cancer-stricken mother. As written by Odets and acted by Grant, he is a confused and puzzled person, powerful without knowing how best to direct his power, but well intentioned at core. Two girls add to the man's torment of indecision. There are a couple of physically violent incidents—the wrecking of a pawn shop and an automobile chase—which show him to be equal to the requirements of his circumstances when they are requirements of physical proficiency. But he is still groping for the answer to his problem when his mother dies and the girl he loves returns to her mobster ex-husband to protect Grant from physical violence.

There is relatively little action in the picture, and much dialogue, considerable of it purposeful, none of it humorous. The players marshalled by producer David Hempstead turn in excellent performances. Miss Duprez, as Ada, essays a difficult role, born of her emotional indecisions, and carries it with depth and competence. Konstantin Shayne's enactment of the pawbroker rates distinction. But the total effect of the film is that of a stage play rather than a motion picture.

Previewed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, Block 1. Running time, 113 min. PCA No. 10039. General audience classification.

Ernie	Cary Grant
His Mother	Ethel Barrymore
Aggie	Jane Wyatt
Ada	June Duprez

Barry Fitzgerald, George Coulouris, Roman Bohnen, Konstantin Shayne, Dan Duryea, Rosalind Ivan, Dierdre Vale, Eva Leonard Boyne, Queenie Vassar, Katherine Allen, Joseph Vitale, Morton Lowry, William Challee, Skelton Knagg, Virginia Farmer, Art Smith, Milton Wallace.

32 Rue De Montmarte

David Brill—Mystery-Comedy

Using the "Grand Hotel" format, this French film presents an array of vivacious, ingenuous, amusing, even tragic, Parisian types—all of whom are behind an apartment house's placid facade; and all of whom emerge briefly for study, at the occasion of a murder. The effort is successful: the film is amusing and enthralling. Altogether, it is better than average for art houses.

The victim is the apartment house landlady. The clues are many. They implicate various tenants. A detective duo tracks them down. One detective, Lucien Baroux, is sophisticated, understanding; the other, Jacques Baumer, is consciously the prototype of what he fancies is the American style detective, even to the battered hat kept on determinedly, the cigar chewed more than smoked, and the grimness designed to scare suspects into confession. Both are excellent. The whole cast is excellent, all portraying characters with the nuances found only in French film acting. Well integrated, the examination of clues finally implicates the landlady's porter, her servant for 17 years, her secret enemy, galled beyond endurance by her greed and meanness.

Thorough appreciation of the unique French types—which include a marvelously indignant circus knife thrower, and a Colonel Blimpish kleptomaniac—is reserved for those with some knowledge of French. The English subtitling in some instances is inadequate.

The picture, one of about 14 held in New York during the war years for remake rights, and only now being released for distribution to product-starved American "art houses," was directed by Yves Mirande and written by Mr. Mirande and Georges Lacombe. Herman Weinberg wrote the English titles. For present distribution, the title was changed from its original, "Behind the Facade."

David Brill, an independent distributor with offices at 1600 Broadway, New York, is handling the film.

Seen at the 55th Street Playhouse, New York, with a matinee audience largely of French expatriates, and one which audibly and often enjoyed the many moments of comedy. Reviewer's Rating: Good.—Floyd Elbert Stone.

Release date, September 25, 1944. Running time, 83 min. Adult audience classification.

The Concierge	Marcel Simon
The Girl	Gaby Sylvia
The Soldier	Carette
The Detective	Lucien Baroux
The Cigar-Smoking Detective	Jacques Baumer

Aime Clariond, Gabrielle Dorziat, Raymond Segard, Gaby Morlay, Henrie Dufresne, Andrex, Elvire Popesco, Jules Berry, Michel Simon, Andre Lifaur, Erich von Stroheim, Betty Stockfield, Jean Dupont, Marguerite Moreno, Simone Berriau.

Mark of the Whistler

Columbia, 1943-44—Melodrama

Preserving the manner of the radio program from which it is derived, this melodrama makes its hour on the screen fascinating without killing any of its people. In line with recent trends, the picture lets the audience in on the plotting at the start, achieving suspense by making it appear that the criminal is going to succeed in escaping punishment.

Richard Dix, in the lead role, monopolizes acting honors, with Paul Guilfoyle taking second place. Others in the cast furnish minority support.

The script by George Bricker concerns a floater who obtains $29,999 held in an advertised dormant bank account and then finds himself the quarry of vengeful persons seeking the man whom the floater has impersonated. Coincidence is stretched pretty far toward the close of the film, but no farther than on the radio program.

Production by Rudolph C. Flothow and direction by William Castle are both high grade.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, November 2, 1944. Running time, 60 min. PCA No. 10419. General audience classification.

Lee Nugent	Richard Dix
Patricia Henley	Janis Carter

Porter Hall, Paul Guilfoyle, John Calvert, Matt Willis.

I'm from Arkansas

PRC—Hillbilly Comedy

When a showman has told his customers this is a hillbilly comedy with Slim Summerville and El Brendel heading the humor department, while various entertainers perform 10 song numbers in highly acceptable fashion, he has narrowed his audience down—or built it up—to include only those persons who thrive on this type of material. It's made for those persons, not for any others.

In addition to the Summerville and Brendel comedy, there is Cliff Nazarro's double talk, Jimmy Wakely's singing, Iris Adrian's show-girl flash and a neat performance by Bruce Bennett as a band leader.

The script by Marcy Klauber and Joseph Carole, based on a story by Klauber, has to do with the people who flock to Pitchfork, Ark., after a pig gets the town into the headlines by birthing 18 piglets. The people include legislators, packers' agents, show girls and a radio band, and it all comes out all right.

The picture is at its best when the music is being performed, which is much of the running time.

The production is by E. H. Klauber and Irving Vershel, and direction is by Lew Landers.

Previewed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, October 31, 1944. Running time, 68 min. PCA No. 10401. General audience classification.

Junifer Jenkins	Slim Summerville
Ole	El Brendel

Iris Adrian, Bruce Bennett, Maude Eburne, Cliff Nazarro, Al St. John, Carolina Cotton, Danny Jackson, Paul Newlan, Harry Harvey, Arthur Q. Ryan, John Hamilton, Douglas Wood, Walter Baldwin, Flo Bert, Jimmy Wakely, the Pied Pipers, the Sunshine Girls, the Milo Twins.

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

TRIPLE TROUBLE (RKO)

Leon Errol (54,701)

Good stenographers being hard to find, Errol has no intention of losing his over a little misunderstanding. It seems that the girl's husband has developed strong suspicions of his wife's employer and feels that she must give up her work. Errol offers to make the necessary explanations as a happily married man himself. When he overhears his own wife's conversations with a fortune teller, he's not so sure of his ground, and the final interview with the husband is disastrous.

Release date, September 1, 1944 16 *minutes*

GOLDILOCKS AND THE JIVIN' BEARS (WB)

Merrie Melodies (9715)

When hot swing hits the old nursery tales it cuts some strange capers. Here, three bears go to town in modern musical style leaving the way clear for a blackfaced Goldilocks who proceeds to sample the beds. In comes the wolf, weary of waiting for Little Riding Hood and on the prowl for other game. The bears return and Goldie gives the Wolf quite a workout, while Red Riding Hood and Grandma arrive in time to keep him on his feet.

Release date, September 2, 1944 *7½ minutes*

WEDDED BLISS (Col.)

All Star Comedy (6425)

Billy Gilbert, who usually has troubles enough of his own, tries to solve other people's problems with advice on the radio. A friend asks for a practical demonstration, suggesting that Gilbert pay court to his wife so that the friend may play the jealous husband. The wife learns of the plan and invents some strategy of her own which is interrupted by the good but violent intentions of a devoted servant. Billy winds up under the bed with a mouse and a cat.

Release date, August 18, 1944 16 *minutes*

I'M JUST CURIOUS (Para.)

Little Lulu (*D3-7*)

Lulu tries to explain away a good part of the mischief she gets into as a case of well-developed curiosity. And so it was with the chicken hawk. At first she thought it was a stork with a baby in its mouth, but the burden turned out to be burglar's tools. Then she went to the chicken coop just to find out what was going on, and spoiled the show. But her father was so used to Lulu's tricks that he refused to give her credit. Curiosity, it seems, doesn't pay either.

Release date, September 8, 1944 7 *minutes*

PITCHING WOO AT THE ZOO (Para.)

Popeye (*E3-7*)

Popeye and Olive make an outing to the zoo only to find Pluto in his new capacity of animal keeper. With the hope of humiliating Popeye before his sweetheart, Pluto maneuvers him into the tiger pit and then into a fight with a crocodile. Popeye's making a losing fight until he remembers his can of spinach, after which the fierce animals hold no terrors. In the end it's Popeye who saves Olive from the leopards.

Release date, September 1, 1944 7 *minutes*

KEHOE'S MARIMBA BAND (Col.)

Film Vodvil (6951)

Reg Kehoe and his Marimba Queens are but one of the vaudeville acts featured on this variety show. Opening the reel, in time-honored custom, are the acrobats, the Winter Sisters. Following in order come Glenn Miller and his Modernaires, Andy Mayo made up as "Pansy," the horse, and the featured band brings down the curtain.

Release date, September 1, 1944 10 *minutes*

SCREEN SNAPSHOTS, NO. 2 (Col.)

6851

Here is a survey of some of the war contributions of radio entertainers, many of them representing the motion picture as well. Abbott and Costello, Kay Kyser, Rudy Vallee, Jack Benny Jimmy Durante and Edgar Bergen have all contributed their time and talents to service shows along with many others. Pictures of the new commentators in action are also flashed on the screen—H. V. Kaltenborn, Walter Winchell, Lowell Thomas and William Shirer among them.

Release date, September 22, 1944 10 *minute*

K-9 KADETS (Col.)

Sport Reels (6801)

The K-9's are, of course, the canine auxiliaries of the armed forces. They are pictured in this reel being put through their rigorous training for service on the fighting fronts and in home defense. Both Army and Coast Guard units are reviewed.

Release date, September 8, 1944 10 *minute*

POPULAR SCIENCE, NO. 1 (Para.)

J4-1

Three sequences show recent scientific contributions to industry, the home and the armed forces The first is an automobile which rides the railroad tracks detecting any flaw in the rails. On the lighter side are some helpful hints for the kitchen The reel closes with a demonstration of the X-Ray Bi-Plane Marker, an instrument for locating metal fragments in a wounded man and giving the surgeon explicit instructions for their removal without probing.

Release date, October 20, 1944 10 *minute*

PLANE DAFFY (WB)

Merrie Melodies (9712)

Daffy offers to pinch-hit in the carrier pigeon service, when a message is long overdue and must be considered lost. The beautiful spy, Hadda Mari, is suspected of interception and foul play but Daffy is not alarmed. He meets the alluring enemy agent on his way and finds her a worthy opponent.

Release date, September 16, 1944 *7 minute*

LOST AND FOUNDLING (WB)

Merrie Melodies (9716)

Sniffles, the field mouse, who really has a kind motherly soul, takes over the hatching of a stray egg and waits expectantly for the baby chick. The fact that it turns out to be a hawk does not dismay him at first, but as it grows he finds that the bird is particularly fond of field mice for dessert He escapes with difficulty.

Release date, September 30, 1944 7 *minutes*

SEPTEMBER IN THE RAIN (WB)

Blue Ribbon Hit Parade (1302)

Warner Bros., continuing its policy of reissuing popular shorts, brings back a musical fantasy set in a grocery store. The performers are the familiar figures from the package and can labels who dance off to swing music.

Release date, September 30, 1944 7 *minutes*

PROUDLY WE SERVE (WB)

Featurette (1102)

Produced in cooperation with the U. S. Marine Corps, this two-reel subject views the women of the service through the eyes of a fighting leatherneck. He tells his buddies of an attractive young sergeant he knew in the States who had helped him in gun practice and leisure hours, giving him something to fight with and for, and something to come home to as well.

Release date, September 23, 1944 20 *minutes*

ADVANCE SYNOPSES
and information

A WOMAN'S PRIVILEGE
(Columbia)

PRODUCER: Virginia Van Upp. DIRECTOR: Charles Vidor. PLAYERS: Irene Dunne, Charles Boyer, Charles Coburn.

ROMANTIC DRAMA. The widow of a famous industrialist goes from a small town to New York to commission a sculptor to do a bust of her husband. The sculptor (Charles Boyer) mistakes her for a model he has been expecting. Under his influence she finds love and a new interest in life. Complications are provided by her stepdaughter, who venerates the memory of her late father.

THE MISSING JUROR
(Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: Oscar Boetticher. PLAYERS: Jim Bannon, Janis Carter, Jean Stevens, George Macready.

MYSTERY MELODRAMA. A newspaper man becomes curious when he finds that five people, all of whom met violent deaths, were all members of a jury at a certain murder trial. He discovers that the jury had convicted a man who, although later proved innocent, had hanged himself while awaiting execution. Further investigation discloses that the supposed dead man, in reality, had murdered the foreman of the jury and assumed his identity in order to commit the other murders.

SERGEANT MIKE
(Columbia)

PRODUCER: Jack Fier. DIRECTOR: Henry Levin. PLAYERS: Larry Parks, Jeanne Bates, Ross Hunter, Loren Tindall, "Silver" Jim Bannon, Larry Joe Olsen, Richard Powers, Eddie Acuff, Robert Williams.

DOG STORY. A soldier is dissatisfied with his assignment to the K9 Corps until he is given a dog named Mike to train. A friendship develops between them. When they are sent to the South Pacific war area, both soldier and dog distinguish themselves. On their return to the United States both are decorated for bravery, to the delight of the small boy who originallv owned the dog.

THE TOWN WENT WILD
(PRC Pictures)

PRODUCERS: Roth-Green-Rouse. DIRECTOR: Ralph Murphy. PLAYERS: Freddie Bartholomew, James Lydon, Edward Everett Horton, Tom Tully, Jill Browning, Minna Gombell, Maude Eburne, Charles Halton.

COMEDY DRAMA. A boy and girl who live next door to each other, and whose families have long been feuding, apply for a marriage license. Later they discover that, due to a mixup at the hospital at the time the boy was born, he is actually the girl's brother. Their parents try to steal the marriage license from the county court, but are discovered. Many complications ensue, but all are happily resolved in the end.

NOB HILL
(20th Century-Fox)

PRODUCER: Andre Daven. DIRECTOR: Henry Hathaway. PLAYERS: Joan Bennett, George Raft, Vivian Blaine, Peggy Ann Garner, B. S. Pully, Alan Reed, Henry Morgan, George Anderson, and Three Swifts.

ROMANTIC DRAMA. This Technicolor production is laid in San Francisco at the turn of the century. A night-club owner from the Barbary Coast aspires to the hand of a wealthy girl from Nob Hill. Eventually he learns that she was only trifling with him, and, aided by an Irish immigrant girl whom he has befriended, he goes back to his true love, a singer in his cafe.

WHERE DO WE GO FROM HERE?
(20th Century-Fox)

PRODUCER: William Perlberg. DIRECTOR: Gregory Ratoff. PLAYERS: Fred MacMurray, Joan Leslie, June Haver, Otto Preminger, Alan Mowbray, Gene Sheldon, John Davidson, Herman Bing.

HISTORICAL FANTASY. A young man who has been classified as 4-F tries unsuccessfully to enter every branch of the armed services in turn. At last he falls asleep and dreams that he is a hero in one after another of America's wars, including the Revolution, the Civil War, and the Spanish-American war.

CYCLONE PRAIRIE RANGERS
(Columbia)

PRODUCER: Jack Fier. DIRECTOR: Benjamin Kline. PLAYERS: Charles Starrett, Dub Taylor, Constance Worth, Robert Fisher, Jimmy Wakely, Jimmey Davis, Johnny Tyrell, Forrest Taylor, Edmund Cobb.

UP-TO-MINUTE WESTERN. In this very modern and up-to-date western film, Charles Starrett plays a movie star out on a bond selling tour. Because he is a heroic action star of the films, he is asked to look into a situation in the middlewest involving crop destruction and slowing up movements of food to the Allies. He finds the gang of saboteurs, and resumes his bond tour after bringing them to justice.

THE JADE MASK
(Monogram)

PRODUCER: James S. Burkett. DIRECTOR: Phil Rosen. PLAYERS: Sidney Toler, Mantan Moreland, Ralph Lewis, Hardie Albright, Dorothy Granger, Edwin Luke, Dorothy Graham, Russell Simpson, Edith Everson.

MURDER MYSTERY. Charlie Chan is called in to investigate the murder of a scientist who has made a discovery valuable to the U. S. Government: i.e., a method of treating wood so that it becomes as flexible and as durable as steel. In the course of time Charlie apprehends the murderer, and recovers the formula.

THE FUGITIVE
(Universal)

ASSOCIATE PRODUCER: Roy William Neill. DIRECTOR: Reginald Le Borg. PLAYERS: Gloria Jean, Alan Curtis, June Vincent, Vivian Austin, Samuel S. Hinds, Minna Gombell, Frank Fenton, Frank Craven.

MELODRAMA. Having served an unmerited term in San Quentin, a young man becomes terrified when he is innocently involved in a bank robbery. Fearing his record will be held against him, he flees from the police and takes refuge with a farmer and his daughter. The farmer shoots himself accidentally, and the young man takes his body to town. There he finds the real criminals have confessed, and he is cleared of the charges against him. He marries the farmer's daughter and settles down on the farm.

END OF THE ROAD
(Republic)

ASSOCIATE PRODUCER-DIRECTOR: George Blair. PLAYERS: Edward Norris, June Storey, John Abbott, Eddy Fields.

MELODRAMA. The editor of a detective magazine interviews a condemned murderer and becomes convinced of the man's innocence. The editor is fired for his opinion, and thereafter devotes his time to ferreting out the truth. He forces himself into the life of the real murderer and falls in love with the murderer's girl-friend. Eventually the editor unmasks the murderer and marries the girl.

HI, BEAUTIFUL
(Universal)

ASSOCIATE PRODUCER: Dick Irving Hyland. DIRECTOR: Leslie Goodwins. PLAYERS: Martha O'Driscoll, Noah Beery, Jr., Hattie McDaniel, Charles Hall, Lester Dorr.

DOMESTIC COMEDY. A soldier on leave in a strange town, unable to find any place to sleep, beds down in a model home. He meets the young woman in charge of the display, falls in love with her and, after a number of complications, their romance comes to a successful conclusion.

WILD HORSE PHANTOM
(PRC)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Kermit Maynard, Elaine Morey.

WESTERN. When the Piedmont County bank is robbed by a gang of bandits, the ranchers face ruin through loss of their deposits. Two cowboys suspect that the president of the bank is in league with the bandits and eventually manage to prove their theory and to recover the money.

G.I. HONEYMOON
(Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR: Phil Karlstein. PLAYERS: Gale Storm, Peter Cookson, Arline Judge, Frank Jenks.

SERVICE COMEDY. On the day he marries the girl of his choice, and before they have time for any honeymooning, a soldier is notified that his leave has been cancelled. The girl-bride follows him from post to post, hoping he'll stop long enough somewhere for them to spend some time together. They still haven't managed it when the comedy ends.

CODE OF THE PRAIRIE
(Republic)

PRODUCER: Lou Gray. DIRECTOR: Spencer Bennett. PLAYERS: Smiley Burnette, "Sunset" Carson, Peggy Stewart, Thomas Chatterton, Roy Barcroft, Bud Geary.

WESTERN. The two cowboys help to avenge the death of a crusading newspaper editor and in so doing unmask a professor who has become the leader of a gang of outlaws.

MY GAL LOVES MUSIC
(Universal)

ASSOCATE PRODUCER AND DIRECTOR: Edward Lilley. PLAYERS: Bob Crosby, Grace McDonald, Alan Mowbray, Walter Catlett, Bobby Kean.

COMEDY WITH MUSIC. Two girls and their medicine-faker uncle are stranded in a small town in which a vitamin factory is located. Disguised, one of the girls enters a radio contest sponsored by the vitamin company. After a series of mix-ups, the girls are wooed and won by the owner of the factory and his right-hand man.

CZARINA
(20th Century-Fox)

PRODUCER: Ernst Lubitsch. DIRECTOR: Otto Preminger. PLAYERS: Talullah Bankhead, Charles Coburn, Raymond Massey, Anne Baxter, William Eythe, Vincent Price, Mischa Auer, Sig Ruman, Eva Gabor.

PERIOD PLAY. Romance and humor are principal considerations in this story about Catherine of Russia and her way with the men of her court. William Eythe portrays a young officer, in love with a lady-in-waiting, whose head is turned by the attentions of his sovereign and the rapid promotions he receives as a result of her favor. He is straightened out finally, however, by his predecessor in Catherine's affections.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2112-2113.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2123.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Bokhara (Rus.)	Artkino	....	Russian feature	Aug. 19,'44	84m	Sept. 2,'44	2082	....	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Dec. 16,'44	....	....	....	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Nov. 18,'44	....	....	....	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	151m	July 1,'44	2095	1457	2072
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Block 2	....	....	....	1715	....
•And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	2072
•Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Nov. 4,'44	....	....	....	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	....
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2115
•Attack	OWI-RKO	462	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street	Univ.	....	Peggy Ryan-Ann Blyth	Oct. 27,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2115
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
•Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
•Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	2072
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Oct. 15,'44	....	....	....	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Boom Town	Univ.	8085	Rod Cameron-Vivian Austin	May 26,'44	....	....	....	1923	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 9,'44	....	....	....	2032	....
Bowery to Broadway	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	....	....	....	1971	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	..
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Candles at Nine (British)	Nat'l-Anglo	....	Jessie Matthews	Not Set	86m	July 1,'44	1970	....	....
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2115
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Not Set	....	....	....	2093	....
•Carolina Blues (formerly Battleship Blues)	Col.	....	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	....	....	....	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2115
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Nov. 30,'44	....	....	....	....	....
Champagne Charlie (British)	Ealing	....	Tommy Trinder-Sterling Holloway	Not Set	105m	Sept. 9,'44	2090	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Charlie Chan in the Chinese Cat	Mono.	....	Sidney Toler-Joan Woodbury	May 20,'44	65m	Apr. 1,'44	1826	....	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2115
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Dec. 2,'44	....	....	....	2092	....
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	....
•Cobra Woman (color)	Univ.	8006	Jon Hall-Maria Montez	May 12,'44	70m	Apr. 29,'44	1866	1457	1655

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Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	....	....	2131	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	....	....	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Re-issue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	....	....	....	2007	....
●Cowboy and the Senorita, The	Rep.	342	Roy Rogers-Dale Evans-Mary Lee	May 12,'44	78m	Apr. 1,'44	1825	1747	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Jan. 13,'45	....	....	....	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
●Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	....	Charles Starrett-Dub Taylor	Nov. 9,'44	....	....	....	2131	....
Czarina	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Feb.,'44	....	....	....	2131	....
DANGEROUS Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
●Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
●Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	72m	July 8,'44	1981	1913	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
●Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2115
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Nov. 30,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2115
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
End of the Road	Rep.	....	Edward Norris-June Storey	Nov. 10,'44	....	....	....	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Oct. 21,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
●Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2115
●Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....
●FALCON in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
●Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
●Follow the Boys	Univ.	8061	Stage and Screen Entertainers	May 5,'44	109m	Apr. 1,'44	1825	1635	1995
●Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British) (formerly Went the Day Well?)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
●Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Block 2	114m	Sept. 23,'44	2109	1416	....
Fugitive, The	Univ.	....	Gloria Jean-Alan Curtis	Dec. 2,'44	....	....	....	2131	....
●Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
●GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	58m	Sept. 23,'44	2111	2092	....
●Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	2072
●Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns (formerly Ghost of Indian Springs)	Mono.	....	Johnny Mack Brown	Dec. 23,'44	....	....	....	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Jan. 6,'45	....	....	....	2131	....
●Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush, The	RKO	....	Frances Langford-Wally Brown	Not Set	....	....	....	2032	....
●Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	.....	1899	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Give Us the Moon (Br.)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
●Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	2115
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
●Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
●Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 30,'44	73m	Sept. 2,'44	2082	....	....
●Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2115
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2115
●HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	....
●Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2072
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
●Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	....
●Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
●Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	64m	Apr. 22,'44	1858	1431	....
Her Heart in Her Throat	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Here Come the Waves (color)	Para.	....	Bing Crosby-Betty Hutton-S. Tufts	Not Set	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
Hi, Beautiful	Univ.	....	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	....	....	....	2131	....
●Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hollywood Canteen	WB	....	Warner Stars	Dec. 31,'44	....	....	....	1676	....
●Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2115
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....

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Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Frankenstein (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Oct. 10,'44	....	....	....	2092	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2115
I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	68m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	...
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2115
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3 '44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	....
It Happened One Sunday (British)	Assoc. Br.-Pathe	....	Robert Beatty-Barbara White	Not Set	97m	Aug. 26,'44	2067	....	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Nov. 25,'44	....	....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2115
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy MacDowall	Nov.,'44	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	103m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
•Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	Nov.,'44	....	....	....	1899	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	....	....	....	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
•Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Dec. 23,'44	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama	PRC	421	Armida El Brendel-Luis Alberni	Aug. 18,'44	67m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Block 2	....	....	....	1747	....
•Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2115
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12, 44	2042	1971	....
•Mark of the Whistler	Col.	....	Richard Dix-Janis Carter	Nov. 2,'44	60m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	118m	Aug. 19,'44	2102	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	..
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet Miss Bobby Socks	Col.	....	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	....	....	2071	....
•Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	2072
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Men Without Destiny (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Block 2	....	....	....	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	....
Missing Juror, The	Col.	....	Jim Bannon-Janis Carter	Nov. 16,'44	....	....	....	2131	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mr. Emmanuel (British)	Two Cities	....	Felix Aylmer-Greta Gynt	Not Set	100m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2115
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	Dec. 1,'44	....	....	....	1971	
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2115
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	....	Bob Crosby-Grace McDonald	Dec. 15,'44	....	....	....	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
•Mystery Man	UA	....	William Boyd-Andy Clyde	May 31,'44	58m	July 1,'44	1969	....	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	....
National Velvet (color)	MGM		Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	2030	....	....
Nevada	RKO	....	Bob Mitchum-Anne Jeffreys	Not Set	....	....	....	2007	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
•Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	....
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'44	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
•Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	2072
One Body Too Many	Para.	....	Jack Haley-Jean Parker	Block 2	....	....	....	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
•PARDON My Rhythm	Univ.	8032	Gloria Jean-Patric Knowles	May 19,'44	61m	May 6,'44	1878	1785	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
People's Avengers (Russian)	Artkino	....	War Documentary	June 15,'44	56m	June 24,'44	1958	....	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
•Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	2072
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Not Set	....	....	....	1889	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	....
•Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	....	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
•Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	....	....	1971	....
•SAN ANTONIO Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
San Francisco de Asis (Mex.)	Azteca	....	Jose Luis Jimenez	Not Set	125m	Apr. 1,'44	1826	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Scarlet Claw, The	Univ.	8019	Basil Rathbone-Nigel Bruce	May 26,'44	74m	Apr. 29,'44	1867	1850	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
•Sensations of 1945	UA-Stone	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	2115
Sergeant Mike	Col.	....	Larry Parks-Jeanne Bates	Nov. 9,'44	....	....	....	2131	....
•Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	64m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2095	1715	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Sept. 23,'44	68m	Oct. 7,'44	2129	2032	....
•She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,'44	2066	1890	..
•Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	2072
Sign of the Cross, The (Reissue)	Para.	....	Fredric March-Claudette Colbert	Not Set	118m	Aug. 19,'44	2103	....	....
•Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2115
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys	20th-Fox	....	Carmen Miranda-Michael O'Shea	Nov.,'44	....	....	....	2071	....
•Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
•Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
•South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	...
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
•Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
•Stars on Parade	Col.	5023	Lynn Merrick-Larry Parks	May 25,'44	63m	July 29,'44	2018	1890	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2115
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	...
•Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	2115
Strange Affair	Col.	5026	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	....	....	2071	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	....	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2115
Sunday Dinner for a Soldier	20th-Fox	....	Anne Baxter-John Hodiak	Jan.,'45	....	....	....	2092	....

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Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	....
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	....	....	....	2032	....
•Swing in the Saddle	Col	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	2032	....
•TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	....
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	....
Tawny Pipit (British)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Sept. 18,'44	85m	June 3,'44	1921		....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	....	....	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933		....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 27,'45	....	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	....	....	....	1389	...
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
This Man's Navy (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	2092	....
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
•Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	55m	Sept. 30,'44	2121	....	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
To Have and Have Not	WB	....	Humphrey Bogart-Dolores Moran	Jan. 21,'44	....	....	....	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2092	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	....	....	....	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	....	....	....	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	..
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	..
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2115
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	...
Unwritten Code, The	Col.	....	Tom Neal-Ann Savage	Oct. 26,'44	61m	....	....	2093	....
•Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	2115
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
VERY Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	....	....	....	1850	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Oct. 7,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	..
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	2030	....	2115
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	...	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Oct. 7,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	74m	Sept. 16,'44	2102	2032	....
Where Do We Go From Here?	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	....	....	2131	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2072
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2115
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2115
Winged Victory	20th-Fox	....	Edmond O'Brien-Jeanne Crain	Dec.,'44	....	....	....	2093	...
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	Not Set	....	....	....	1923	....
Woman's Privilege, A	Col.	....	Irene Dunne-Charles Boyer	Not Set	....	....	....	2131	....
Wonder Man (color)	RKO-Goldwyn	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	..
•YELLOW Canary (Brit.)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
•Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
•Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM		MGM Contract Stars	Not Set	....	....	....	1913	....

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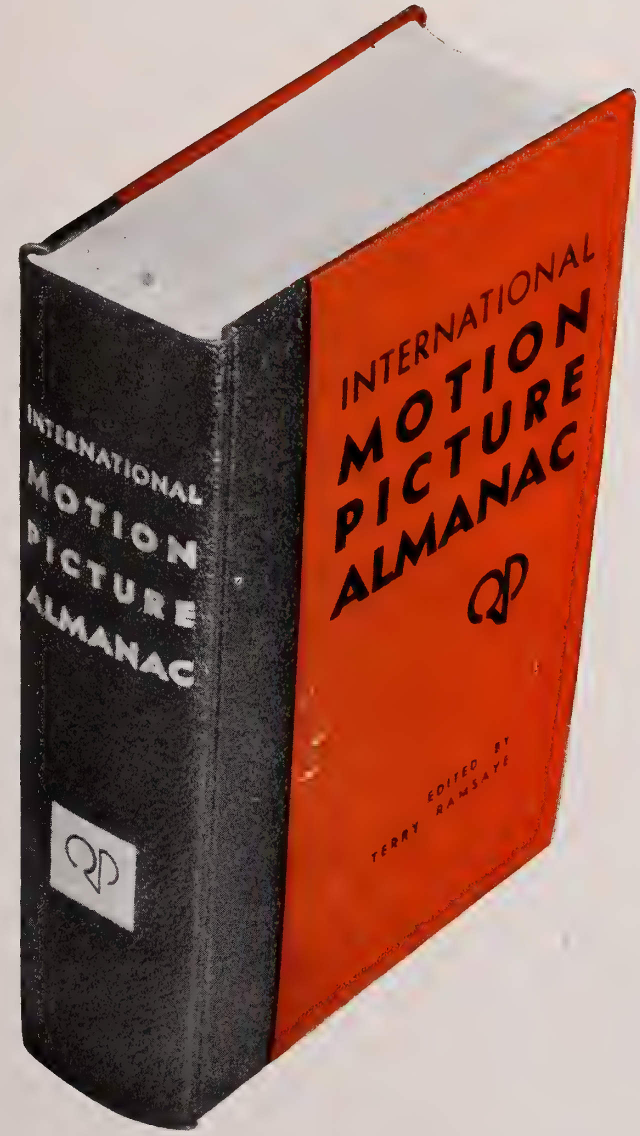
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- Irish Eyes Are Smiling
- The Woman in the Window
- To Have and Have Not
- The Conspirators
- Laura
- Code of the Prairie
- Bluebeard
- Alaska
- They Live in Fear
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Never-ending is the magic of M-G-M
We shoot the bank-roll to bring you HITS!
Read what the trade paper Film Bulletin says:
"This M-G-M lot is humming with big things—
Mammoth sets . . . The Penn Station in New York—
A famed tourist street in Los Angeles—
A WAC dormitory—Lake Arrowhead Hotel—
Even the Rocky Mountains are not immune—
These are added reasons why M-G-M
Outspends all other film studios."
Right you are, Film Bulletin, and they're
Added reasons for Leo's Leadership!

TWENTY YEARS OF LEADERSHIP MGM

Keep Selling Bonds!

Welcome

to Warners

AS THE COMPANY FOR WHIC

TRIUMPHS, WE ARE AL

ARROWHEAD
PRODUCTIONS
MERVYN LeROY

Mervyn

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ARROWHEAD PR

FOR DISTRIBUTION BY

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† After completing 'The Robe'.

HE CREATED HIS EARLIEST

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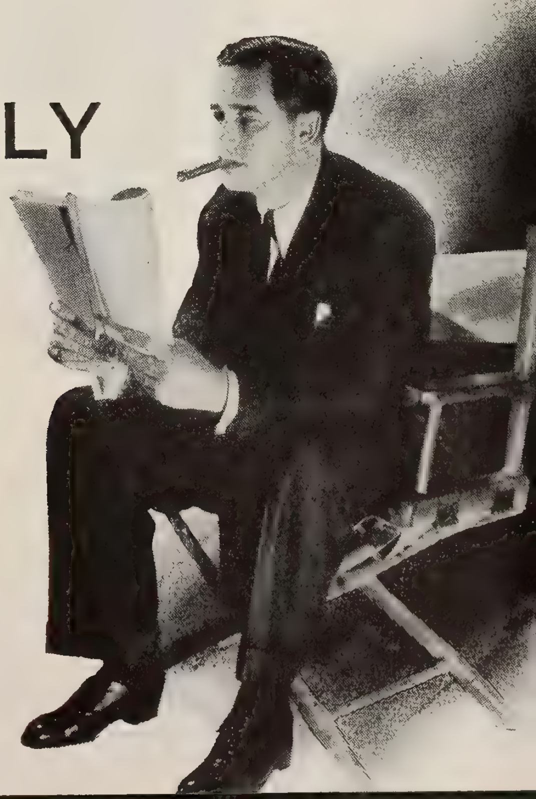
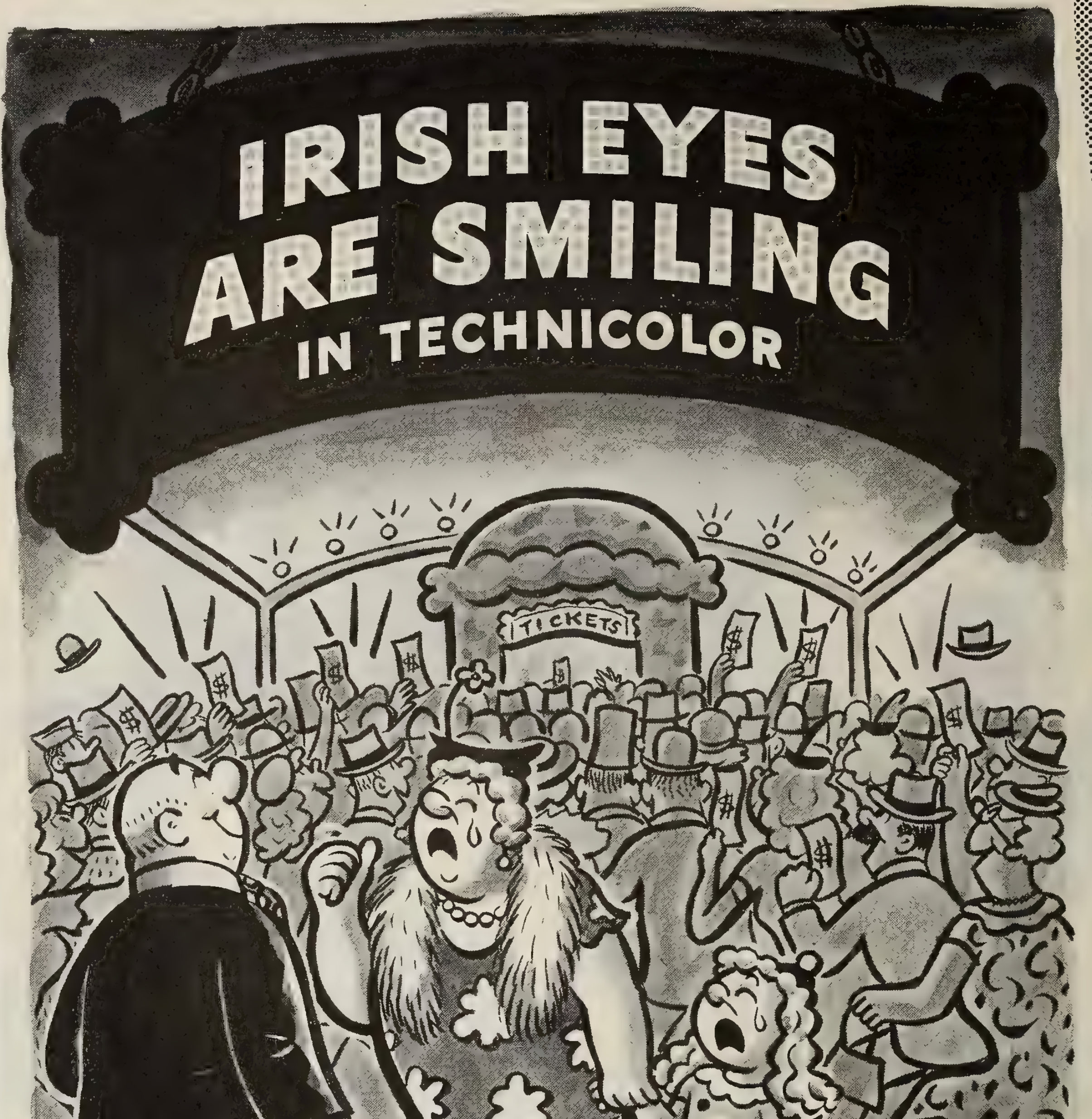
Warners



JACK L. WARNER, Executive Producer


IRISH EYES ARE SMILING
IN TECHNICOLOR
TICKETS
hoff

"Henry's on line trying to get tickets and we're wondering if we'll ever see him again!"

20
CENTURY-FOX
The company that made "WILSON"

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol 157, No. 2

October 14, 1944

JOY in THE JOB

THE other day Mr. Maurice Bergman took his pen in hand to do a piece for the Universal house organ. He started off: "Every once in a while I wake up and think how marvelous it is that I am selling a commodity that generally makes people very happy."

Mr. Bergman thinks rather well of this business he is in. He remarks upon the many special attributes of the industry, "the only one that has performed a job in the war without any profit" . . . "all the films made at the Government's direction on a non-profit basis" . . . "the tremendous number of films sent free of charge to men in the armed forces" . . . "our business contribution to home front morale".

"How often," asks Mr. Bergman, "in our daily contacts do we make any effort to be at least as entertaining as the commodity we sell? Are not all of us getting just a little too enmeshed in the cliches? . . .

"I am going to start telling off people who tell me they are bored, because we are in a business where one doesn't have to be bored. How many of us, for example, know anything about the marvelous subject of Technicolor; or about the science of pictures—what makes them talk? And how many of us really know very much about the history of our wonderful business? . . . "

Mr. Bergman considers the industry an excitingly interesting subject of study. We not only agree with him with enthusiasm, but also venture to point out that most of the subjects mentioned are frequently discussed in Motion Picture Herald—somewhat exclusively.

Not so long ago Mr. Joseph Hazen, Consent Decree expert, remarked that there were only two persons in this industry much interested in its history, Mr. Hazen and your editor. Now there are three of us.

■ ■ ■

LOOKING AHEAD

LEADERSHIP in that field which we so far clumsily call "non-theatrical" begins now to look to its larger place in the world of communication and expression. It is seen that what is today called "The Industry" is more precisely the amusement or theatrical part of the film business. The other part is growing. It now calculates an audience half the size of that of the theatre screen and, with the impetus of wartime stimulus of the films—standard and non-standard—big, swift increases are promised.

So it comes that Mr. Roy Winton, managing director of the Amateur Cinema League and editor of *Movie Makers*, monthly organ of the league, presents an editorial urging upon this non-theatrical or "general film making" as "an unorganized industry", that it take lessons in self-regulation from the theatrical film industry.

"Entertainment films no longer constitute the motion picture majority," Mr. Winton observes. "The resulting readjustment must bring with it a high sense of responsibility. . . . "

"The theatrical film industry has set an admirable example in its realization of responsibility, and its moves to carry that responsibility out. . . . The Production Code . . . has served well, in spite of the sarcastic comments that have been made about it. If it had done nothing else, it would have justified itself fully as public evidence of intention on the part of theatrical producers to keep their dramatic doorsteps clean.

"As more films are made for use outside theatres, and as more producers undertake them, it would be unfortunate if those movie makers should fail to understand the meaning of the experience of theatrical film producing companies. Hollywood found by trial and error that expression must be controlled by ethics, just as other forms of entertainment discovered it in the past. Freedom of expression must also mean responsibility for expression. . . . All was not chaos before Mr. Hays came, and all has not been perfect since he undertook his difficult task. But, under his leadership, a great industry has come to accept as a matter of course the thought that motion picture producers shall set limits to their own actions. The exception to this common practice exists, but it is definitely an exception.

"If makers of films for general use take no heed to Hollywood's experience and if the exuberance of their creative and experimental adventures is not disciplined by a real sense of social responsibility, narrow-minded censorship will with considerable justice demand control over films that are not intended for theatrical showings.

"General film making is an unorganized industry. Happily, most producers in it have operated according to a high sense of ethics, both in what they turn out and in the way in which they carry on their business. If their enterprises remain in the hands of the present managers and if newcomers will accept the existing ethics, this new industry will make its contribution decently and constructively."

■ ■ ■

THE announcement that "Colonel Blimp" is cut, for American release, from 173 minutes to 138 is a slight straw in the wind of trend. Pictures are going to be shorter. Hollywood has been hearing plenty on the subject, from assorted sources, including the New York home offices. It is unlikely that there will be any official announcements, but changes in practice in production are effective forthwith. For a while now pictures will be measured not by their gross footage but by their box office gross. It is even an ultimate possibility that a picture may be considered as great as its net, a subject of great interest in some quarters.

■ ■ ■

"CLAIR DE LUNE"

THERE'S a haunting bit of tuneful sentimentality from Debussy's "Clair de Lune" which pervades "Frenchman's Creek". It's the theme, as they say, for that charming pirate played by Mr. Arturo de Cordova. He whistles it as he lays eyes upon the lady of his desire. It fits with an exceeding romantic prettiness, that being the kind of a picture it is.

And all that reminds one again that, while Hollywood pours millions into the sound pictures, no one ever says anything about it of importance in the exploitation of the product. There may be an assumption that everybody in America is musically illiterate.

Hollywood has music to sell. It has many of the ablest musicians in the world. It has the best sound recording that can be achieved. But it is substantially a secret. The best music is not in the "musicals", but they get the only mention of the art.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Forty to Eight

EIGHT of the 48 states will celebrate Thanksgiving Day November 30 this year. The majority and the District of Columbia will slice the turkey and stir the cranberry sauce one week earlier, November 23, as provided by Federal law, which fixes the date as the fourth Thursday in November. In four of the minority group the date is fixed by state law as the last Thursday in November, which is usually the fourth, but not this year or next year. The other four states in the minority group are Arkansas, Tennessee, Texas and Virginia; the four with the state law are Florida, Georgia, Idaho and Nebraska. For five years beginning in 1946 November will have but four Thursdays. The Quigley Publication's booking calendar for 1945 shows Thanksgiving coming up on November 22—in 40 of the 48 states at least.

Book and Screen

IN THE gala days of the serials, 1915-1920, there was a deal of cooperative promotion between the printed page and the screen in the parallel presentation of the "chapter plays" and the syndicated presentation of the story in newspapers. The new version is the current wave of attention to book promotions tied to contemporary picture productions, especially the Super A's. "Dragon Seed," "The Adventures of Mark Twain," "Guadalcanal Diary" and many another are in best seller lists, along with such reprints as "Jane Eyre" and "Wuthering Heights." All that may be bringing Marshall Field, millionaire dilettante, closer to motion pictures, what with his currently discussed designs to get into popular book publishing.

Anniversary

"TODAY, the radio-electronic products of our laboratories and manufacturing plants are providing the Army, Navy and Air Corps with some of the most essential means for winning this global war," Lieut. General James G. Harbord, chairman of the board of Radio Corporation of America, said Wednesday in a statement commemorating the observance this month of RCA's 25th anniversary. The General added: "When victory is ours, the fruits of these scientific and engineering accomplishments will be turned into the channels of business and commerce." He also said that the achievements during the war period have been greater even than the achievements of the last quarter of a century.

On the Mark

REMINISCENCE of "you push the button we do the rest," the old slogan for the original Kodak, is conveyed in a story out of Rochester about the Eastman Kodak Company's contribution to a new aviation combat gunsight. It is an intricate and substantially automatic device on which the fighter flyer sets dials and then keeps the approaching foe's plane inside a circle of dots. The sighting machine takes care of allowances and keeps the gun firing at the place where the enemy and the bullets meet.

MAJORS releasing fewer pictures per month this season Page 13

MGM plans to spur exhibitors to attend trade screenings Page 14

NEW U. S. postage stamp commemorates film's 50th anniversary Page 14

SERVE Latin American tastes or lose position in market, U. S. advises Page 19

FRENCH films emerge from hiding for screens in United States Page 22

STATE chairman for sixth War Loan drive are designated Page 26

LEADING British exhibitor analyzes product for English theatres Page 28

FIVE British producers on location as good weather holds Page 30

WENDELL L. WILLKIE dies: defender of right of a free screen Page 38

FIRST feature completed by Major 16-mm Productions in Hollywood Page 39

SERVICE DEPARTMENTS

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Under Nazi Noses

NEWS of how Gaston Madru, special cameraman for News of the Day, United Newsreel and Pathe, was able to get his shots of Paris under Nazi occupation came to light recently.

The British trade paper, *Daily Film Renter,* reported that M. Madru utilized many ingenious devices to obtain a permanent film record of the Nazis in Paris during the last four years.

One of his devices was to conceal a camera in a basket filled with cognac bottles in a tradesman's carrier cycle, by means of hidden cords. In this manner, Mr. Madru got his motor-driven camera to operate at the precise moment he wanted it to, thus obtaining pictures of rare historical significance.

The film included an entire edition of Pathe Gazette, French newsreel, which was released in Paris last month.

Want to See

LIBERATED France is news hungry, and newsreel hungry. According to report from Paris via THE HERALD's London bureau there are around-the-block lines at the French theatres, especially those showing newsreels. The Paramount Gaumont Palace and the Liberation of France Chronicle are mentioned as enjoying extraordinary patronage. The admission prices are standardized at 15 francs. Electricity, under current emergencies, is being supplied by British army motor-generator sets, operated by U. S. Army technicians.

Benefactor

TWO years ago Johnny Spillane threw a baffling ball that had baseball players puzzled, so the St. Louis Cardinals offered him a contract to pitch against National League hitters. Instead, Johnny Spillane elected to pitch hand grenades against the Japs, joining the Marines. At Tarawa he lost his pitching arm. Back in the States, his great ambition was to see the all-St. Louis World Series. George Skouras, head of Skouras Theatres Corporation and a one-time St. Louisian, read about the now Corporal Spillane's ambition. He arranged for Corporal Spillane's transportation to Sportsman's Park where the Marine sat through the six games between the Cards and the Browns.

News on the Air

ANOTHER newspaper is entering radio—and television. It is the *New York Daily News,* with the largest circulation in the country. The newspaper has applied to the Federal Communications Commission for permission to erect a station adjacent to its present mid-New York location. The station, it is planned, also will broadcast FM. Colonel Joseph Patterson owns the newspaper, which maintains a news syndicate alliance with the *Chicago Tribune,* owned by the Colonel's cousin, Colonel Robert McCormick. Colonel McCormick owns Chicago's station WGN, and is a stockholder in the Mutual Network.

Capture

HOLLYWOOD by vast indirection recently captured a Japanese. So reports a Marine whose story was relayed to the nation's newspapers by the Associated Press. The story: an American officer watching a movie with others at an island on which fighting lines still were maintained, was importuned by a neighbor in the darkness, for a match. He lighted a match for the other's cigarette; then, ten minutes later, left—and returned with armed guards. The movie fan who wanted the match was a Japanese, whose love for Hollywood's product was so strong he had slipped through our defenses. The story is incomplete in one explanation aspect: it doesn't disclose what picture was playing.

Petrillo Says "No"

JAMES Caesar Petrillo, head of the American Federation of Musicians, this week rejected President Roosevelt's request to lift the ban on phonograph recording. This decision came despite his promises in 1942 and 1943 that if the President asked him to remove the ban he would do so.

The President took a hand in the two-year fight last Wednesday after the union had ignored the War Labor Board directive of June 15 to take such action.

In a nine-page telegram to the President, Mr. Petrillo said the AFM had made agreements with 105 companies since the prohibition went into effect in August, 1942, and that the union members were producing nearly 4,000,000 records a month. The ban, he said, affected only two companies, RCA-Victor and Columbia, the two largest in the business. If both companies agreed to signing contracts with AFM, Mr. Petrillo declared the ban would be lifted immediately.

In his wire, he also pointed out that the union had made records "for practically every Government agency, for the armed forces . . . and our allies."

William H. Davis, chairman of the War Labor Board, said in Washington Tuesday that insofar as the WLB was concerned, the case was closed.

During the WLB hearings, it was brought out that the union had 138,000 members and that estimated annual receipts from record royalties were $4,000,000, ranging from one-quarter of a cent on a 35-cent record to five cents on a $5 record. The WLB had ordered resumption of recordings and payment of royalties to be held in a special fund outside the union's province. Mr. Petrillo refused to comply with the order.

Mr. Petrillo's telegram was referred Wednesday to Stabilization Director Fred M. Vinson by the White House without comment.

Poll

THE Translux theatre, located in Boston's South Station, where, it is estimated, a quarter of a million people pass daily, recently set up booths where passers-by might cast straw votes for their favorite presidential candidate. Each vote-caster will then be given the choice of selecting a Roosevelt or Dewey button. Louis Newman, manager of the Translux, is sponsoring the poll, and is looking forward to checking the button figures with the vote figures. Results of the poll will be tabulated each week and posted on the theatre's screen.

No Let-Down

HOLLYWOOD'S growing hope for an early victory in Europe has caused no let-down in the efforts of the Hollywood Victory Committee. Ever since Pearl Harbor, this organization has chalked up an enviable record in the matter of getting typical American entertainment to troops overseas. That there will be no relaxation until the war is won is evidenced by its report for September, 1944. During that month, 396 performers made a total of 1511 appearances. These "soldiers in greasepaint" followed American armies everywhere, playing shows sometimes within a mile or two of the front lines. Fred Astaire, Bing Crosby, Marlene Dietrich, Spike Jones and Dinah Shore led entertainment groups into France. Judith Anderson, Jack Benny, Bob Hope and Spencer Tracy trouped in the Pacific area. Ann Sheridan and Ben Blue were in the China-Burma-India theatre of war.

The September figures brought the Victory Committee record to a total of 3,433 individual performers making 34,151 appearances since the committee was formed at outbreak of war.

Quasi-Official?

THE WESTERN Motion Picture Awards Association, Inc., founded by some non-industry people interested in the rodeo business, took steps last week to obtain for itself a quasi-official appearance by engaging the Hal Hall Publicity Office to campaign in behalf of its awards presentations to be made in Hollywood Bowl November 5 at a $1 to $2 charge per customer.

Prior to this step, and as has been noted in this space, the WMPAA, Inc., had sought official approval of the Association of Motion Picture Producers and of the Academy of Motion Picture Arts and Sciences, receiving soft but negative replies from these organizations.

The Hal Hall Publicity Office has handled the campaigning for the Academy of Motion Picture Arts and Sciences for the past 13 years and is to go on doing so, taking on the WMPAA, Inc., with the Academy's nod.

The basic difference between the Academy's annual awarding of Oscars and any awardings which the WMPAA, Inc., may make is that the latter will be based on ballots filled out by the public at large, whereas the former are based on bona fide voting by accredited members of the production branch of the industry.

Calling Disney

WALT DISNEY, whose Mickey Mouse and Donald Duck have been two of America's unofficial goodwill ambassadors, seems destined for a world tour. Now it is the Australian Government which has invited Mr. Disney to visit the country. A. A. Calwell, Minister of Information, announced in Canberra, Australia, recently, that his Government wants Mr. Disney to investigate the possibility of using aboriginal subjects in an animated cartoon film with an Australian theme. Apparently, Australia wants its own "Joe Carioca."

Mr. Disney is now in Cuba in connection with the promotion of his most recent film, "Three Cabelleros." Two years ago he journeyed to South America for inspirational material which resulted in "Saludos Amigos" and "Caballeros." Last year, the Mexican Government conferred honors on the cartoonist for his contribution to motion picture art and to the furtherance of Hemisphere goodwill.

Orchids

PRAISE to the industry for "the great job" done in the last American Red Cross campaign was expressed by Basil O'Connor, chairman of the organization, in a letter Thursday to Joseph Bernhard, general manager of Warner Theatres and chairman of the industry's 1944 Red Cross drive. In voicing the Red Cross' appreciation to the men and women who worked on the campaign, Mr. O'Connor said: "The fact it is the largest sum ever collected by the motion picture industry for a national charity is ample evidence not only of the generosity of the American people but of the immense effort and careful planning of you and your associates. I also was particularly pleased with the comparatively small cost of operating such a campaign."

Prediction

IF THE "Government permits free enterprise," theatre grosses for 10 years after the war will make today's box-office performance seem small by comparison, Herbert J. Yates predicted in Hollywood Wednesday before returning to New York.

Mr. Yates forcast that "a national slump is an inevitable development following the war," but prophesied it would be "temporary only." "Foreign grosses a year after the peace in Europe will treble," he said, "due to the lack of European production facilities and in view of the tremendous need for entertainment."

The Republic executive reported the company's budget for the new season ranged from $17,500,000 to $20,000,000, a 30-50% increase.

Plenty of Players

ALTHOUGH local draft boards and defense plants have made serious inroads upon the number of extra players available to the studios, there are still plenty of players around to fill calls. Central Casting Corporation, through which all extra placements are made, reports the number of placements for August was the highest in the history of the organization. The average daily placement was 1399, at an average daily wage of $12.46. The dollar value of all placements, including overtime and adjustments, was $523,165, or approximately $115,000 more than was paid out to extra players during the preceding month.

Buried Treasure

ACCORDING to the United Press in a dispatch from Hollywood, Dinah Shore, recently returned from France where she sang for Allied troops, reported that French farmers buried their best brandy to keep it from falling into the hands of invading Germans. And then came the G.I.'s who are always inventing things, including a never-fail brandy detector. The brandy was buried in ironbound kegs, and the Americans discovered that a magnetic mine detector also detects the iron hoops around the kegs, and "the rest was easy." The Germans had never thought of it.

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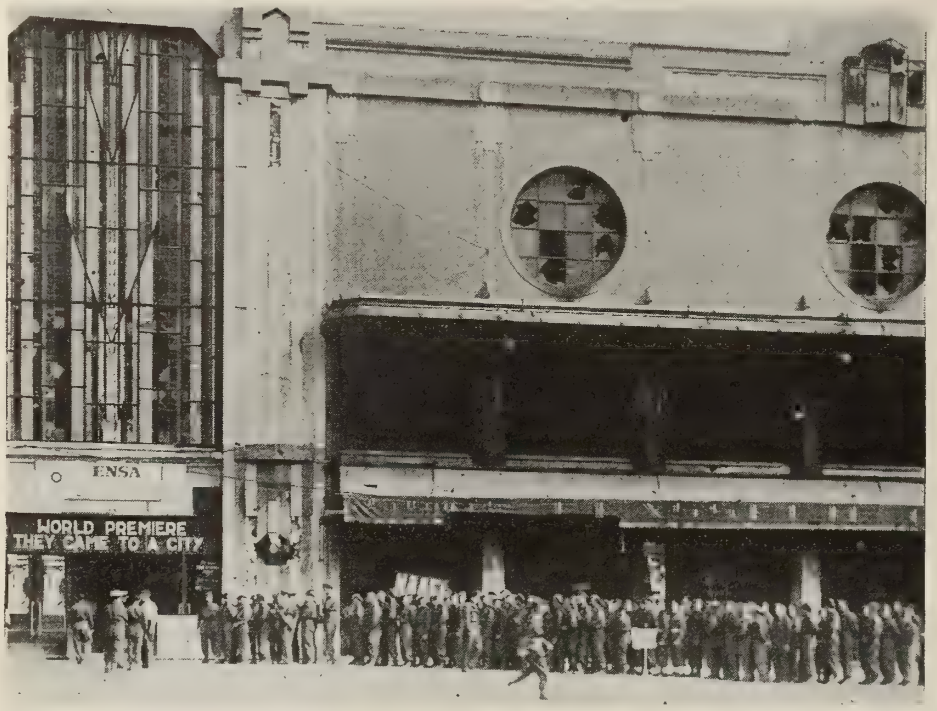
THIS WEEK the Camera reports:



BUSINESS AS USUAL. At Caen, Normandy, British soldiers queue outside a battered theatre to see "They Came to a City", courtesy of ENSA.

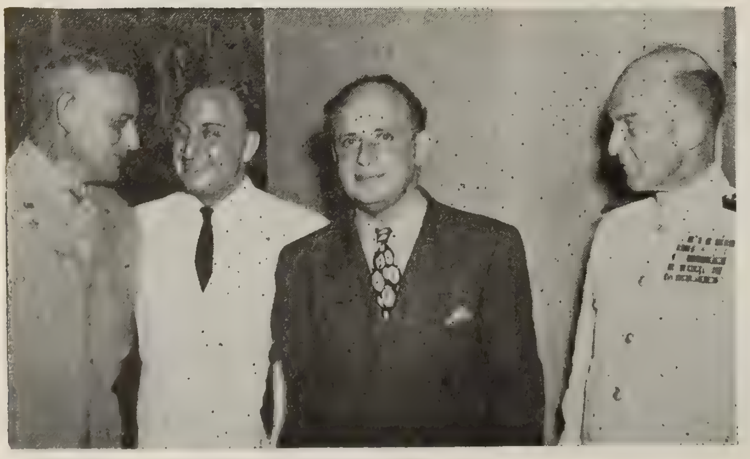
AN "OSCAR" is presented by Ned H. Dearborn, left, National Safety Council vice-president, to Howard Dietz, MGM advertising director, in recognition of the value, for war workers, of "Swing Shift Maisie."

By Staff Photographer

SO RAPID has been the rise in popularity of American pictures in Sweden, that it has become to some extent an English speaking country, Carl York, left, Paramount manager there, reported last week, in New York, on his first visit to the home office in 10 years. Mr. York added that Swedes reject dubbed films, prefer them subtitled. There are now approximately 2,000 theatres in Sweden, he said. The domestic industry this year will produce 55 pictures, costing approximately $80,000 each.

AT THE THEATRE Equipment Dealers Protective Association convention, in Chicago: E. S. Stevens, War Production Board, Chicago office; Ray G. Colvin, the Association's president; and Allen G. Smith, the WPB's theatre equipment division chief. For story, see page 42.

IN HOLLYWOOD, after conferences with PRC studio executives, franchise holders George Gill, Washington, Isaac Katz, Atlanta, Nat Lefton, Cleveland, and Lloyd Lamb, Seattle, pose on the "Strange Illusion" set with players Jayne Hazard and Mary McLeod.



IN PANAMA, left, returning to New York after visiting Latin-America, Murray Silverstone, 20th-Fox foreign sales vice-president, was given a reception. Left to right, Brig. Gen. Douglas Weart; Edward Cohen, 20th-Fox; Mr. Silverstone; Ellis Stone, Commandant, 15th Naval District.

By Staff Photographer

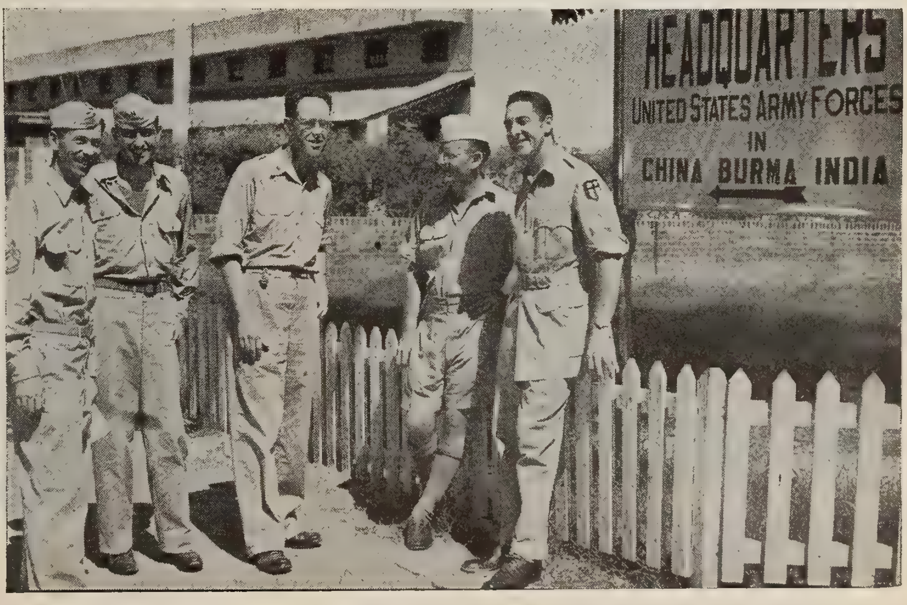
EASTERN SALES MANAGER of Film Classics, Irving Wormser, above, assumed his new office last week, after 16 years at Columbia, where, in his last post, at the New York exchange, he was assistant sales supervisor.

IN CHICAGO, congratulations are extended by visitor and actor Roddy McDowall, to newly appointed Twentieth Century-Fox midwestern district manager Jack Lorentz.

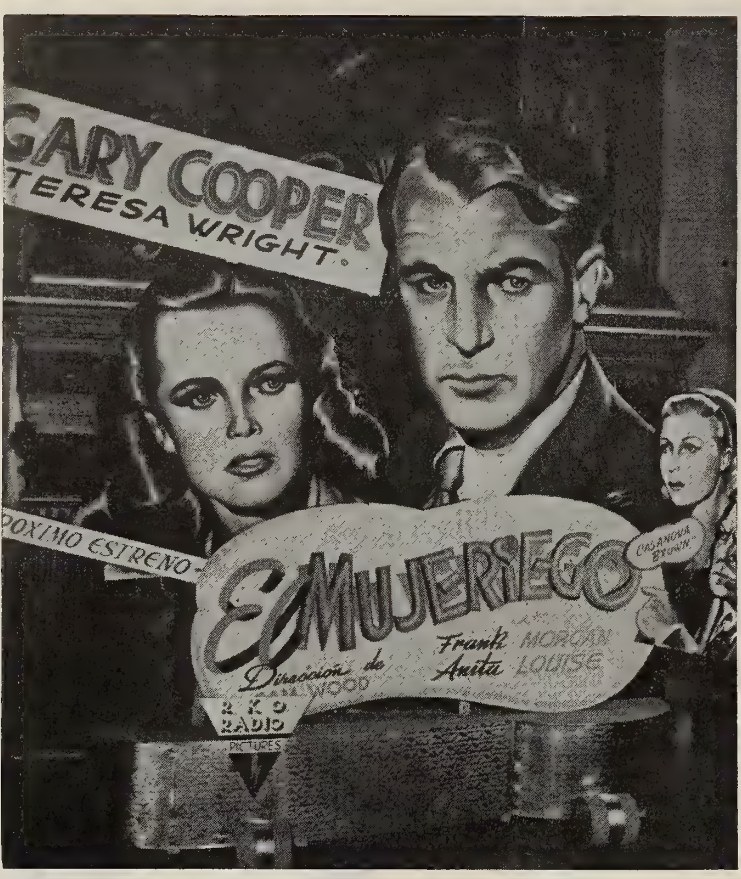
IN TORONTO, after the screening of Paramount's "Our Hearts Were Young and Gay": Diana Lynn, its star, with Famous Players Canadian circuit executives James Nairn, advertising and publicity director; Larry Bearg, western division manager; Ben Geldsaler, booker, and Jack Arthur, eastern division manager.

IN CUBA, Ramon Garcia, Universal general manager there, was recently tendered a testimonial dinner honoring him for 25 years in the industry's service. At the speakers' table, above, in left to right order, are Pedro Saenz, RKO manager; William Heagney, assistant manager of the Bank of Boston; Charles Kirby, secretary of Universal International Films; Mr. Garcia; Ernesto Smith, Columbia manager, and head of the Smith circuit; and Vicente Blanco, distributor.

J. HAROLD BOOTH, right, for 16 years with Bell & Howell, manufacturers of 16mm film equipment, has been promoted to vice-president in charge of merchandising. Mr. Booth has been in engineering as well as sales. The company announcement of the appointment termed it a "step forward in post-war planning", and added that Bell & Howell "realizes the necessity for planning now to insure continued employment during the reconversion period ahead".

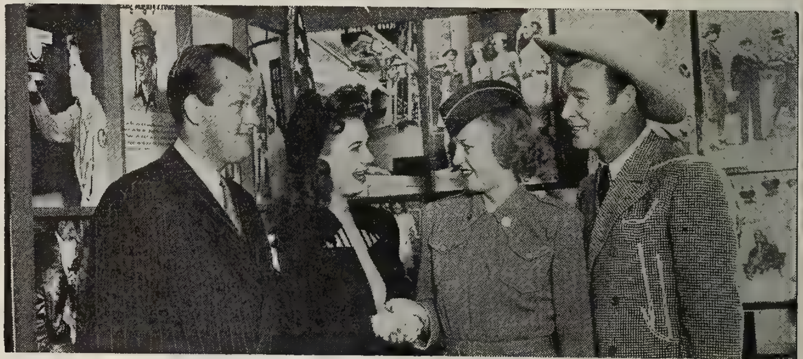


IN INDIA, all of them engaged in producing training films for soldiers of their area, are former RKO Hollywood employees above: M/Sgt. Arthur L. Dixon, T/Sgt. William F. Pratt, Major John O. Aalberg, Sgt. Arthur W. Say and Lt. Lester Shorr. With a shift in emphasis from Europe to Asia, training films production in India may increase.



"THE LADY KILLER" in the lobby—of the Alameda, Mexico City. A display, advertising "Casanova Brown"—the work of Thomas Milmo, the theatre's manager.

GREETINGS, from Martin J. Mullin, right, and Edward Canter, of the M. & P. Theatre circuit, New England, to Marine private Richard Partridge, on his visit to Boston headquarters. Mr. Partridge was employed at the Capitol, Arlington, Mass.



HELPING RECRUIT the WAC, last week, in New York, was Roy Rogers, Republic's King of the Cowboys, and star of the annual Rodeo, currently in that city. Above, Vaughan Monroe, Jane Withers, Marguerite Leeds of the WAC, and Mr. Rogers pose in a WAC recruiting office.

WITH THE 4th Signal Service Unit, in the South Pacific—a scene from its editorial room. The principals are film editors M/Sgt. Malcolm Bulloch, formerly of Paramount, and T/5 Rickey Daniels, also of Hollywood. The unit, comprised of enlisted reservists from the studios, is now producing a training film outlining tactics in the South Pacific. Supervision is by Major Gordon S. Mitchell, C.O., former Academy Research Council manager.

BING CROSBY and Jack Buchanan, left, are shown at the opening of London's Stage Door Canteen, where the American singing star, just back from entertaining troops in France, appeared with the English singing star as honored guest. Mr. Crosby's "Going My Way" is a hit in London.

By Staff Photographer

SEEKING DISTRIBUTION of his Excelsior Films, Marcel Hellman, right, managing director and a producer of that company, last week arrived in New York from London.

COMPANIES RELEASING FEWER PICTURES PER MONTH

Emphasis This Season Is on Special Handling of Top-Bracket Films

Product is being marketed this season more slowly in terms of release than last year and the season before. Emphasis in merchandising is being centered in special handling of the top-bracket films.

Sales departments are aiming for a quick playoff of the most expensive pictures on the roster before the war ends in Europe and before the national income undergoes any decline that might cut into the box office potential.

Analysis of the first three months' selling in the 1944-45 season shows two variations of release patterns of several major companies. There is a decrease in the number of pictures being released each month by Columbia, MGM, PRC, Republic, Twentieth Century-Fox, United Artists, Universal and Warner Bros. compared to the 1943-44 and 1942-43 seasons. Paramount and RKO Radio are releasing at approximately the same pace.

More Specials Released Than in Past Two Years

For the first three months of the new season, more "specials," pictures sold singly away from from established blocks, are being released than there were in the two previous years.

Greater attention to key city pre-release engagements, with attendant newspaper, radio, billboard and magazine advertising and exploitation, not only for "specials" but for block-leaders and other high percentage films, has market the initial selling of the new season.

Distributors are gearing their product to take the full measure of the war boom market, still at the peak, but apt to fall at the war's end. Consent Decree negotiations between the five consenting companies and the Government are at a standstill, both sides awaiting developments of the several court cases which may influence the eventual disposition of the decree, with theatre divorcement uppermost in Government objectives.

Decree Status Not Affecting Merchandising Plans

Meanwhile, sales heads are not letting the possible effects of current discussions on the future of the Decree upset their 1944-45 picture merchandising plans.

This year, MGM began the season with two specials, "Dragon Seed" and "An American Romance," the latter to go into release next month. Before the season ends, MGM may have two more pictures in this category. Paramount has one, "Sign of the Cross," a reissue scheduled for release shortly. "The Story of Dr. Wassell," on last year's schedule, is still being sold as a special. "Casanova Brown," first picture produced by International, is RKO's first special of the season, with two more expected to come from that company, "Belle of the Yukon," International, and "The Princess and the Pirate," Goldwyn production.

Twentieth Century-Fox began the new season with one special, "Wilson," sold at advanced admission prices. The company may have one or two more later in the season. United Artists has one, "Since You Went Away," the David O. Selznick picture being sold at advanced admissions.

Company Releases for Three Months Analyzed

Analysis by company of the first three months' releases is as follows:

Columbia: seven this year; eight, 1943-44; 14, 1942-43. MGM: eight this year, including two reissues and excluding the two specials; nine, 1943-44; 12, 1942-43. Monogram: seven, 1944-45; four, 1943-44; 10, 1942-43. Paramount: 10, 1944-45; 10, 1943-44, including one special; 10, 1942-43.

RKO: 10, including one special, 1944-45; 10, 1943-44; 12, 1942-43. Republic: five, 1944-45; four, 1943-44; 13, 1942-43. Twentieth Century-Fox: eight, including one special, 1944-45; 14, 1943-44; 10, including one special, 1942-43.

United Artists: one, special, 1944-45; seven, 1943-44; eight, 1942-43. Universal: 13, 1944-45; 17, 1943-44; 14, 1942-43. Warner Bros.: eight, 1944-45; 15, including seven reissues, 1943-44; 11, 1942-43.

Sales officials of MGM, Paramount, Twentieth Century-Fox and Warner Bros. say that they are averaging approximately 14,000 contracts on this season's product. The top-budget films are getting more contracts, they say, with the smaller pictures averaging around 9,000 to 11,000.

Metro Is Offering Top Films On Flat Rental Basis

William F. Rodgers, vice-president in charge of distribution for MGM, said this week that the company was going ahead with its plan of relief to subsequent run exhibitors who have not felt the war boom. MGM is offering top bracket films in its first block on a flat rental basis. This relief plan "will be continued beyond the first block, if the response warrants it," he said.

W. J. Kupper, executive assistant to Tom Connors, vice-president in charge of distribution for Twentieth Century-Fox, reported this week the company was "making adjustments" wherever necessary and "is offering subsequent-run theatres top-budget pictures at low rentals, if analysis of conditions shows the exhibitor cannot pay more."

According to Charles M. Reagan, vice-president in charge of sales for Paramount, relief is being offered to exhibitors, although the company "is following no formula." Each situation "is being handled separately, and the adjustment is being made based on local conditions."

Attempt to Gear Production To Shorter Pictures

Although no definite policy has been announced, it is understood that several companies, among them MGM, are attempting to gear production this year to shorter pictures on the theory that the market already has absorbed all the two and one-half hour length pictures it can take. In connection with the war boom market and the effect of the war's end upon the boxoffice, both Mr. Rodgers and Mr. Kupper are of the opinion that theatre attendance will not drop when combat ceases in Europe.

Mr. Rodgers envisions "a greater audience than ever before in the post-war period." This potential new peak is predicated, however, on the ability of film companies to reduce the large numbers who do not attend films at all, estimated to be 10,000,000 by George Gallup's Audience Research Institute, and the even larger total who attend only three or four times a year. Mr. Rodgers has indicated that MGM "is aggressively soliciting" this business.

Mr. Kupper expressed the view that there won't be any "appreciable decline at the box office after the war. I don't think we are going to feel it as much as some people think we are." He cited the millions of new moviegoers the industry has attracted since the war, principally men and women in the armed services who have gotten into the film habit viewing films at their army posts at home and stations overseas.

See First Runs Hit Before Subsequents After Decline

In some quarters, it is believed that if there is a tapering off in theatre business, it will be reflected mainly in the first run theatres, with a better proportion of business going to the independents.

Extended runs and longer holdovers which caused serious product jams a year ago in practically every key city are still having some effect upon certain key situations. In New York, for example, some distributors lacking regular first run Broadway outlets reported recently that they could not obtain available theatres for current releases for almost 10 weeks, and in view of the holdovers, the situation was seen becoming even more critical.

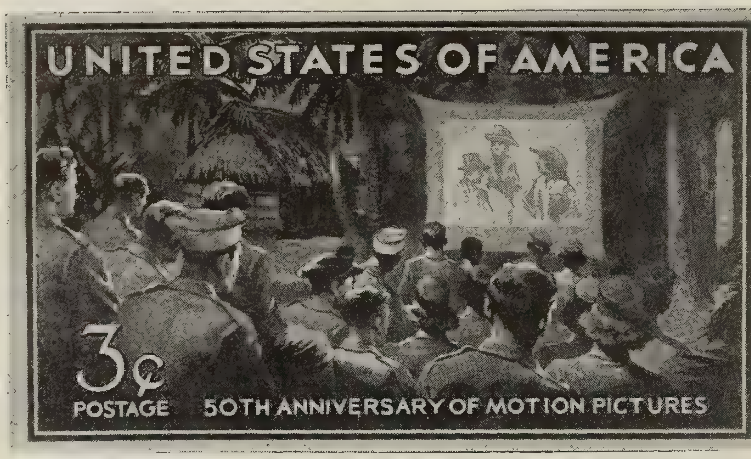
In order to be assured a Broadway outlet, Republic recently bought into the Manhattan theatre, a Brandt house, now known as the Republic. One of the companies hardest hit by the first run shortage was United Artists, which had no outlets for Edward Small's "Abroad with Two Yanks" and Seymour Nebenzal's "Summer Storm."

In Chicago, shortage of first runs in the Loop is holding back important product, already nationally exploited and on view in most key cities. Before the war, some Loop houses were willing to switch policies when there appeared a possibility of a two-a-day or a top-budget picture booking. Today, with all downtown theatres doing profitable business, operators are not so eager to change the policy of the house, even temporarily. As a result, such pictures as "Since You Went Away" and "Wilson" were held up many weeks.

Screenings Set for Films in Paramount's Second Block

Special invitational trade previews of "Frenchman's Creek" will be held in exchange centers October 23, the showings to take place in theatres, according to an announcement by Charles M. Reagan, Paramount vice-president in charge of distribution. The other four pictures in the second block for 1944-45 and the modernized production of Cecil B. DeMille's "The Sign of the Cross" will be tradeshown in most exchange centers October 16 and 17. The balance of the second block are: "And Now Tomorrow," "The Man in Half Moon Street," "Ministry of Fear" and "One Body Too Many."

STAMP COMMEMORATES THE SCREEN


UNITED STATES OF AMERICA
3¢
POSTAGE
50TH ANNIVERSARY OF MOTION PICTURES

To commemorate the motion picture's fiftieth year, the Post Office Department is to issue a special three-cent stamp, beginning October 31, with first day sales at Hollywood and New York. The stamp, as the reproduction from the Post Office indicates, pertains to the motion picture at the war front. The anniversary year is established by the advent of the film as public entertainment at the Kinetoscope Parlor at 1155 Broadway in New York, April 14, 1894. The stamp recalls the "airdromes" of the 1900's.

Trade Shows No Draw, Rodgers Devising a Plan

The most exclusive theatre circuit in the United States is the "projection room circuit," where the cost per seat runs to $4.80, and the "patron" has to know somebody before he may be admitted.

William F. Rodgers, vice-president and general sales manager of MGM, discussing Consent Decree trade showings at a trade press luncheon at the Hotel Astor in New York Tuesday, said he was disturbed at the lack of exhibitor patronage at the screenings.

At an average cost per individual picture screening of $1,200, and with an average national attendance per film of 250, Mr. Rodgers said MGM had spent about $150,000 in the past three years on trade screenings. The five Decree companies have spent approximately $750,000 on such compulsory showings in the past three years.

The companies have not yet given dishes at trade shows.

Mr. Rodgers says he soon will disclose a plan to provide incentive to attendance.

"All of our pictures cost a great deal of money," Mr. Rodgers said. "We think it's a great shame that exhibitors don't come to the trade shows. I believe an exhibitor should see a picture before presenting it to the public; I believe he can only thus sell it properly.

Not a Soul at Screenings

"We have shown pictures, in Albany, for instance, and not a soul showed up. In that territory, we have taken salesmen off the road so they could explain to the customers—and what for?

"In theory, the screenings have been excellent; in practice, something else—which shows that the people who decreed the idea must have been impractical. It might even be an idea to distribute dishes.

"I have been thinking deeply about the matter, and I'll go way out of the way to encourage the exhibitor to come, and am working on the plan now."

MGM pictures themselves are an answer to the question, What does the company intend to do in the post-war period?, Mr. Rodgers said, adding: "If we were in the least apprehensive we wouldn't be making the type of pictures we're making, especially now when I can say that there's never been a time in the history of our business that the cost of making pictures has been so high.

"In my opinion, the job of the industry is to keep the patrons it has gained, and get more. More attend now than ever—that's our future security, our permanent alliance with the public."

MGM's tenth block has not been chosen; pictures are being completed in straggling fashion, and perhaps some may be sold individually, Mr. Rodgers said. The new, shortened contract has received favorable comment, he added, saying that he hoped to be able to reduce the contract to "the size of a letterhead."

Clark Gable, awaiting a suitable vehicle after his return to the studio from Army service, may be represented to the public via reissue, Mr. Rodgers intimated. He said he had seen "Test Pilot," and liked it. So many requests have been received for "Naughty Marietta," it, too, will be reissued.

Of MGM's newly operating policy of relief for subsequent run exhibitors finding percentage pictures and general rentals too high, Mr. Rodgers said it was successful, but that it "is difficult to find a fellow who can honestly say he needs it. However," he added, "I can repeat, anybody who is actually deserving of relief, can get it from us."

"Someone will find, sooner or later, a key to stop the bickering in the industry," Mr. Rodgers said of the now quiescent unity quest, of which he was once a leader. "I wouldn't sponsor such a movement—I don't know that this is the time for it." He added that MGM is "practicing everything discussed at the unity meetings."

The War Activities Committee, Mr. Rodgers pointed out, has a place in the business; and he asked: "If they can unify in the war effort, why can't they unify in business?"

Pictures he saw at the studio were outlined by Mr. Rodgers, including "Thirty Seconds Over Tokyo," "National Velvet," "The Ziegfeld Follies," "The Picture of Dorian Gray," "This Man's Navy," the retitled "Cloudbusters," "Meet Me in St. Louis," "The Thin Man Goes Home," "Red Adams," "Music for Millions," and M. J. Siegel's first MGM production, "Blonde Fever."

Paramount Shifts Foreign Posts

With a view toward readjustment to the post-war situation, John W. Hicks, Jr., president of Paramount International Films, Inc., announced last week revision of foreign department posts with the shifting of assignments and the inclusion of additional territories for three members of the department. The men affected are James E. Perkins, A. L. Pratchett and Robert L. Graham.

Mr. Perkins was named division manager for all territories from Japan to India, including China, the Philippine Islands, Dutch East Indies, the Straits Settlements, Burma, Ceylon, New Zealand, Australia and South Africa.

Mr. Pratchett's new assignment makes him division manager for all Latin-America, taking in all countries in Central and South America from Mexico to and including Argentina and also the Caribbean area.

Mr. Graham has been named a Paramount International special overseas representative, with a roving assignment taking him first to Europe.

Four Top-Budget Pictures Opened On Broadway

Four important pictures of the new season, each studded with star and production values, made their Broadway debut this week.

At Radio City Music Hall, MGM's "Mrs. Parkington," co-starring Greer Garson and Walter Pidgeon, opened Thursday. According to G. S. Eyssell, managing director, the picture is making its bow to the biggest advance sale in the 12-year history of the Music Hall.

This is the fourth MGM film to co-star Miss Greer and Mr. Pidgeon. They appeared at the Music Hall first as a team in "Blossoms of the Dust," in 1941; next in "Mrs. Miniver," 1942, with a 10-week run, and last year in "Madame Curie," which had a seven-week run.

At the Roxy, Wednesday, "Laura" opened, starring Gene Tierney, after a year's absence from the screen. The Twentieth Century-Fox film also stars Dana Andrews and Clifton Webb.

Following the six-week run of "The Doughgirls," Warners "To Have and Have Not," based on Ernest Hemingway's novel, opened at the Hollywood Wednesday. Humphrey Bogart stars and Lauren Bacall makes her initial screen appearance.

At the Paramount Wednesday, "Our Hearts Were Young and Gay" opened. This Paramount production is based on the book by Cornelia Otis Skinner and Emily Kimbrough and stars Gail Russell and Diana Lynn.

Paramount's "Frenchman's Creek," Technicolor film, began its fourth week at the Rivoli Wednesday. Charles M. Reagan, vice-president in charge of distribution for Paramount, announced Monday that the picture would be shown nationally at regular admission scales. The company plans a large number of day-and-date openings in key cities as a Christmas holiday attraction and also is scheduling pre-release engagements in eight important key centers.

Warners' "Arsenic and Old Lace," starring Cary Grant, began its seventh and final week at the Strand Friday. Universal's "The Merry Monohans" opened Thursday at Loew's Criterion.

"The Song of Bernadette," Twentieth Century-Fox special of last season, hit a new long-run record in Boston at the Majestic last Friday. The picture entered its 23rd week there, at advanced admission scales. To date, "Bernadette" has played in approximately 1,800 situations in the country.

Ending its eight-week run at the Hollywood and Los Angeles Paramount theatres Tuesday, Paramount's "Going My Way" established a new record gross, according to the company. It topped the previous record holder, "Lady in the Dark," which ran six weeks, by $95,000, and was expected to top "The Story of Dr. Wassell" which took the second largest gross in its five-week run, by $150,000. About 1,250,000 patrons saw the Bing Crosby picture during its Los Angeles engagement.

20th Century-Fox To Release Three Films in November

"Laura," "Something for the Boys," and a British production, "The Way Ahead," will be released by Twentieth Century-Fox during November, it was announced this week by William J. Kupper, general sales manager.

Appoint New City Managers

The following city managers have been named by Fox Inter-Mountain Circuit: William Fowers, at Butte, Mont.; Irving Simpson, at Caldwell, Idaho; Jack Welch, at Lewiston, Mont.; Frank Larson, at Missoula, Mont.; Robert Anderson, at Pocatello, Idaho.

Laufer Resigns U. A. Post

Phil Laufer, New York newspaper contact man for United Artists for the past year, has tendered his resignation, effective October 13. His future plans will be announced following a vacation.

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BOB BURNS
CLAUDETTE COLBERT
SONJA HENIE
ANITA LOUISE
FRANK MORGAN
RANDOLPH SCOTT
CHARLES WINNINGER
GEORGE BRENT
GARY COOPER
GYPSY ROSE LEE
RAYMOND MASSEY
MICHAEL O'SHEA
EDWARD G. ROBINSON
DINAH SHORE
TERESA WRIGHT
LORETTA YOUNG

With Ace Writers

HOUSTON BRANCH
LENORE COFFEE
ANDREWS FRENCH
PAUL GANGELIN
JAMES EDWARD GRANT
JACK MINTZ
ELLIOTT PAUL
LYNN STARLING

JOHNNY BURKE
JIMMY VAN HEUSEN
(Music Writers)

... AND SET A STARRY COURSE WITH OUR

With Key Directors and Producers

GARY COOPER
NUNNALLY JOHNSON
FRITZ LANG
DAVID LEWIS
DON LOPER
WILLIAM A. SEITER
SAM WOOD

Building comedy ...musicals... drama ...to sail your grosses ahead on the smooth seas of good entertainment.

Now Writing New Box-Office History!

PRODUCTION

GARY COOPER · TERESA WRIGHT

in

"Casanova Brown"

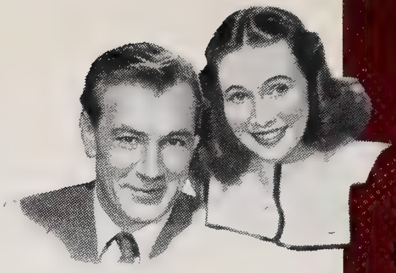
Directed by SAM WOOD · A NUNNALLY JOHNSON Production

with

Frank Morgan · Anita Louise

PATRICIA COLLINGE · Edmond Breon · Jill Esmond

Produced and written for the screen by Nunnally Johnson
From a play by Floyd Dell and Thomas Mitchell



GARY COOPER · TERESA WRIGHT
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PATRICIA COLLINGE • Edmond Breon • Jill Esmond
Produced and written for the screen by Nunnally Johnson
From a play by Floyd Dell and Thomas Mitchell

FIRM in the belief that great talent makes great entertainment, the founders of International Pictures, Inc., William Goetz, President, and Leo Spitz, Chairman of the Board, both famed for their box-office "know-how", have assembled the production brains, the talent, the properties with which to voyage this company into the big time. Here are four distinguished examples of the fact that "Good Entertainment is *International*."

RANDOLPH SCOTT
GYPSY ROSE LEE
DINAH SHORE
BOB BURNS
in
"BELLE OF THE YUKON
IN TECHNICOLOR
Produced and Directed by
WILLIAM A. SEITER
with
CHARLES WINNINGER
William Marshall
Guinn "Big Boy" Williams
Robert Armstrong
Florence Bates
Written for the Screen by Jam
Edward Grant • Story by Houst
Branch • Music and Lyrics by John
Burke and Jimmy Van Heusen

SONJA HENIE
in
"IT'S A PLEASURE!"
IN TECHNICOLOR
with
MICHAEL O'SHEA
Marie McDonald • Bill Johnson
Gus Schilling • Iris Adrian
Directed by
WILLIAM A. SEITER
Produced by
DAVID LEWIS

EDWARD G. ROBINSON
and JOAN BENNETT
in
"THE WOMAN IN THE WINDOW"
with RAYMOND MASSEY
EDMOND BREON · DAN DURYEA
Directed by FRITZ LANG
A NUNNALLY JOHNSON Production

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PICTU

SERVE LATIN AMERICA TASTE OR LOSE, PRODUCERS WARNED

U. S. Report Cites Growing Competition in Market of 130,000,000 People

Washington Bureau

Hollywood producers were warned this week that they will have to pay more attention to the tastes of Latin American audiences if they are to retain their present favorable position after the war in the 25 countries south of the United States, with a combined population of more than 130,000,000, with 6,848 theatres in 1943 having an aggregate of 4,085,172 seats and with new houses building at the rate of nearly 500 a year.

That warning was voiced in a 201-page report compiled by Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign and Domestic Commerce, on the basis of surveys made by consular officers of the State Department and considered so important by the Motion Picture Producers and Distributors of America that it arranged for its publication in book form.

The report was one of a series which will cover the whole world exclusive of the Axis nations. A report on the Far East preceded it, and surveys of Africa and Europe will follow in the near future.

Industry Criticized For Carelessness

Throughout the report, the American industry was criticized for its carelessness—in language when Spanish is dubbed in, and in treatment when Latin Americans are used as characters and where Latin American themes and locales are used; commended for its finest pictures, and urged to supply Spanish-dialogue films.

By its shortcomings, the Hollywood industry was told, it is providing a foothold for Latin American film production which after the war may become a strong source of competition, a competition indicated by the popularity of the 121 Latin American features produced in 1942.

Sixty of the Latin American pictures were produced in Mexico and 56 in Argentina. Not mentioned in the report is the fact that while the Office of the Coordinator of Inter-American Affairs has been encouraging the Mexican film industry, Washington officials look with some concern upon Argentina's production activities because of that country's consistent anti-democratic leanings over a period of years and its failure to cooperate with the United Nations.

Stresses Understanding of Latin American Needs

The desirability of a better understanding of the particular needs of the Latin American markets was touched upon by Dr. Amos E. Taylor, director of the bureau, in a foreword to the report.

"American films are preferred by Latin American audiences because of the strong appeal exerted by our American film stars, our technical proficiency and the lavishness of our productions," Dr. Taylor said. "The survey here presented disclosed that films produced in the studios of Mexico and Argentina are coming to constitute, today, rather potent competition. Films from those countries are produced in Spanish with native casts and are therefore more readily understood by motion picture patrons in the rural centers who cannot easily follow the Spanish superimposed titles at the base of our English-dialogue films.

"The importance to the American industry of maintaining this Latin American market as an outlet for its production cannot be over-emphasized, especially when one notes that 80 per cent of the films shown in that great area are of American make. A continuance of this high percentage is obviously vital to the economics of the American motion picture industry in the post-war era."

Major criticisms of American pictures reported by consular officials in Central and South America are:

Too many gangster films, too many divorce sequences and too many social reform pictures.

Too many war pictures, many of which lack seriousness; particularly, scenes in which Americans ridicule their own military and naval institutions.

Inaccurate treatment of Latin American scenes, themes and history.

Lack of Spanish-dialogue pictures, and poor Spanish when it is used (the colloquial language varies from country to country).

The report indicated that the qualities which American films lack, plus Latin pride, have made the Mexican pictures popular.

"Whereas the Argentine film is more or less European in atmosphere and offers little or no stimulus to the national and racial consciousness of these people, the Mexican film is wholeheartedly Latin American and at times almost Indo-American in inspiration," it was stated. "It glorifies not only the mestizo culture of the cities but the romantic peon and his ways."

Surveys showed that in most of the countries covered little or no Axis films had been shown since the outbreak of the war.

Many of the reports contained definite suggestions for improvement of American pictures to suit the tastes of the Latin American market.

From Mexico, it was suggested that "the most effective propaganda influence that American films can exercise lies not in war pictures or 'good neighbor' pictures, but in providing high grade entertainment that at the same time interprets authentic American life and ideals to the Mexicans. Disappointment in films may have strong negative effect.

"The majority of Mexicans derive their ideas of the United States from the movies and the tourists. Distorted or absurd versions of American life do no good. Pictures in any way disparaging to Mexicans and Latin Americans, including Mexicans or Mexican descendants in the United States are harmful. The same might be said for cheap war propaganda films."

A report from Venezuela dealt specifically with the language problem.

See Dubbing Important to Popularity of Product

"The consensus among the local distributors of American films is that the duplication of selected films in Spanish dialogue with Spanish-speaking actors or, alternatively, dubbing would do more to increase the popularity of American films than any other factor," it was declared. "Duplication would, of course, eliminate the advantage of already-popular stars, but it is believed that language is a considerably more important element. Some distributors feel that dubbing would not be well received by first run audiences who would prefer to have the actors speak in their own tongue, but the reported relative success of previously shown dubbed pictures would indicate that such films would have a greater over-all popularity than 'titled' pictures.

"Although either of the two above-mentioned practices would not pay in only the Venezuelan market, it is possible that the usefulness of such films in the greater part of Latin America, particularly in the face of increasing Mexican and Argentine competition, would be a favorable factor. The desirability of such a practice would be enhanced by the resultant increased effectiveness of propaganda."

Despite its deficiencies, however, the American film is by far the most popular in all markets, the report indicated. It is, perhaps, least popular in Argentina, where only 65 per cent of the features shown are American, but in the other countries the percentage ranges from 70 in Ecuador, Paraguay, Nicaragua and Venezuela to 95 in the British West Indies.

SILVERSTONE TO SHARE LATIN AMERICA VIEWS

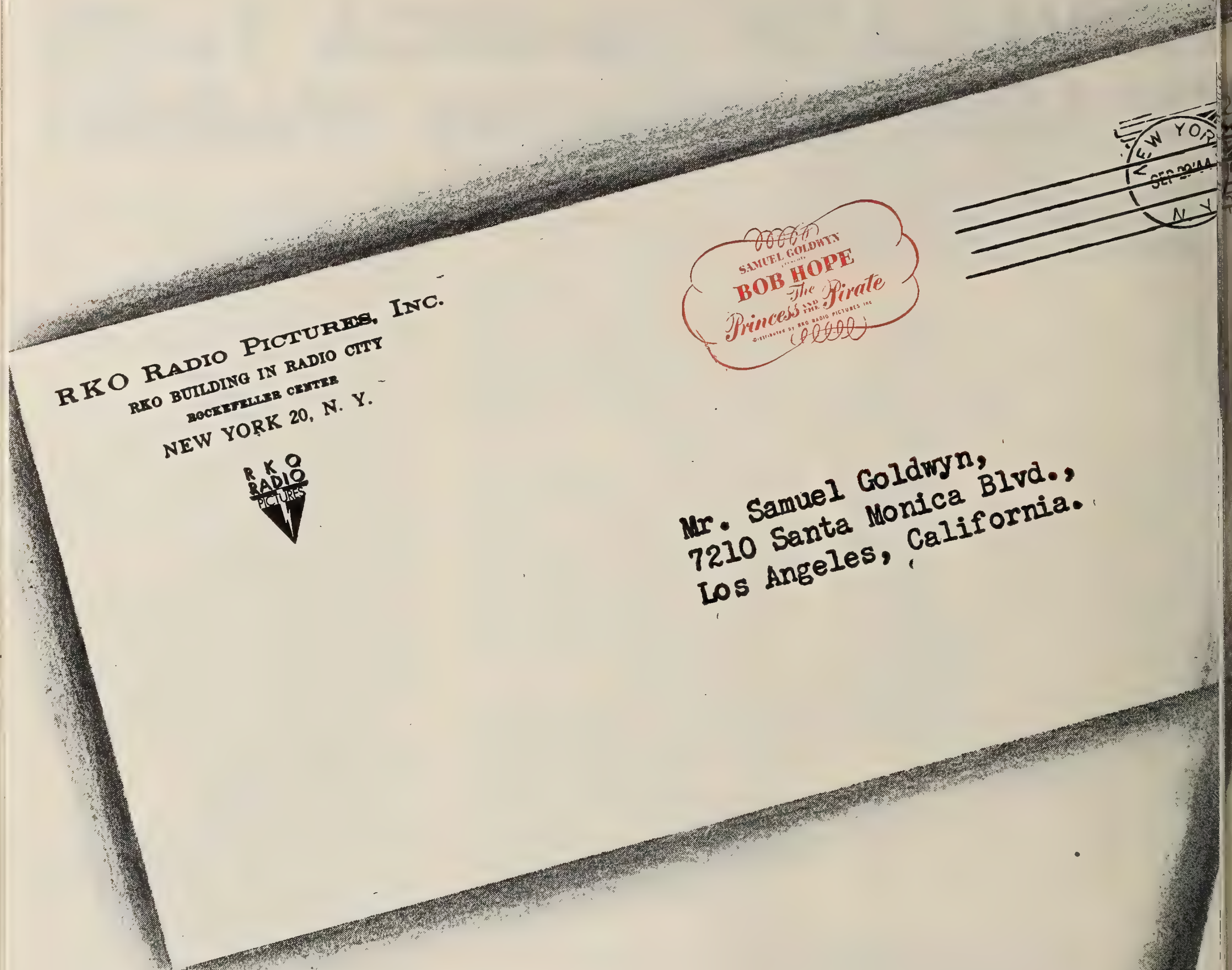
Murray Silverstone, president of Twentieth Century - Fox International Corporation, is to invite all companies to appoint representatives to hear his report of market potentials as observed on his two-months tour of Latin America, he said last week in Hollywood prior to laying his report before 20th-Fox officials at the studio.

Comparing the Latin American and European markets as they are likely to be constituted in the immediate post-war period, Mr. Silverstone pointed out the former had not been ravaged by war, had had steady improvement of economic conditions, and represented a ready market for intensified cultivation, whereas the latter could not be expected to emerge from the war with money and leisure abundant immediately upon cessation of hostilities.

Comparing the Latin American with the United States market, Mr. Silverstone said there were 130,000,000 persons living in each area, and indicated there was reason to believe they constituted a potential box office factor of equivalent importance. All this, according to him, is a matter which affects the whole of the industry, rather than any single company, and should be given consideration by all companies in concert.

Smith Named Circuit Manager

The promotion of Harry Smith to the post of circuit manager of Western Massachusetts Theatres, Springfield, Mass., was announced last week by Nathan E. Goldstein, president. Mr. Smith had been division manager for eight years and started with the company in 1907.



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SAMUEL GOLDWYN
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BOB HOPE

The Princess and the Pirate

with
VIRGINIA MAYO
and
WALTER SLEZAK · WALTER BRENNAN · VICTOR McLAGLEN

IN TECHNICOLOR

Directed by DAVID BUTLER · *Associate Producer* DON HARTMAN

Screen Play by Don Hartman, Melville Shavelson and Everett Freeman

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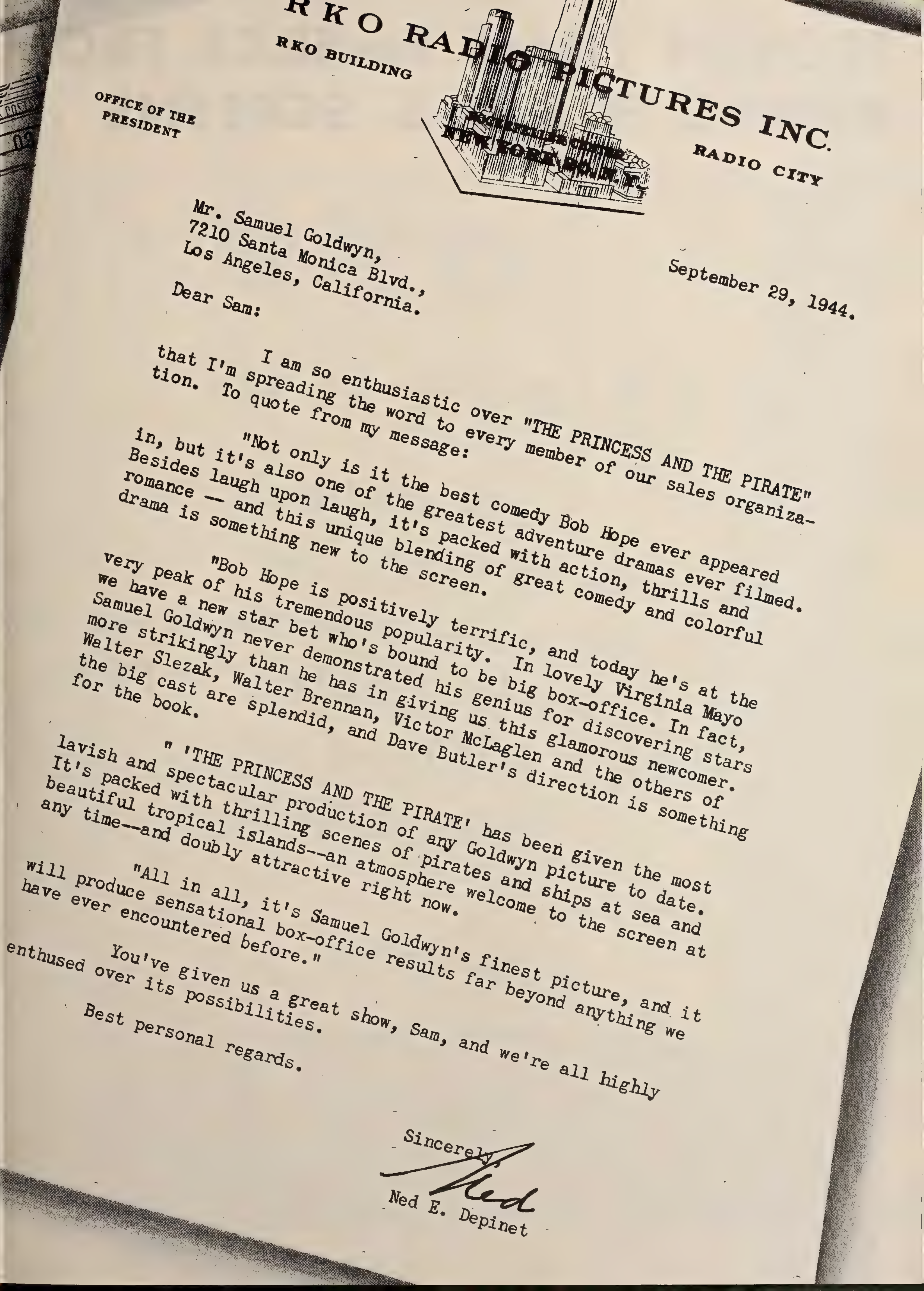


RKO RADIO PICTURES INC.
RKO BUILDING
RADIO CITY
OFFICE OF THE PRESIDENT

September 29, 1944.

Mr. Samuel Goldwyn,
7210 Santa Monica Blvd.,
Los Angeles, California.

Dear Sam:

I am so enthusiastic over "THE PRINCESS AND THE PIRATE" that I'm spreading the word to every member of our sales organization. To quote from my message:

"Not only is it the best comedy Bob Hope ever appeared in, but it's also one of the greatest adventure dramas ever filmed. Besides laugh upon laugh, it's packed with action, thrills and romance -- and this unique blending of great comedy and colorful drama is something new to the screen.

"Bob Hope is positively terrific, and today he's at the very peak of his tremendous popularity. In lovely Virginia Mayo we have a new star bet who's bound to be big box-office. In fact, Samuel Goldwyn never demonstrated his genius for discovering stars more strikingly than he has in giving us this glamorous newcomer. Walter Slezak, Walter Brennan, Victor McLaglen and the others of the big cast are splendid, and Dave Butler's direction is something for the book.

" 'THE PRINCESS AND THE PIRATE' has been given the most lavish and spectacular production of any Goldwyn picture to date. It's packed with thrilling scenes of pirates and ships at sea and beautiful tropical islands--an atmosphere welcome to the screen at any time--and doubly attractive right now.

"All in all, it's Samuel Goldwyn's finest picture, and it will produce sensational box-office results far beyond anything we have ever encountered before."

You've given us a great show, Sam, and we're all highly enthused over its possibilities.

Best personal regards.

Sincerely,
Ned
Ned E. Depinet

FRENCH FILMS EMERGE FROM HIDING FOR U. S. SCREENS

But Doubt Exists of Enough Product at Hand to Fill Art House Schedules

French films, long in hiding—held up for higher rentals, for distribution rights, and for other reasons—are in circulation once again. Operators of "art" theatres have been relying mainly upon the cream of French reissues, especially those houses playing French product to the exclusion of all else. Now they are to get, once more, product new to America.

Whether the French pictures now on hand here and the product awaiting clearing rights and shipment to France will prove sufficient to fill playing time until French production gets under way again is doubtful.

In the first place there is some evidence that the Germans pillaged French studios and made away with valuable equipment, raw stock and negative film. It is known that contrary to expectation the Germans did not pillage the invaluable art of French museums, giving some hope that the studios, too, remained intact, as did many factories.

If Equipment Is Gone, Long Delay Is Inevitable

If the French producers find themselves without eequipment, production will be long delayed, perhaps two to four years. Also, many of the nation's leading actors, directors and technicians are either dead, jailed on suspicion of collaboration, or emigres to Hollywood, London and elsewhere.

If American exhibitors are obliged to wait two to four years for hot-off-the-griddle product from France, they will have, to start with, approximately 25 pictures, most of which were made in France before the war but hitherto not shown to American audiences. There are a few films made by the French in Switzerland after the fall of France, currently in this country. But the number is not being disclosed, which makes the figure of 25 approximate. The figure is reached on the basis of a consensus of opinion among New York distributors of foreign films.

There are also some French pictures made during the occupation of France, and some of these already have been shown in England. How many there are exactly is not known, but what is known writes another interesting chapter into the history of the French and World War One. The British Broadcasting Company broadcast an outline of the story of three of these films.

Double-Crossed Nazis by Switching of Scripts

They were broad satire, poking fun at the Nazis. The only way this could have been accomplished would have been for the French producers to submit a script to the Nazis which, upon being marked "Approved," had nothing to do with the unsubmitted script from which the picture was shot. The negatives then must have gone underground.

In many cases Vichy-made films are likely not to find a market here or in England. As J. H. Hoffberg, New York distributor of foreign film, expressed it: "They (Vichy-made pictures) are probably shot full of Nazi propaganda. They will naturally be suspect. After a time, when those working in the pictures are found not to have collaborated with the Germans, perhaps these pictures can be released here."

Some of the French pictures now in the hands of American distributors found their way here before the collapse of France, others were sneaked across the borders of Spain and Switzerland after the Nazis invaded. They have been held up in New York, in the main by individuals who had control of them, for higher rentals, or for clearance which has come now by cable. A few arrived here by way of South America and found playing time there.

Reflection of Future Seen In Sudden Flurry

The sudden flurry in the offices of Titra Film Labs of Paris and New York speak eloquently and optimistically of the future. The company opened New York offices a year ago, and since that time and until very recently did little more than stencil titles on prints of foreign films. Before the war the firm was engaged in the same work in Europe, but in reverse, stenciling titles on American films.

Because French films suddenly have become available, and because Titra views the future optimistically, the company is now primarily a distributor, solely of French product.

Eastern representative of Titra is David Brill. Herbert Rosener is handling distribution for the San Francisco area. Michael Kagansky, an official of Titra and one-time producer in France, is planning to return to France as soon as the State Department opens French gates to business representatives.

To Seek Control of Better French Productions

Mr. Kagansky's mission will be to gain control of as many high calibre French films already made and in the making as possible. The first collection will be made from pictures produced in 1938 and 1939.

Currently in the company's control and now in release or soon to be released, are: "32 Rue Montmarte," which had its premiere in San Francisco in August, and is now playing in two New York theatres; "Pique Dame," starring Pierre Blanchar; "No Tomorrow," starring Edwige Feuillere; "Moulin Rouge," soon to open at the 55th Street Playhouse, New York; "The Shanghai Drama," starring Louis Jouvet; "Marthe Richard," with Eric von Stroheim in the lead; "Education of a Prince," with Louis Jouvet; "Le Petit Chose," a Julien Duvivier picture starring Robert Lynem; "The World Trembles," another von Stroheim film; "Remorques," starring Jean Gabin and "I Was an Adventuress," starring Edwige Feuillere.

The company is using for its premiere outlets the 55th Street Playhouse and the Fifth Avenue Playhouse, operated by Samuel and his son, Stuart Baker, in New York; the Clay and Larkin theatres in San Francisco, and the Esquire and Grand in Los Angeles.

Mr. Hoffberg soon will release "Three Hours," starring Pierre Aumont, who fought with the Free French, emigrated to Hollywood, worked in pictures and later returned to the forces of General de Gaulle.

Joseph Burstyn, long a distributor of French films, has indicated he prefers to sit out this phase of the transition to await developments, "and French product that compares to 'Pepe Le Moko,' 'Carnet de Bal', 'Carnival in Flanders'," etc. Mr. Burstyn did not say how long he thought the wait would be, but expressed the opinion that "the chances are the Germans left most of the studio equipment, just like they left most of the Renault factory equipment." He admitted he was considering one of the pictures made in Switzerland by the French, but begged off when asked the title of the film.

"The Woman Disappears," one of the pictures made in Switzerland by the French, is set for release by Film Classics. It stars Mlle. Rosay.

According to a report from Hollywood, many of the French stars and technicians now in Hollywood will return to France to contribute towards the rebuilding of the industry. Among those names mentioned are Charles Boyer, Jean Gabin, Victor Francen, Julien Duvivier and Rene Clair. Miss Rosay, on last report, was in Canada from England, making French speaking pictures there.

Last week the death of Harry Baur, French star, at the hands of the Germans, was made official. He was reported as having died of torture in a concentration camp.

Warner Sees Film Task After War

"Motion pictures have just begun to show the tremendous good they can do in the education of the peoples of the world and the development of international goodwill," said Harry M. Warner, president of Warner Bros., in a message to the President and Government of Cuba, who recently bestowed the country's highest honor, the Order of Carlos Manuel de Cespedes, on the three Warner Bros.

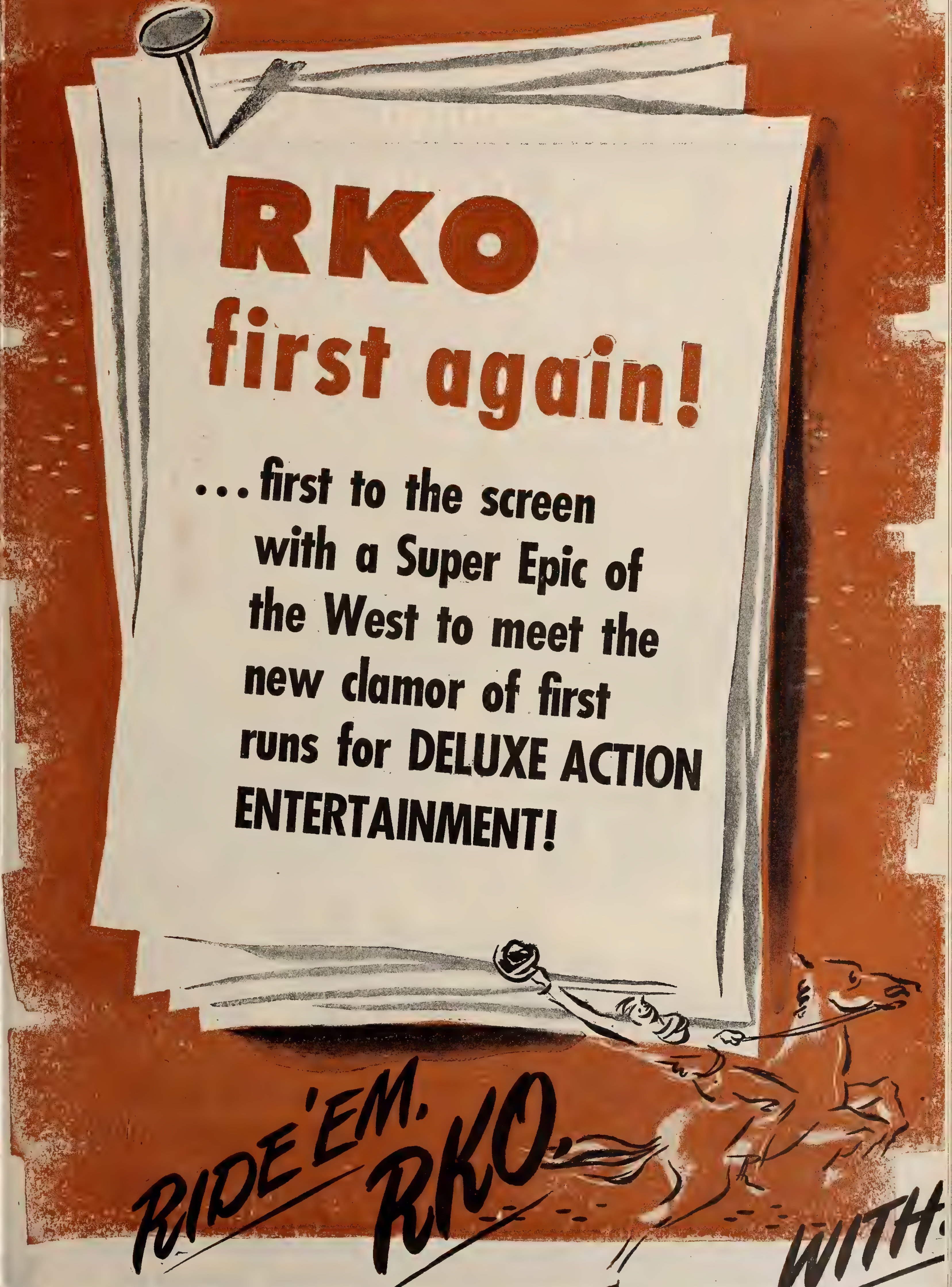
The message is being taken to Cuba personally by Peter Colli, general manager for Warners in the Caribbean area, who was delegated to bring the decorations to New York for presentation to Harry, Jack and Major Albert Warner. Mr. Colli left New York last Friday for Havana, where he makes his headquarters.

"What our industry has done so far is only a beginning," the message from Mr. Warner continues. "A lot more can be done, and we will start in to do it just as soon as this war is over and the channels of commerce between all countries get back to normal.

"The main effort must be directed toward the improvement of conditions of small peoples and small nations. The world must be developed, not from the top, but from the bottom. In accomplishing this, there is no force or medium that can do the job so effectively and as pleasantly as the motion picture."

Military Premiere Given "Abroad with Two Yanks"

Edward Small's United Artists release, "Abroad with Two Yanks," had a G.I. premiere at the Chinese theatre in Hollywood last week, staged for the benefit of the Hollywood Guild Canteen. The elaborate ceremonies which preceded the showing of the film included a military pageant and supper, after which the film stars and guests were escorted to the theatre by a detachment of military police. At the theatre Jeanette MacDonald sang the national anthem.



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Name State Chairmen For 6th War Loan

Distributor Chairmen Also Designated; December 7 Free Movie Day

Mobilization of the industry's key Bond drive workers was completed this week by Harry Brandt, heading the industry's effort in the forthcoming Sixth War Loan from November 20 to December 16. Exhibitor state chairmen, 63 in all, and 41 distributor chairmen spotted in 11 districts, covering 31 key cities, were named by Mr. Brandt and Ned E. Depinet, heading the distributor group once again.

Last Saturday, Mr. Brandt, with William F. Crockett, Max Youngstein, Ted Lloyd, Herman Schleier and Herb Berg, were among the nation's Bond drive leaders who conferred in Atlantic City with Secretary of the Treasury Henry Morgenthau, Ted Gamble, national director of the War Finance Division, and other executives of the War Finance Committee.

Mr. Brandt Wednesday appointed Neil Agnew and Henry Ginsberg honorary co-chairmen for industry sales.

Pearl Harbor Day, December 7, was designated National Free Movie Day, and special accessories including cooperative ads, posters and one sheets are now in preparation and will be made available soon to participating exhibitors.

Newsreels Promise Aid

Heads of the newsreel companies, Pathe News, Paramount News, Fox Movietone, MGM News of the Day and Universal Newsreel, have promised that wherever possible Sixth War Loan drive messages will be tied in with newsreels. The companies also are planning to maintain a steady flow of coverage of important national events relating to the campaign, and each newsreel will tack War Loan bulletins on to their regular programs.

The first newsreel bulletin will be released October 19, and will be in honor of the Marine Corps' 169th anniversary. The second will be ready November 9 and will feature Lieutenant Tyrone Power, flyer. The third, which will have a November 23 release date, will feature Admiral Chester W. Nimitz.

Robert J. O'Donnell, who led the industry in the Fifth War Loan and will serve with Mr. Brandt as one of four honorary chairmen, with Ray Beall, who was Mr. O'Donnell's head of publicity, arrived in New York last Monday to confer with the committee set to visit the nation's key cities in a tour for mobilizing industry forces.

Tom Baily, executive director of the California Theatre Council and associate coordinator with John Flinn of the War Activities Committee, Hollywood Division, also arrived in New York Monday. Mr. Baily will act as liaison for the industry with the War Finance Committee during the drive, and shortly will make his headquarters in Washington with Mr. Gamble.

In cooperation with the Treasury Department the Navy will release 16mm films running from 10 to 20 minutes, and the War Department six 2½-minute trailers, for showing during the drive.

Tuesday Spyros P. Skouras, president, returned to New York to hold special meetings with Twentieth Century-Fox advertising, publicity and exploitation heads, for the purpose of outlining the company's participation in the campaign.

Harold J. Fitzgerald, president of Fox Wisconsin Theatres and state exhibitor chairman, held a Bond "kick-off" luncheon Tuesday at the Milwaukee Athletic Club. The luncheon was held in honor of Frank Cook, Wisconsin's oldest exhibitor, who was named honorary chairman of the drive. Exhibitors and distributors present heard Fitzgerald warn that the drive promised to be "a tough job," and he expressed confidence that Wisconsin showmen would meet the test. Telegrams from Mr. Brandt, Francis Harmon and Ned E. Depinet were read. Marcel Braze, Warner Theatres executive, also spoke, praising the independent exhibitors for their cooperation in past War Loans. Mr. Cook, who is 80, was introduced by Mr. Fitzgerald and presented with 100 silver dollars on behalf of the WAC.

A news item in a Staunton, Va., newspaper recently announced that Jack W. Fretwell, manager of the Visulite theatre there, had won first prize in the Motion Picture Theatre Owners of Virginia contest for issuing agents during the Fifth War Loan. The prize was a $50 War Bond.

In St. Louis Harry Arthur, Jr., general manager of Fanchon & Marco and Missouri WAC chairman, announced that during the Fifth War Loan theatres in Greater St. Louis sold $7,534,650 in 'E" Bonds.

Malcolm Kingsberg, vice-president of RKO, was appointed by Mr. Brandt as Metropolitan New York area chairman, and announced he shortly would name his committee, which will operate in the area covering the 14 down-state counties of New York.

Mr. Kingsberg followed his appointment as New York metropolitan area chairman with a meeting Wednesday at the Hotel Astor, New York, where he discussed campaign strategy with members of the executive committee at luncheon. Tuesday Dave Bader who is acting as advance publicist for the touring members of the national committee left New York for Los Angeles by plane.

State Chairmen Designated

The state exhibitor chairmen named by Mr. Brandt are:

Alabama, R. M. Kennedy, Birmingham; Arizona, Harry Nace, Phoenix; Arkansas, Claude Mundo, Little Rock; Southern California, Gus Metzger, Los Angeles; Northern California, and Rotus Harvey, San Francisco; Colorado, Wallace Rex, Denver; Connecticut, Harry Shaw, New Haven; Delaware, A. Joseph Defiore, Wilmington; Florida, J. L. Cartwright, Hawkinsville; Idaho, Adam Schubert, southern, and Walter E. Casey, northern; Illinois, Ed Zoen, Pontiac, and Ed Silverman, Chicago; Indiana, Don Rositer, Indianapolis; Iowa, A. H. Blank, Des Moines.

Also, Kansas, Howard Jameyson, Wichita; Kentucky, Lew Hensler, Lexington; Louisiana, E. V. Richards, New Orleans; Maine, Connie Russell, Bangor; Maryland, Frank Durkee, Baltimore; Massachusetts, Sam Pinanski, Boston; Michigan, Ray Branch, Detroit; Minnesota, E. R. Ruben, Minneapolis; Mississippi Burgess Waltmon, Columbus, and Arthur Lehmann, Jackson; Missouri, Rex Barrett, Columbia, Marty Burnett, St. Louis and Elmer Rhoden, Kansas City; Montana, J. A. English, Anaconda; Nebraska, William Miskell and Sam Epstein, Omaha; Nevada, N Dow Thompson, Reno; New Hampshire, Ed Fahey, Manchester; New Jersey, Harry Lowenstein and Frank Damis, northern, and I. Epstein, southern; New Mexico, George Tucker, Albuquerque.

Also, Upstate New York, C. J. Latta; North Carolina, George T. Carpenter, Valdese; North Dakota, Mike Cooper, Grand Forks and Ed Krauss, Fargo; Ohio, Charles Raymond, Cleveland; Oklahoma, Ralph Talbot, Tulsa; Oregon, O. J. Miller, Portland; Pennsylvania, M. A. Silver, Pittsburgh, and Ben Fertel, Philadelphia; Rhode Island, Martin Toohey, Pawtucket; South Carolina, Warren Irwin, Columbia; South Dakota, Fred Larkin, Sioux Falls; Tennessee, E. W. Street, Knoxville and Kermit Stengal, Nashville; Texas, John Q. Adams and Phil Isley, Dallas; Utah, Hall Baetz, Salt Lake City; Vermont, Frank Vennett, Rutland; Virginia, Morton G. Thalheimer, Richmond; Washington, D. C., Hardie Meakin; Washington, Frank Newman, Sr., Seattle; West Virginia, Sol Hyman, Huntington; Wisconsin Harold Fitzgerald, Milwaukee; Wyoming, Tom Knight, Riverton.

Distribution Chairmen Named

Distribution chairmen announced by Mr. Depinet are:

Metropolitan District: Jack Bowen, Loew's, district chairman, with Ralph Pielow for New York and Ben Abner, for New Jersey.

Northeastern District: A. M. Kane, Paramount, district chairman and the following Paramount men in his area; New Haven, John Moore; Albany, C. G. Eastman; Buffalo, M. A. Brown; Boston, A. M. Kane and Ed W. Ruff.

Eastern District: R. J. Folliard, RKO, district chairman, with Sam Gross, 20th Century-Fox in Philadelphia; M. E. Lefko, RKO, in Pittsburgh and J. B. Brecheen, RKO, in Washington.

Eastern Central District: Jack D. Goldhar, United Artists, district chairman, with the following U. A. representatives; Cincinati, Harris Dubelson; Cleveland, Maury Orr and in Detroit, M. Dudelson.

Southeastern District: Paul Wilson, 20th Century-Fox, district chairman, with the following 20th Century-Fox co-workers; Atlanta, Fred Dodson; Charlotte, John E. Holston; New Orleans, E. V. Landaiche.

Southwestern District: J. B. Underwood, Columbia, district chairman in Dallas, with the following Columbia men: Memphis, J. J. Rogers; Oklahoma City, C. A. Gibbs.

Midwestern District: Sam Shirley, Loew's, district chairman in Chicago with the following; Minneapolis, W. H. Workman, Loew's; Chicago, W. E. Banford, Loew's; Milwaukee, Don Woods, Vitagraph.

Indiana-Kentucky District: Claude McKean, Vitagraph, in Indianapolis.

Prairie District: J. E. Garrison, Universal, district chairman in Kansas City, with the following Universal men; St. Louis, Harry Hynes; Kansas City, Jack Langan; Des Moines, Lou Levy; Omaha, H. B. Johnson.

Rocky Mountain District: J. Herbert MacIntyre, RKO, district chairman in Los Angeles with Tom Bailey, RKO, in Denver and G. Davison, RKO, in Salt Lake City.

West Coast District: Henry Herbel, Vitagraph, district chairman, and the following Vitagraph men; Seattle, Vete Stewart; Portland, Oregon, Al Oxtoby; San Francisco, Al Shmitken and Los Angeles, Fred Greenberg.

CHEVALIER AND DIETRICH MEET AGAIN—IN PARIS

United States Government monitors picked up a broadcast by the American Broadcasting Station in Europe saying that Marlene Dietrich and Maurice Chevalier had met in Paris and, according to the Agence Francaise d'Information, "Their meeting was moving. Marlene, like many people, had heard thousands of stories concerning Maurice. The truth is that Maurice Chevalier made only one tour across the country during 1941 and 1942. He went to Germany once and succeeded in obtaining the release of 10 prisoners."

Cowdin Heads Industry Unit In War Fund Campaign

J. Cheever Cowdin, chairman of Universal's board of directors, is heading the film industry section of the commerce and industry division of the New York War Funds' unified appeal for 31 member agencies, including the USO, United Seamen's Service and War Prisoners' Aid.

The commerce and industry division's quota is at $12,130,000, a 10 per cent increase over last year's campaign.

Richard W. Lawrence, president of the Bankers Commercial Corporation, who is chairman of this year's drive, named Harold W. McGraw, vice-president of McGraw-Hill Publishing Company, chairman of the commerce and industry division of the campaign, which will bring the War Fund appeal into 60,000 corporations and firms as well as professions throughout the city.

Mrs. Parker Buys Theatre

The Broadway theatre building, Portland, Ore., was purchased for $425,000 by Mrs. J. J. Parker, president of J. J. Parker Theatres, it was announced last week.

Majors Ready to Meet Personnel Needs Abroad

Most distributors are prepared to meet their foreign personnel requirements as soon as film distribution by the companies is restored in France, it was revealed last week in New York. The Allied Psychological Warfare Branch, which has controlled motion picture distribution in the liberated areas as a military operation, is expected to relinquish that function shortly.

Many foreign managers and other personnel of the American companies have been in contact with their home offices even though commercial communication between the United States and the Continent has not yet been resumed. Distributors having newsreel subsidiaries report that information concerning their employees in France and Italy has been received and that the Branch is checking their political affiliations to determine whether they were collaborationists or patriots and, consequently, their eligibility for reemployment by the distributors.

Since normal operating conditions are not expected to return for some time, the companies are planning to meet the obstacles encountered by establishing more distribution points and improvising in other directions.

Many film employees are understood to be working, after proper investigation, with the PWB. John W. Hicks, Jr., Paramount International president, said that Henry Klarsfeld, former Paris manager, has been heard from and that he is ready to rejoin the company. Mr. Hicks also said that former French representatives were working with Lacy Kastner, PWB representative in the French capital. Universal has heard from several former French representatives, and Twentieth Century-Fox has been contracted by Bruno Fux, its former manager in Italy.

MGM Holds Banquet for Opening Of "Romance" in Cincinnati

In conjunction with the 132-city world premiere of MGM's "An American Romance," a group of eight stars and players Wednesday afternoon attended the $1,000,000 Bond rally at Fountain Square, Cincinnati, after which a banquet was given by MGM at the Netherlands Plaza Hotel.

Following the banquet a special preview of the film was held at the Albee theatre, where the stars, headed by Brian Donlevy, and King Vidor, producer and director, were introduced.

Many MGM home office executives attended the banquet and premiere. Among them were: Howard Dietz, Silas F. Seadler, William R. Ferguson, Herbert Crooker, Henderson M. Richey, William Danziger, Carl Rigrod of Donahue and Coe; Oscar A. Doob, John J. Maloney, E. M. Booth, C. E. Carrier and J. E. Watson.

UA to Release "Emmanuel," 20th-Fox, "Way Ahead"

United Artists will distribute "Mr. Emmanuel," produced by Two Cities in England, UA announced Wednesday. This is the first J. Arthur Rank production for release by UA under the deal recently made between the American company and Mr. Rank. The first British film which Twentieth Century-Fox will distribute in the U. S., following the agreement made last spring between Spyros Skouras, president, and Mr. Rank, is "The Way Ahead," a Two Cities production, scheduled for release during November.

Vestal Decorated

Sergeant Fred L. Vestal, 19, formerly employed at the Roxy theatre, New York, has been awarded the first bronze oak leaf cluster by air force headquarters "for meritorious achievement in aerial flight" against the enemy. Captain Dan Morgan, formerly an assistant manager of the Roxy, was wounded in action.

Allied Unit Hears Threat Of Over-Expansion

Post-war problems, including the threat of local taxes on theatre admissions and over-expansion of film houses in the building program, in addition to current plans for the industry's 6th War Loan, were subjects discussed at the three-day convention of Allied Theatres of Michigan at the Book Cadillac Hotel in Detroit, Monday through Wednesday.

The meeting marked the silver anniversary of the organization. More than 300 delegates attended. Ray Branch, president, made a strong plea for cooperation in the next Bond drive. He asked for more issuing agencies and stressed that recognition would be forthcoming in the future for Allied members who had worked in the drive.

H. M. Richey, director of exhibitor relations for MGM, warned of the harm that would result to the industry after the war if there were indiscriminate building of new theatres.

New Tropical Short Is Released by Look

Its most recent topical short subject, "Decisions That Make History," was released by *Look Magazine* last week. The film was played at the Embassy Newsreel theatres in New York and Newark, N. J., and will be distributed in Embassy theatres throughout the country. It is based on a recent *Look* feature.

The magazine, published by Gardner Cowles, Jr., who was director of the domestic branch of the Office of War Information in 1942, has produced, during the past year, topical news shorts in cooperation with Newsreel Theatres, Inc., the producing and distributing branch of Embassy Newsreel theatres.

"Decisions That Make History" is the 13th subject released. All shorts have played the Embassy newsreel houses. The first one was "What's the Matter With American Women?" Most of the subjects have been based on various features which appeared in the magazine.

East Orange Anti-Trust Suit Settled Amicably

East Orange Amusement Company's long pending anti-trust action against Warner Bros. and other distributors has been settled amicably and the action has been discontinued with releases exchanged. At all times the defendants had denied liability and it is pointed out that the settlement is in no way an admission of wrong-doing. East Orange Amusement had charged the distributors with a conspiracy whereby the various lessees of the theatre were unable to obtain product, with the result that they were unable to maintain it profitably and had lost the property under foreclosure. The company had brought the suit as an owner of real estate, rather than as an exihibtor.

Ball Action on First Run Rights Goes to Court

The suit brought by Harry Norman Ball, Philadelphia trustee, involving the Penn theatre, Ambridge, Pa., opened in Pittsburgh this week. Federal Judge F. P. Scoonmaker is presiding at the non-jury trial in which the question of whether or not the Penn theatre shall continue as a first run house will be determined. Mr. Ball claims that following the expiration of his contract with distributors, the Penn was offered second or third run pictures. First run was sold to the State theatre nearby. The action, he charged, was in violation of the Sherman and Clayton anti-trust acts.

Legion of Decency Reviews Five Pictures for Week

The National Legion of Decency this week classified five new films. "Gangsters of the Frontiers" and "Meet Miss Bobby Sock" were placed in Class A—Section I—Unobjectionable for General Patronage. In Section II of the same class the Legion placed "Master Race" and "The Unwritten Code," as Unobjectionable for Adults. The picture "Thunder Rock" was placed in Class B, Objectionable in Part.

Expect Court to Approve Sale of Schine Houses

Confirmation of the sale of four theatres of the Schine circuit will be made October 16 by Federal Judge John C. Knight, unless prior to that time sufficient reasons appear to the court to refuse approval, Judge Knight ordered at Buffalo Monday, following a hearing in chambers.

The theatres are the State and Appalachia, Appalachia, Va., the Viv, Corbin, Ky., and the Liberty, Pikesville, Ky., sold to A. C. Hayman under the temporary order of the Federal Court.

Trial of the Government's anti-trust suit against the circuit continued, meanwhile, with several Government witnesses taking the stand during the week.

Last Wednesday, J. Myer Schine, one of the defendants, and John A. May, comptroller of Schine Chain Theatres, Inc., took the stand. They were called by Robert L. Wright of the Department of Justice in an attempt to establish what connection, if any, Howard Carroll had with the Schine organization in October, 1933.

Could Not Remember Details

Mr. Schine and Mr. May said they could not remember the particulars concerning Mr. Carroll's employ in 1933 but admitted that he later became the Schine manager in the Rochester district. Mr. Wright asked the circuit head if he could produce records from Gloversville to show Mr. Carroll's title in 1933. Mr. Schine said he might be able to, but that it would take several days, whereupon the Government attorney asked him to do so.

Important testimony was given earlier by Charles E. Dickinson, Jr., formerly of Lockport, concerning a conversation he had with Mr. Carroll about the operation of the Palace theatre, Lockport, which was acquired by the circuit three years later. He testified to difficulties encountered in obtaining product for the Palace from Universal, MGM and Paramount, allegedly because of commitments with the Schine circuit.

Perce E. Essick, who with Meyer S. Fine operates theatres in metropolitan Cleveland, testified the same dav that while he was building a theatre in Medina, O., he first endeavored to get that town's two theatres "together" so it would be easier to "control the situation."

Dickinson Executor Testifies

Later in the week, James A. White, Lockport mechanical engineer who was executor of the estate of Charles Dickinson who died in 1933, testified as to the disposal of the Dickinson assets, including the Palace. He told of meeting with Myer Schine and Willard McKay with regard to the theatres being for sale. Mr. Wright then called Mr. McKay to the stand, presenting the unusual picture of a defense counsel being placed on the stand as a Government witness.

Monday, Morris Kronick, of the Naval Supply Depot at Scotia, N. Y., former operator of the Orpheum theatre at New Amsterdam, testified he sold the equipment of the Orpheum to Schine in 1941.

Mr. Kronick also testified that he was unable to obtain Warner and Twentieth Century-Fox product thereafter, but under cross examination by Saul E. Rogers, Schine attorney, he admitted he had obtained other product from major distributors.

Monogram Reports Year's Net Profit of $177,822

A $177,822 net profit for the year ended July 1, 1944, has been reported by Monogram. This amount is after deduction of all charges, including income and excess profit taxes of $369,012. The net profit the year preceding was $99,144. Film rentals this fiscal year brought in $4,300,626, compared with the previous year's $2,567,186. This is after deductions for exchanges not owned, and to agents for selling commissions.

Top British Exhibitor Analyzes Product

Speakman Stresses Star Value as Big Factor in Attracting Patronage

by PETER BURNUP
in London

W. J. Speakman, one of this country's shrewdest, most successful theatre operators, sometime president of the Cinematograph Exhibitors' Association, among the most valued of the industry's counsellors, recently offered commonsense comment on product from the exhibitor's standpoint.

The occasion was the annual conference of the British Film Institute at the University College in Bangor, pleasant North Wales health resort, whither had journeyed numerous addicts of the so-called Higher Cinema and advocates of films to which the great British public commonly gives the enthusiastic go-by.

The BFI are great believers in the educational function of the cinema; press upon exhibitors at all seasons their own notions of how theatres should be run.

Not the Exhibitor's Job

But, said Mr. Speakman bluntly—he had been invited to address the Conference on the subject of film appreciation—it is not the exhibitor's job to do the work of the education authority and lose money thereby. The good theatre man, claimed the CEA's ex-president, has an instinctive desire to provide wholesome and clean family entertainment—with just as much uplift and education therein as the public will stand.

From the early days motion pictures catered to the naive, "ordinary" person who could only appreciate the simplest emotions presented without subtlety. The public demand entertainment and they are entitled to get that which they are prepared to pay for. The exhibitor doesn't have to defend himself against an accusation of being animated by the profit-motive. He caters to a public demand; has a high sense of responsibility in so doing; doesn't require to be lectured by amateurs, no matter how amiable or well-meaning, were other of his forthright dicta.

Getting down to cases, Mr. Speakman made a shrewd over-all analysis of what makes for success in Britain's cinemas.

Shrewd Over-all Analysis

Condensed they are as follows: the several categories being given in the order in which Mr. Speakman believes they appeal to the public.

Musicals. Provided the musical talent is first-class of its kind, they have been, continue to be, most successful; witness "Ziegfeld Girl," "My Gal Sal," and the Twentieth-Fox supers. But the term "Musicals" must not be accepted too generously or widely. Admirable films like "The Mikado," "The Great Mr. Handel," "Blossom Time," were failures. Up-to-date musicals with comedy and tunes in the current mode are the money spinners.

Domestic Comedy. The American Judge Hardy stories, with Mickey Rooney as the star, are the most popular; have appeal in practically every type of hall. "Quiet Wedding," an English domestic story, on the other hand, was too "middle-class" for industrial areas; its success, therefore, was confined to the better class audience.

BRITISH WORKERS AID REBUILDING

The British Ministry of Labor's request for the release of studio carpenters, plasterers and painters to help repair the devastation wrought in London by bombing has been agreed upon by the British Film Producers Association and the National Association of Theatrical and Kinematograph Employees, and the men are scheduled to start the jobs October 16.

The Ministry has given assurance that the men will be returned to the studios as soon as repairs are successfully advanced, with the producers undertaking to keep their jobs open.

Broad Comedy. The lower class theatre audience never tires of seeing itself portrayed in comedy, and the less ambitious the picture so much the better. Films such as "Somewhere in Camp," the Lucan-McShane farces, the George Formby pictures, et al, may be relied upon to clean up at the box office.

Drama. "Now Voyager" has been a phenomenal success, not only because of its very popular star, but because it has written down psycho-analysis for the masses; giving the illusion of highbrowism while in reality being completely lowbrow. It was popular with practically 100 per cent of the audience in every situation. "Love on the Dole," while acclaimed by the critics, left all but better class audiences completely cold. The chief reason for this was that it portrayed working class life as it is and therefore did not take the masses out of themselves. "Lost Horizon" was admirable entertainment of its kind but rather too other-worldly. Ronald Colman saved the picture for the generality of people, but it did not rate complete box office support, according to Mr. Speakman.

Light Drama Once Popular

Light Drama. For a time—commencing with "Mr. Deeds Goes to Town"—this was the most popular type which could be shown. But the later offering on a similar theme, "Mr. Smith Goes to Washington," failed. It lacked the human angle of its predecessor; was too removed from the average person's life in these islands.

Sentimental Films. The type of film such as "Danny Boy" is enormous box office. It could play again and again and still the public would see it; further demonstration of the fact that the film-going public is essentially simple-minded, cares nothing for so-called "production values" provided it sees a message for itself in a given film.

Horrific Films. When first made, these were a novelty and drew crowds because of the shudder they gave the spectator. Like all novelties (as such) they lost their appeal, but may still fill certain theatres with ready-to-be-shocked audiences.

Outdoor Films. It is no longer possible to offer to the public the naive Wild West stories of the past; so the "Covered Wagon," "Stage Coach" class of film made by a first rate director has come to the fore. There is also a public for the average Western—particularly in the industrial hall; witness, for example, the new "Buffalo Bill."

Semi-Documentary. These are definitely unpopular outside the better class hall. The Ambassador Davis film—"Mission to Moscow" which was among the best of its kind, could not make the grade when it got to the "industrials," Mr. Speakman said.

War Films. Early ones—"The Foreman Went to France," "Pimpernel Smith," etc.—were in most cases completely successful. Later examples—"One of Our Aircraft Is Missing," for example—were more doubtful propositions. Latest war pictures are definite failures. Quite obviously, the public are war weary and, in reaction from the war itself, prefer to see something completely escapist.

Several Exceptions Noted

There are, of course, exceptions. "Action in the North Atlantic" was so stirring, so well acted with Humphrey Bogart in the lead, that the film had an intrinsic appeal for the masses. "In Which We Serve" was a most human document and made a universal appeal. But most present day war films fail, particularly machine-made American drama. Exhibitors, nevertheless, are puzzled that the public, so avid for films of the war when things were going against us, no longer—with the coin spinning "heads up"—want to see any pictorial reference to the war in their program of entertainment.

And—as a summation of his analysis—Mr. Speakman declared that first, last, all the time the successful film was that with "star value." No matter how good a film might be, he said, without a star it was just twice as hard to get the people in to see it.

Thus the views of shrewd Mr. Speakman. In detail, they are, of course, exclusively his own; but in essence they are supported by every successful theatre man in the country.

Not unsignificantly, moreover, they were reflected exactly in last year's MOTION PICTURE HERALD Poll of Fame.

Krellberg To Produce New Group of "Cassidys"

Sherman S. Krellberg, president of Adventure Pictures, was to leave New York for Hollywood this week to complete arrangements for the first of a new group of six pictures in the Hopalong Cassidy series. The rights were acquired from Western Pictures Corporation, and, according to Mr. Krellberg, these rights include both remake rights and unused Hopalong stories. Harry Sherman, who has produced the Cassidy series to date, also has the right to make any Cassidy films he wants, Mr. Krellberg said.

"Junior Miss" Film Rights To 20th-Fox for $400,000

Twentieth Century-Fox has bought the film rights to the play, "Junior Miss," for $400,000, according to reports of a transaction confirmed in New York last week by an official of the company. The deal is said to have followed the collapse of one tentatively entered into last May 25 by Warners.

$443,328 Net Reported by Greater Union, Ltd.

A net profit of $443,328, after taxes, was made by Greater Union Theatres of Australia, for the last fiscal year, as compared to a net of $427,564 for the preceding year, Norman Rydge, chairman of the board, who is currently in the U. S., reported last weekend. During that period the circuit increased its theatre holdings to 63, adding 12 houses.

M-G-M's
KISMET
M-G-M's
KISMET
M-G-M's
KISMET

"LEO BE PRAISED!"

ASTOR NOW
M-G-M's TECHNICOLOR MAGIC
RONALD COLMAN
KISMET
MARLENE DIETRICH
RONALD COLMAN
M-G-M's KISMET
MARLENE DIETRICH

The record-breaking ASTOR performance of M-G-M's KISMET has been repeated in Los Angeles and Philadelphia . . . so now get ready to give your engagement the tops in showmanship for a long and happy run. Another MGM hit from Leo!

Keep Selling Bonds!

BRITISH PRODUCERS NOW ON LOCATION

Taking Advantage of Good Weather; Seven Others on Studio Stages

London Bureau

In outward seeming there's currently a lull in British studio work. Including the Ernest Pascal effort, "Caesar and Cleopatra," to which Vivien Leigh has returned after her nursing-home sojourn, only seven productions are on the floor. But it's an apparent, not a real hiatus, for, taking advantage of the last of the year's fine weather, five first rate pieces are on location, and at least five others in varying stages of cutting. Moreover, a fever of set-building is burning up the exigent studio construction staffs.

Michael Balcon sends word from distant Cornwall that his "Johnny Frenchman"—directed by Charles Frend with Francoise Rosay, Tom Walls and Patricia Roc in the leads—is coming along very nicely. "Johnny" is a tale of Cornish fishermen and their Breton rivals. Now that Cherbourg and St. Malo are safely in Allied hands, there's no longer a security "stop" on the information that a considerable number of Mr. Balcon's extras are authentic Brittany folk; although the manner of their arrival may not yet be recounted.

Company Locations Varied

News, too, is to hand from Herbert Wilcox, working in Devonshire with Anna Neagle and Dean Jagger; Michael Powell in the romantic Western Isles with James Mason and Wendy Hiller in the now-named "I Know Where I'm Going"; Maurice Elvey in placid Hertfordshire with his "Strawberry Roan"; Oswald Mitchell still in those stark Cumberland hills with his sheep-dog epic, "Loyal Heart."

It's a great life being a film director with a travel-yen these soft Autumn days.

Sydney Box—he was producer for Two Cities of "Flemish Farm," "English Without Tears," and the shortly-to-be-seen "Don't Take It to Heart"—has formed his own production outfit, with the financial backing, so it is understood, of an important group of independent exhibitors. Unaccustomed diffidence is evinced as to the distribution of the new Box pictures, but it may be reasonably assumed that those same exhibitors, shrewd in the extreme as they are, would not have ventured into the hazardous production field without effective distribution guarantees.

First production—already on the floor at Riverside Studios—is "Acacia Avenue," screen version of a stage play which had a considerable London vogue a year or so ago. Gordon Harker—since 1927, competent, efficient player of comedy parts; Betty Balfour—one of this country's first Sweethearts on the Screen; Carla Lehmann, play the leads.

Box claims to have an impressive lineup of films-to-be, including "They Came Over on the Mayflower"—about the Pilgrim Fathers—and "Love and William Shakespeare."

Preoccupation with the Bard

Our producers have developed a remarkable preoccupation with the Swan of Avon. "Henry V"—Del Giudice's publicity paladins are making great play with the considerable réclame Laurence Olivier momentarily enjoys on the London stage with his representation of "Richard III"—is awaited by the trade with more interest than any other film of late years.

RKO PLANS TWO FILMS IN LONDON THIS YEAR

Two films will be made by RKO in London for 1944-45, the first to start at Denham studios in December, Robert S. Wolff, British managing director, disclosed in New York last week. Mr. Wolff returned from California October 2 after viewing new RKO, Goldwyn, Disney and International product and discussing British production and distribution plans. He plans to return to London in about two weeks.

And there is, of course, Paul Soskin's long promised filming of Ben Hecht's "Life and Times of the Bard." There's a delay in that production, due, it is said, to the perennial studio-space allocation problem.

Sir Alexander Korda pursues his majestic way at Denham with his "Perfect Strangers"; no date being yet announced when the prolonged production's end will be. But knowledgable ones in the Korda kingdom declare that the master, despite MGM's portentous pronunciamento nearly a year ago, will make no more films until he takes over his Governmentally requisitioned plant at Elstree. When that will be, no man—not even the otherwise omniscient people at the Board of Trade—can say.

Ostrer Films Nearly Finished

The last two productions of the current Maurice Ostrer-Gainsborough program—"I'll Be Your Sweetheart" at Shepherd's Bush, "They Were Sisters" at Islington—have reached the near finishing stage.

Anatole de Grunwald has taken over a considerable part of the Sheperd's Bush establishment for his Two Cities' flying film, "Rendezvous." Anthony Asquith directs. Michael Redgrave, John Mills and Rosamund John, have the star roles. Redgrave and Miss John may well prove, in "Rendezvous," that they are the romantic twain for whom British pictures have looked a long while.

Await "Old Mother Riley"

But it's a safe bet that of all the pictures now in preparation, ordinary exhibitors anticipate with greatest eagernes the newest Lucan-McShane "Old Mother Riley" endeavor. At this writing they haven't even completed the script of the piece, Mr. Lucan and Miss McShane being on one of their astonishingly successful vaudeville tours. Nevertheless, the picture will definitely go into British National's Elstree Studio toward the end of the year; will as definitely be completed on the exact scheduled date, and will be available to showmen in the spring.

The "Old Mother Riley" saga is a modest, unambitious, series. But she coins the money at neighborhood box offices.

Odeon-Republic Deal

Republic Pictures has closed a deal for its 1944-45 product with Odeon Theatre Circuit of Canada, it was announced in New York this week.

Believe Eire Film Censorship May Become Tighter

London Bureau

Loose talk lately has gone around this side to the effect that a considerable relaxation is imminent in Eire's motion picture censorship. Those wishful thinkers of the trade have another thought coming; for investigations by this Bureau reveal that there may well be an intensifying of those same restrictions.

Wartime exigencies added immeasurably to the Southern Irish censor's job. He was charged, for example, under the Emergency Powers Order to ensure that no picture with a "war intent" should appear on Eire's screens. But more than that, there's a movement afoot, sponsored by the Eire County Councils' Association, for a tightening up of censorship on the civil side.

The significant development was revealed at the last meeting of the Wicklow County Council, when correspondence between the Department of Justice and A. Keogh Nolan, secretary of the Association's General Council, was read. This declared that the County Councils were in emphatic disagreement with the Minister of Justice's contention that the provisions of the Eire Censorship of Films Act were satisfactory in so far as they are intended to provide against the showing of unsuitable pictures to children.

Wicklow's advances are followed by similar activity in the Councils of Bray, Wexford and Athlone. Wexford's authority decided that children under 14 should be barred from adult shows, that "films of a sensational, sentimental or gangster type should be replaced by uplift and educational films." Others of the civic fathers delivered familiar tirades on the crime allegedly occasioned by juveniles looking at gangster films; claimed that the age limit of admission should be raised from 14 to 18.

It all adds up to severer restrictive measures against Ireland's exhibitors.

Meanwhile, business across the Irish Channel is characterized as highly satisfactory. Exhibitors there have had a tough break through the exigencies of war. Due to the vital necessity of conserving all available fuel supplies, the Irish Electricity Supply Board some time since cut the country's electricity ration to 40 per cent of normal. Most theatres were compelled to open at 6.30 P.M. instead of the normal 2 P.M., while suburban and rural houses were compelled to close altogether several days a week. City houses, too, were heavily hit by the consequent drastic cut in the transport services.

But the Electricity Supply Board has increased the power ration to 90 per cent of normal. Business has taken a great leap upward. The local trade now believes that quite shortly Dublin's municipal authority will lift the ban which now restricts all bus and train services to a 9.30 P.M. limit.

Industry To Honor Mayer At New York Dinner

An all-industry dinner honoring Arthur L. Mayer, operator of the Rialto theatre, New York, who recently was named aide to Stanton Griffis as a deputy commissioner for the Red Cross in the Pacific area, will be held Wednesday, October 18, at the Waldorf-Astoria Hotel. In charge of arrangements are Harry Brandt, national chairman of the 6th War Loan, S. H. Fabian, David Weinstock and Edward Schreiber.

Yolen To Rejoin Warners

Will Yolen, who left Warner Bros. last January to join the Office of War Information, has returned from his assignment in London and will rejoin the company's publicity department shortly, the home office announced. Mr. Yolen organized and directed the news desk of the American Broadcasting Station in Europe, in London.

Records that Ring Throughout America!

RADIO CITY
MUSIC HALL

MRS. MINIVER
10 WEEKS

RANDOM HARVEST
11 WEEKS

WHITE CLIFFS
7 WEEKS

MADAME CURIE
7 WEEKS

DRAGON SEED
8 WEEKS

and next—

WORLD PREMIERE RADIO CITY MUSIC HALL

M-G-M Presents

GREER GARSON · WALTER PIDGEON

in

"Mrs. PARKINGTON"

"It's so absorbing
I can't put it down."
A New Novel by
LOUIS BROMFIELD
Mrs. Parkington

GREAT
BOOKS
MAKE
GREAT
PICTURES
AND WHEN YOU PUT
GREAT
STARS
IN THEM

OH BOY!

GREER GARSON • WALTER PIDGEON *in* M-G-M

"Mrs. PARKINGTON"

with EDWARD ARNOLD • AGNES MOOREHEAD • CECIL KELLAWAY

Gladys Cooper • Frances Rafferty • Tom Drake • Peter Lawford • Dan Duryea • Hugh Marlowe • and the Saint Luke's Choriste

Screen Play by Robert Thoeren and Polly James • Based on the Novel by Louis Bromfield • A Metro-Goldwyn-Mayer Picture

Directed by TAY GARNETT • Produced by LEON GORDON

PRINTED IN U.S.A.

Keep Selling Bonds!

Completed

MONOGRAM
Song of the Range

REPUBLIC
Lake Placid Serenade

UNITED ARTISTS
Brewster's Millions

INDEPENDENT
Wildfire (Action Pictures)

Started

COLUMBIA
Lawless Empire
Let's Go Steady

PRC
You Can't Stop Romance
His Brother's Ghost

REPUBLIC
Vampire's Ghost

20TH CENTURY-FOX
Bon Voyage

WARNERS
Big Sleep

Shooting

COLUMBIA
Eadie Was a Lady
Counterattack
Together Again

MGM
Hold High the Torch
Women's Army
Thrill of a Romance
The Clock
Son of Lassie
Valley of Decision

MONOGRAM
G. I. Honeymoon

PARAMOUNT
Duffy's Tavern
High Man
Salty O'Rourke
Golden Years (formerly "Miss Susie Slagle's")

PRC
Strange Illusion

RKO RADIO
Come Share My Love
China Sky
Experiment Perilous
Zombies on Broadway
Isle of the Dead (suspended)
It's a Pleasure (International)
Wonder Man (Goldwyn)
Tarzan and the Amazons (Lesser)

REPUBLIC
Chicago Kid
Topeka Terror
Hitchhike to Happiness
Great Flamarion (William Wilder)

20TH CENTURY-FOX
Czarina
Where Do We Go from Here?
Billy Rose's Diamond Horseshoe
Hangover Square
Nob Hill

UNITED ARTISTS
Hold Autumn in Your Hand (PAC)
Delightfully Dangerous (Rogers) (formerly "High Among the Stars")
It's in the Bag (Skirball)

UNIVERSAL
Fairy Tale Murder
Suspect
Salome—Where She Danced
Frisco Sal

WARNERS
God Is My Co-Pilot
Pillar to Post
Of Human Bondage
Nobody Lives Forever
San Antonio

INDEPENDENT
Boy, a Girl and a Dog (W. R. Frank)

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54 Pictures In Work as Seven New Films Start

Hollywood Bureau

Production activity increased slightly last week, as seven pictures went before the cameras and work was completed on three. There were 54 pictures in the camera stage at the close of the week, an increase of four over the preceding seven-day period.

Twentieth Century-Fox launched "Bon Voyage," a dramatization of Josephine Lawrence's best-seller, "Tower of Steel." It's a story of four girls who work in the same office. Jeanne Crain, Joan Blondell, Lynn Bari and Jane Ball are the girls, while Sir Aubrey Smith, Eddie Ryan, Glenn Langan and Richard Crane have the principal male parts. William Bacher is the producer, Lee Strasberg the director.

Warners' new venture is "The Big Sleep," to be produced and directed by Howard Hawks. The picture teams Humphrey Bogart and Lauren Bacall, as a result of the favorable reception accorded this pairing in "To Have and Have Not," reviewed in this issue.

Columbia Sends Two New Films Before Cameras

Columbia trained cameras on two: "Lawless Empire," and "Let's Go Steady." The former is a Western produced by Colbert Clark and directed by Vernon Keays, with Charles Starrett, Mildred Law and John Calvert. The latter is a romantic musical based on the spurious music publishing firms which have sprung up recently, and which the Better Business Bureau is doing its best to stamp out. Del Lord is directing for Producer Ted Richmond, and Pat Parrish, Jackie Moran and June Preisser are in the cast.

Republic's new entry is "The Vampire's Ghost," a melodrama with John Abbott, Peggy Stewart and Grant Withers in principal parts. Rudy Abel is producing, Lesley Selander directing.

PRC started two: "You Can't Stop Romance," and "His Brother's Ghost." The first is a romantic comedy with Kay Aldridge, Dave O'Brien, Smith Bellew and Isabel Randolph. Christy Cabanne is associate producer-director for Producer Leon Fromkess. "His Brother's Ghost" is a Western with Buster Crabbe, Al St. John and Charlie King. Sigmund Neufeld is the producer, Sam Newfield the director.

After almost a year's sojourn in England, Wesley Ruggles is back in Hollywood and has opened offices here. His first production under his new affiliation with Eagle-Lion, J. Arthur Rank's American company, will be a Technicolor musical. The feature will be filmed in England, according to the producer. It will be based on one of Ruggles' own ideas, and is tentatively titled "London Town." Ruggles' last American picture was MGM's "See Here, Private Hargrove," which was a Box Office Champion for May, 1944, according to statistics compiled by Motion Picture Herald.

▽

Fred MacMurray, who recently signed a seven-year contract with 20th Century-Fox, and Leslie Fenton, who directed "Tomorrow the World" for Lester Cowan, have organized an independent producing unit to be known as Mutual Productions. For its first feature, the new unit will film "Pardon My Past," from a magazine story by Patterson McNutt and Harlan Ware. MacMurray will star in the picture, a right permitted him under the terms of his deal with 20th Century-Fox.

Personnel Intelligence About Hollywood

Sonny Tufts, winner of the Motion Picture Herald-*Fame* "Stars of Tomorrow" pool, has been cast for the co-starring role with Betty Hutton in "Too Good to Be True," which Harry Tugend will write and direct for Paramount. . . . First assignment for Arthur T. Horman, who recently signed a producer-writer deal with Universal, will be an Abbott and Costello comedy. Horman will write as well as produce the picture. . . . Charles R. Rogers has signed Frank Cavett to write the original story and screenplay of "My Wild Irish Rose," Technicolor musical based on the life of Chauncey Olcott and featuring his songs.

Comedians Laurel and Hardy have been presented with the Rodriquez "Good Neighbor" scroll. The winners of this award are determined annually by a poll of Mexican audiences. . . . Delmar Daves, who made his directorial debut less than a year ago with "Destination Tokyo," has been assigned "This Love of Ours" for Warner. . . Two MGM cartoons, "Red Riding Hood" and "What's Buzzin', Buzzard," have been chosen for preservation in the Library of Congress at Washington. Both subjects were directed by Tex Avery, with Fred Quimby producing. . . . Jack Benny and Rudy Vallee have joined the cast of "It's in the Bag," which Jack Skirball is producing for United Artists release.

Add coincidences: George Purvis, nephew of F.B.I. Operative Melvin Purvis, the man who shot and killed Dillinger as he emerged from a theatre in Chicago, has been signed for an important role in "John Dillinger." The picture is based on the life of the notorious outlaw, and the King Brothers will produce it for Monogram. . . . Columbia has assigned Al Hall to direct "Some Call It Love." It's a comedy starring Rosalind Russell in the role of a woman psychiatrist. Virginia Van Upp will produce, Al Hall will direct. . . . RKO Radio has signed Thurston Hall for a principal part in "West of the Pecos," second in the studio's Zane Grey series. . . . Hal B. Wallis has concluded a deal with Robert Russell to write the screenplay for "Don't Ever Grieve Me," one of the five stories Wallis has acquired to produce for Paramount.

Wallace To Direct Film Based on "Kiss and Tell"

Richard Wallace has been signed to direct "Kiss and Tell," which Sol Siegel, George Abbott and F. Hugh Herbert will produce for Columbia release. An adaptation of the successful stage play, the film will star Shirley Temple. . . . Lionel Lindon, Paramount cameraman currently working on "Duffy's Tavern," has received a tribute for his work on "Going My Way" by the New England Society of Amateur Cinematographers. . . . James A. Fitzpatrick, producer of MGM's "Traveltalk" series, will make his first full length feature production for Republic. Edgar Barrier and Tony Garcia will have important roles in the picture, which is to be a bi-lingual production. Fitzpatrick is on his way to Mexico to conclude shooting arrangements.

Elyse Knox has been signed to a three-year Monogram contract calling for her appearance in two pictures annually. Her first under the new agreement will be "Sunbonnet Sue," in which she will be cast opposite Phil Regan. . . . Raymond Massey and Helmut Dantine have been assigned to Warners' "Hotel Berlin," which Peter Godfrey will direct for Producer Lou Edelman. . . . Columbia has purchased an original by E. A. Ellington, titled "Gilda," and assigned it to Sam Bischoff for production.

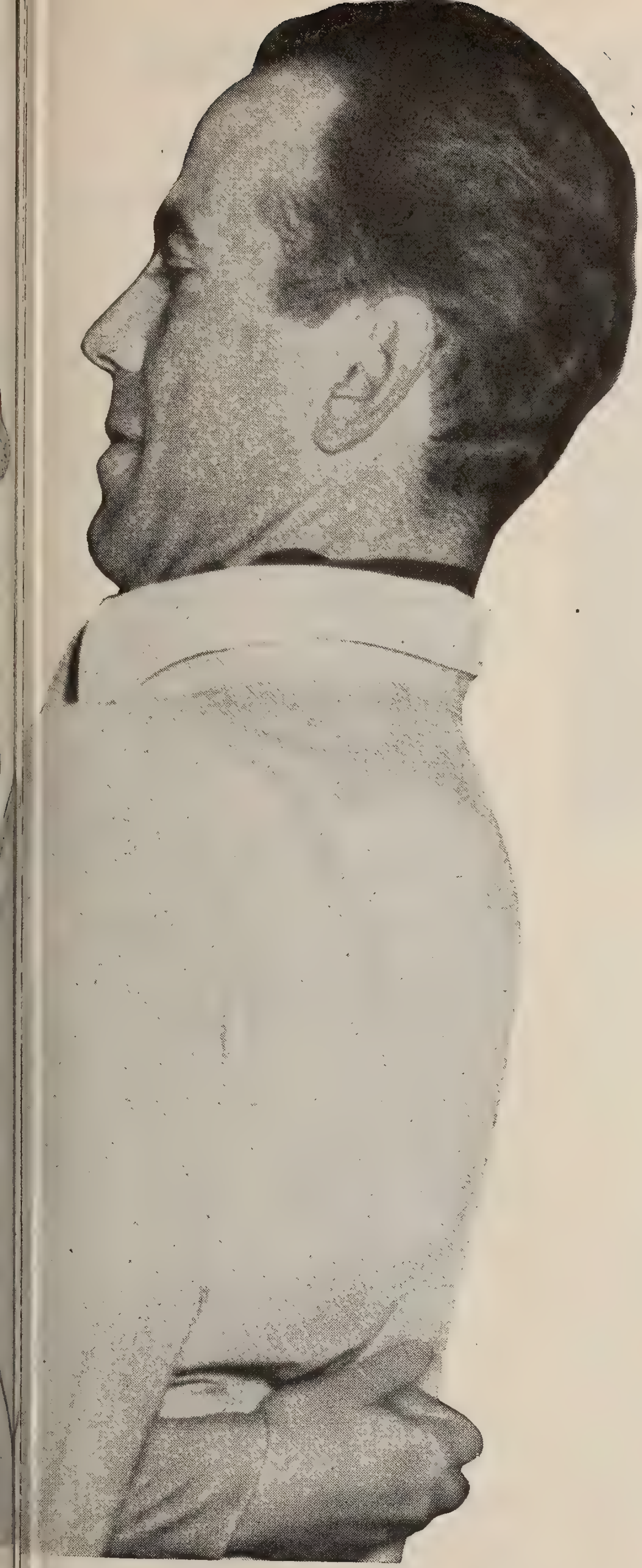
N.Y. HOLLYWOO

HUMPHREY

ADAPTED FROM *Ernest Hemingway's* "**TO HAVE AN**

with
WALTER BRENNAN · LAUREN BACALL · DOLORES MORAN · HOAGY C

KEEP SELLING BONDS!



RIGHT NOW!

BOGART

HAVE NOT" Warners have it!

MICHAEL · A HOWARD HAWKS PRODUCTION Screen Play by Jules Furthman and William Faulkner JACK L. WARNER Executive Producer

WILLKIE A DEFENDER OF FILM'S FREEDOM

20th - Fox Board Chairman Fought Senate Inquiry; Death Sudden at 52

Wendell L. Willkie, who died in New York last Sunday, was known to the film industry as a defender of the rights of a free screen. In 1941 he appeared before a Senate Committee on behalf of the industry, challenging the right of a group of Senators then conducting an investigation into alleged propaganda for war on the screen.

Interviewed at the time by Terry Ramsaye, editor of Motion Picture Herald, Mr. Willkie said: "No legislative body of any kind has in this country a right to dictate, or seek to dictate, to this or any of the arts, except in the broadest terms of common decency. Further, there is no right even to suggest to the motion picture exhibitor what kind of pictures he should buy and present."

Mr. Willkie was the Republican candidate for President of the United States in 1940, industrialist and corporation lawyer, and chairman of the board of directors of Twentieth Century-Fox Film Corporation. He died of coronary thrombosis at Lenox Hill Hospital, New York, at the age of 52.

Burial in Indiana

He was to be buried in Indiana following funeral services at the Fifth Avenue Presbyterian Church in New York Tuesday where Monday he lay in state. His bier was visited by thousands of mourners. Burial, in Rushville, Ind., awaited the return of Mr. Willkie's son, Lieutenant (j.g.) Philip Willkie, U.S. N.R., on convoy duty in the Atlantic.

In the year following his challenge of the Senate group, Mr. Willkie was named chairman of the board of directors of Twentieth Century-Fox.

Mr. Willkie's active interest in the industry followed his 1940 candidacy for President of the United States. President Roosevelt defeated Mr. Willkie in an election that brought out the highest popular vote in the nation's history.

Mr. Willkie's associates at Twentieth Century-Fox joined with President Roosevelt, Governor Thomas E. Dewey, and countless others in praise of Mr. Willkie.

Executives Pay Tribute

Spyros P. Skouras, president of the company, said: "In the passing of Wendell Willkie the nation has suffered an irreparable loss . . . (He was) the epitome of a good and great man. As chairman of the board of Twentieth Century-Fox he was a constant stimulant and inspiration to all of us who were privileged to be associated with him. Our company and our industry shall miss him beyond words to express. And I shall miss a very dear, close personal friend."

Tom Connors, vice-president in charge of sales, said, "A grand American has passed away . . . a very great man . . . We shall feel, and feel deeply, this overwhelming loss of one of America's most distinguished citizens who honored our company and our industry."

Twentieth Cenutry-Fox owned the screen rights to Mr. Willkie's best-selling book, "One World," written following his return from a trip to the capitals of the Allies. Most closely associated with the writer in the transforming of the book into a script was Darryl F. Zanuck, vice-president in charge of production. "One World" is on his production schedule. He saw in Mr. Willkie's death the loss "of an ardent champion" of the cause "of peace, (who) put the rights of mankind before personal ambition." "We of 20th Century-Fox are grateful for the inspirational service he gave to our company and the motion picture industry."

Staff Photo

WENDELL L. WILLKIE

World Tragedy, Says Schenck

"Wendell Willkie's untimely death is a national and world tragedy," said Joseph M. Schenck, executive head of production. "The motion picture industry has lost a staunch friend and associate: Humanity's loss is even greater."

Said Charles P. Skouras, president of National Theatres Amusement Company: "The nation has lost one of its greatest citizens, the world one of its great statesmen, and the industry one of its best friends. His loss to the industry is irreparable."

Murray Silverstone, vice-president in charge of foreign distribution, said, "He was a loyal and ardent friend of the motion picture industry and all who knew him will miss him."

Twentieth Century-Fox's home offices closed at 1 P.M. Tuesday in deference to Mr. Willkie, with many executives attending the funeral services. On Tuesday company exchanges throughout the country closed between three and four o'clock. National Theatres' offices observed a two-minutes silence in tribute to him. The coast studios halted work for five minutes at 11:45 A.M. Tuesday.

Mr. Spyros Skouras arrived from the coast by plane in time for the funeral services. Others from Twentieth Century-Fox who attended the services were W. C. Michel, executive vice-president; W. J. Kupper, general sales manager; Martin Moskowitz, Bob Montgomery, Rodney Bush and William Clark.

Mrs. Anna Blanke

Mrs. Anna Blanke, 65, died in Hollywood October 4 at the home of her son, Henry Blanke, Warner producer.

RCA and Philco Get Television Grants from FCC

Permission to construct an experimental television station was granted this week to the Radio Corporation of America by the Federal Communications Commission. The station will be built in Camden, N. J., according to an RCA executive, and construction will start as soon as possible. The unit will be located in a company building at State Street and River Road.

The purpose of the station will be the development of television equipment and a closer study of operational and transmission techniques, it was announced. Experimental studies eventually will be followed by the transmission of live talent and films. No regularly scheduled transmission for public programs is planned initially.

The FCC also granted permission to Philco to build seven experimental mobile television relays between Washington and WPTZ, Philco's Philadelphia outlet.

Norman D. Waters and Associates announced this week it would produce and direct two commercial television programs over WABD, DuMont's New York outlet. The first will be an experimental commercial tryout for Huffman Full Fashioned Mills, makers of Flatternit Hosiery, October 29. Dancer Arthur Murray will be featured. Another commercial program will be telecast for Augusta Knitting Corporation, makers of Jones Health Underwear, over WABD October 22. This one will feature a dramatic show.

W. E. Macfarlane, Executive of Mutual Broadcasting, Dies

W. E. Macfarlane, 60, chairman of the executive committee of the Mutual Broadcasting System, and for eight years its president, died unexpectedly October 9 of coronary occulsion at his home in Lake Forest, Ill. Mr. Macfarlane was also vice-president of Station WGN, Chicago, and business manager of the *Chicago Tribune*. Surviving are his wife, Alice, and sons, Bruce and Frederick.

Charles H. Wuerz

Charles H. Wuerz, Sr., 63, Broadway and road manager of two decades ago, died October 4 in Los Angeles, after an illness of one year. Mr. Wuerz served as general manager for Charles Blaney and Joseph Gaites. He joined Loew's in 1919, managing theatres in Boston, Washington, Dayton, New York and Los Angeles. For a number of years he was city manager for Fox West Coast interests in San Bernardino, Cal. Mr. Wuerz is survived by his widow, Kathryn, and a son, Pvt. Charles Wuertz, Jr., now in Officers' Candidate School at Aberdeen, Md.

Lissim's Parents Dead

Word was received by Vladimir Lissim, division manager in RKO's foreign distribution department, that his father and mother died "somewhere in France" during the last days of the German occupation. The Red Cross notification contained no details. Mr. Lissim had made numerous efforts to locate his parents.

Theodore Brueck

Theodore M. Brueck, 74, superintendent of the Ilex Optical Company, Rochester, manufacturer of camera wheel shutters, an invention of Mr. Brueck's, died October 3 after a year's illness.

Harry Beresford

Harry Beresford, 77, actor appearing in "The Sign of the Cross," and "The Fleet's In," among many other films, died October 4 at his home in Hollywood following a heart attack.

L. D. Joel

L. D. Joel, owner and manager of the Casino theatre, Jacksonville, Fla., and reputedly the oldest exhibitor in the South, died October 3.

Hollywood Union Fight Goes to Labor Board

The industry's first major studio labor problem since 1937 of such magnitude as to threaten stoppage of production was certified to the War Labor Board in Washington Wednesday by Secretary of Labor Frances Perkins after conciliation efforts failed in Hollywood, because of the importance of the industry.

The trouble, which involved no employer-labor relations problem, began last Thursday when set decorators and painters and machinists allied with them in the Conference of Studio Unions walked out of the MGM studios in protest against the producers' refusal Wednesday night to recognize the Studio Set Decorators union as the decorators' bargaining agent.

The studio refusal was based on the contention that the union had not been certified by the War Labor Board and that jurisdiction over the decorators was claimed by both the International Alliance of Theatrical Stage Employees and the Conference.

Walkouts of decorators, painters and machinists occurred Friday at Columbia, and at the Darmour and Talisman studios. Paramount workers followed on Saturday. Saturday night some 500 painters met, voted against striking and placed confidence in Herbert Sorrell, Conference head, who met Monday with Earl Ruddy, U. S. Department of Labor conciliator, and representatives of the producers.

Commissioner Ruddy, after the dissident groups failed to reach any conclusion at a meeting held in his quarters in the Federal building, moved to carry the jurisdictional fight to the NWLB. The Board can, by its intervention, order the set decorators, painters and machinists, whose spokesmen had contended that they have not struck, to return to their jobs pending an election to determine where the jurisdiction lies.

By Tuesday walkouts had occurred in two more major studios: Warners and Twentieth Century-Fox.

The five-year contract between the Screen Publicists Guild and the producers, which expired Monday, has been extended indefinitely pending negotiation for a new agreement. The guild, which is affiliated with the Conference of Studio Unions, has taken no walkout action and indicated that it intends none.

Columbia Seeks Dismissal Of Infringement Suit

Louis Froehlich, Columbia attorney, arrived in Boston this week to argue for the dismissal of an alleged plagiarism action against the company by Edwin N. Brody, author of the unproduced play, "Against the Law." Mr. Brody contends that Columbia infringed portions of his play in no fewer than 24 pictures. He is seeking damages computed to be between $35,000,000 and $50,000,000. Mr. Froehlich will ask Judge George C. Sweeney of the District Court to dismiss the action on the ground that the plaintiff has not shown that Columbia ever had any access to his work.

Rogers in Philadelphia Rodeo Sets New Box Office Mark

A new box office record for a rodeo show at the Arena in Philadelphia was set by Roy Rogers, Republic Western star, and his horse Trigger. For seven evenings and one matinee performance, ended September 30, a gross of $69,741 was realized. The box office was scaled from $1.24 to $2.48, and the net gross, less taxes, was $54,984, according to Pete Tyrell, manager of the Arena. Mr. Rogers currently is appearing at the annual rodeo at Madison Square Garden, New York.

New Theatre Approved

Approval for the erection of a 700-seat theatre in East Norwalk, Conn., has been received by John J. Yafjack. Plans are also under way for the building of a new theatre in nearby Devon, Conn.

First Feature Completed by Major 16mm Productions

Hollywood Bureau

Out of the welter of rumor and report about impending activity in the 16mm field emerged last week in Hollywood the first feature length entertainment picture produced by and with professionals and offered for unrestricted exhibition.

Titled "Sundown Riders", the film was produced in Kodachrome, using standard amateur-model 16mm camera equipment, with Russell Wade, Jay Kirby and Andy Clyde in the principal roles, directed by Lambert Hillyer from a script by himself, and photographed by Alan Stensvold, William George furnishing the music score. It runs 55 minutes, and the story, which the sponsors say was prepared in collaboration with schools, churches and Parent-Teacher organizations, is on a par with and somewhat resembles the Hopalong Cassidy Westerns.

Producers of the picture, who identify themselves on the printed material simply as "all gamblers", are the Messrs. Wade, Kirby, Stensvold, George and the latter's father, H. V. George, of Denver, who is given the producer credit on the screen.

The objective of the enterprise, its sponsors told Motion Picture Herald, is to find out by positive test the extent and character of the 16mm market. Mr. Stensvold, long experienced in the ad-film field, pointed out that schools and churches are limited, as of now, to exhibitions of governmental, organizational and other types of 16mm product for which no admission can be charged successfully, and to 16mm reductions of 35mm entertainment pictures three years old or older. Yet, he said, there now is governmental approval for use of film and other materials in making straight entertainment films in 16mm, providing they mesh somehow with the war effort, inclusive of meshing by way of reducing juvenile delinquency. It is under this provision that Major 16mm Productions, the company offering "Sundown Riders", expects to be able to place in schools and churches an entertainment film for which admission can be charged successfully, the profits from the exhibition to finance the other filmic activities of churches or schools concerned.

As to the future, a Major spokesman said, "We don't know how far it will go. We plan to make three pictures as a trial, this being the first. We think it can grow into a great field, because 35 per cent of the country's schools, for instance, are equipped to use these films, and there are no restrictions of any kind on their exhibition or the charging of admission."

Asked whether there was any reason why an exhibitor who wanted to do so could not obtain "Sundown Riders" for commercial theatre exhibition, he said, "No".

DuMont Laboratories Offers 225,000 Shares of Stock

The Allen B. DuMont Laboratories, Inc., Tuesday offered the public 225,000 shares of class A common stock through a group headed by Van Alstyne, Noel & Co. and Kobbe Gearhart & Co. Inc., New York, at $7.375 a share. Proceeds of the issue will be used for the manufacture of television transmitters and receiving sets when priority restrictions are removed or modified. A portion of the money will be allocated to the building and operation of television broadcasting stations and the development of electronic production facilities. With the completion of the financing the company's capital will consist of 1,046,040 shares of class A common stock, 560,000 shares of class B common stock and $23,542 of mortgages. Paramount Pictures, Inc., owns all the class B stock.

Goodyear and Poteat Named to Red Cross in Pacific Area

The appointment of A. Conger Goodyear and Douglas Poteat to the Red Cross organization in the Pacific Islands area was announced last week by Stanton Griffis, chairman of Paramount's executive committee, now on leave of absence, who is Red Cross commissioner for the Pacific territory. They will be deputy commissioners to Mr. Griffis, with Mr. Poteat doubling as general counsel. The two join Arthur L. Mayer, executive of the War Activities Committee, third deputy commissioner whose acceptance of the post was announced recently.

Goldstein in Monogram Post

Harry Goldstein has been named director in charge of exploitation of Monogram Pictures, eastern division, with headquarters in New York. He was formerly associated with M & P Theatres, Massachusetts.

SWG to Elect New Officers Nov. 8

Hollywood Bureau

Lester Cole has withdrawn and Emmet Lavery currently is uncontested, and sole, candidate for election to the presidency of the Screen Writers' Guild, which will determine its new slate at its annual meeting November 8. Twenty-five guild members, however, may enter a write-in candidate via petition, provided this step is taken not later than October 19.

Six candidates are in the running for vice-presidential posts. The three winners are to be determined on the basis of the highest number of votes and, therefore, will be named from this group: Hugo Butler, Oliver H. P. Garrett, James Hilton, Talbot Jennings, Ring Lardner, Jr., and Betty Reinhardt. For secretary, candidates are Richard Collins and Howard Estabrook; for treasurer, Gordon Kahn and Michael Kanin.

The executive board will be drawn from this slate:

Robert Andrews, Edwin Harvey Blum, Marvin Borowsky, Harold Buchman, Hugo Butler, Frank Cavett, Richard Collins, Marc Connelly, Olive Cooper, Herbert Delmas, Walter De Leon, Helen Deutsch, Howard Dimsdale, Howard Estabrook, Lewis R. Foster, Melvin Frank, Oliver H. P. Garrett, Sheridan Gibney, Frances Goodrich, Morton Grant, Albert Hackett, F. Hugh Herbert, Jame Hilton, Boris Ingster, Talbot Jennings, Michael Ki min, Gordon Kahn, Arthur Kober, Howard Koc William Kozlenko, Harry Kurnitz, Ring Lardner, Jr., S. K. Lauren, Emmet Lavery, John Howard Lawson, Connie Lee, Stephen Longstreet Ranald Mac Dougall, Joseph O'Donnell, Norman Panama, Frank Partos, Nat Perrin, Betty Reinhardt, Elmer Rice, Stanley Roberts, Waldo Salt, Leo Townsend, Dalton Trumbo and Jo Swerling.

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WILSON

in Technicolor

Directed by HENRY KING Written by LAMAR TROTTI

IS THE MOST IMPORTANT BOX-OFFICE EVENT IN 50 YEARS OF MOTION PICTURE ENTERTAINMENT!

V-Day May Free Equipment, Smith Tells Dealers

Chicago Bureau

Equipment manufacturers and dealers will have to continue with their self-imposed quota system until victory in Europe is won, but may then hope for relief from current restrictions, Allen G. Smith, War Production Board theatre equipment chief, last week told members of the Theatre Equipment Dealers Protective Association, in Chicago for a three-day convention at the Hotel Bismarck, October 6-8.

Mr. Smith abandoned his prepared speech and turned the last day's meeting into an informal question and answer session in which he explained the recent amendments to the equipment limitation order No. L-325. He pointed out that a 40 per cent cutback in war production after the fall of Germany was a possibility from which equipment manufacturers might be expected to benefit proportionately.

Applications for priority rating on the sale of goods should be referred to the regional WPB offices because of their acquaintance with local conditions, Mr. Smith said. He added that manufacturers and dealers have the right to advertise their merchandise, and that the WPB has no authority to say otherwise. The WPB last Wednesday authorized the placing and acceptance of orders for post-war delivery of materials and products now subject to priority restrictions or other controls.

During Sunday's three-hour conference, called by Ray G. Colvin, association president, manufacturers and dealers presented their views on the post-war equipment situation.

Mr. Colvin read a paper prepared by Fred Matthews of Motiograph in which Mr. Matthews expressed the opinion that the heavy demand for new equipment in the post-war period would be attributable to the consciousness of the need and value of new equipment on the part of the average theatre owner.

Higher Prices Predicted

Mr. Matthews was also of the opinion that still higher prices would be asked for equipment then because of the increased costs of labor and materials. He added that new models of projectors and sound reproducers would be on the market, but not immediately after the war since time would be required to complete design and manufacture.

E. Allen Williford, Carbon Sales Division manager of National Carbon Company urged dealers as well as exhibitors to get rid of surplus stocks of victory carbons, to be ready for post-war carbons as soon as they become available.

In a discussion of the post-war screen, Chester C. Cooley of the Da-Lite Screen Company predicted that the beaded screen would be the screen of the future. His company's experimentations with a concave screen have proved unsuccessful, Mr. Cooley said. He added that Da-Lite is working on a glass fibre cloth screen.

Projector manufacturers agreed that the 16mm field should remain in the hands of theatrical dealers. It was predicted that small theatre exhibitors would use 16mm apparatus since it calls for cheaper prints and operation.

Revolutionary ideas in sound equipment and seating respectively were predicted by Carl M. Weber, Weber Machine Corporation head, and W. A. Gedris, of the Ideal Seating Company. Mr. Weber said the post-war sound equipment would be one complete unit. Mr. Gedris said that the post-war chair was on the drawing board but did not discuss its details.

During the Saturday meeting, Nathan D. Golden, Bureau of Foreign and Domestic Commerce motion picture head, said that foreign countries would buy most of their needs from the United States after the war and that the equipment field was in an excellent position to exploit this tremendous demand. He estimated that foreign countries would need between $50,000,000 and $100,000,000 worth of theatre equipment after the war.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 11—How air army took strategic Nijmegen bridge in Holland. . . . Canadian forces capture French channel ports. . . . Cracking the Siegfried line. . . . Nation mourns the passing of Alfred E. Smith. . . . Aviation. . . . The world series.

MOVIETONE NEWS—Vol. 27, No. 12—The president's speech at the Capitol. . . . Governor Dewey's speech in Charleston, W. Va. . . . Wendell Willkie, highlights of his career. . . . The bombing of Palaus. . . . Arnheim red devils. . . . Newsette. . . . World series.

NEWS OF THE DAY—Vol. 15, No. 209—Yanks clear gap in Siegfried line. . . . Americans and British hold Rhine bridge in sky drama. . . . U. S. pays tribute to Al Smith. . . . Sea-sky rescue tested by Navy. . . . Army unveils mystery plane. . . . World series in St. Louis.

NEWS OF THE DAY—Vol. 15, No. 210—Roosevelt and Dewey campaign talks. . . . Red devils rescued. . . . Bombing of Calais, prelude to surrender. . . . Wendell Willkie, is mourned by nation. Final tribute to Al Smith. . . . Cardinals win World Series.

PARAMOUNT NEWS—No. 12—World Series, Browns take opener two to one. . . . Nation mourns Alfred E. Smith. . . . Siegfried line battle. . . . Remember Arnhem. . . . Paris interlude. . . . Victory at Le Havre.

PARAMOUNT NEWS—No. 13—Campaign gets hot. . . . FDR calls voters and Dewey calls voters. . . . Willkie death shocks nation. . . . Cardinals win World Series.

RKO PATHE NEWS—Vol. 16, No. 14—World series opens, Cards vs. Browns. . . . Show net jet-propelled plane. . . . Allies take Le Havre, Boulogne. . . . Assault on Siegfried line.

RKO PATHE NEWS—Vol. 16, No. 15—Death comes to All Smith and Willkie. . . . Paratroops rescued from Arnhem. . . . Roosevelt and Dewey speak in campaign. . . . Cards win series.

UNIVERSAL NEWSREEL—Vol. 17, No. 335—Allies smash West Wall defenses. . . . First U. S. jet plane tested. . . . U. S. mourns passing of Al Smith. . . . Navy safety for fliers. . . . World series opens.

UNIVERSAL NEWSREEL—Vol. 17, No. 336—Four great Americans, Thomas E. Dewey, Franklin D. Roosevelt, Wendell L. Willkie, Alfred E. Smith. . . . Quads learn three R's. . . . Cards win series.

ALL AMERICAN NEWS—Vol. 2, No. 103—Never a dull moment at Harlem children's center. . . . Leaders of Fair Employment Practices Committee discuss employment issues. . . . Girl pullman porter for B. & O. . . . Race leaders visit White House. . . . Baptist minister gets high Federal post. . . . Red Cross in Calcutta, India. . . . General Clark reviews the 92nd division in Italy.

Production of Raw Film Increased

A report released by the Census Bureau at Washington last week disclosed that total production of still and motion picture film in the second quarter of this year amounted to 158,639,000 feet. The second quarter production was nearly 16,400,000 feet greater than the 142,282,000 feet manufactured in the preceding quarter which was slightly less than the 142,668,000 square feet reported for the second quarter of 1943.

The bureau's report showed how the shortage of raw stock arose the last quarter, alarming the industry and the War Production Board, disclosing that shipments in the first quarter were 3,000,000 feet and in the second quarter 1,366,000 feet greater than production.

The report indicated that 61 per cent of the second quarter output went to commercial users as against 69 per cent in the first quarter and 70 per cent in the fourth quarter of 1943.

The War Production Board disclosed this week that vacations and the annual clean-up of raw film stock manufacturing machinery cost the photographic industry about 24,000,000 square feet of film in the third quarter.

With an all-time record production of almost 160,000,000 square feet reached in the second quarter, output dropped to 136,000,000 square feet in the succeeding three months, it was reported.

It was estimated by board officials that 85 per cent of the present output of raw stock was being used for war purposes. Comparisons showed that six times as much gun camera film was needed by the armed services in the third quarter of this year; in terms of screen time, more 16mm film is used to make training pictures than is used by all the Hollywood producers.

Television To Be Dominant Subject At SMPE Meeting

Television, although not the subject of the majority of papers to be read at the Society of Motion Picture Engineers' 55th semiannual meeting next Monday and Tuesday, at the Hotel Pennsylvania, New York, nevertheless will be a major subject of speculation and discussion. Inasmuch as the film industry's request for theatre television frequency allocations is currently under consideration at hearings in Washington of the Federal Communications Commission, and the request is from an SMPE sub-committee, speaking for the industry, interest in the subject is high.

At the same time, during the meeting, the SMPE delegates will hear from H. S. Osborne, chief engineer of American Telephone and Telegraph Company, details of theatre television transmission. Facilities for such transmission are presently, it is understood, telephone cables for transmission from one point to theatres within a city; and, planned, coaxial cables 6,000 miles in length linking all principal cities. For links between cities, relay stations also may be used; and the A. T. & T. is said to be establishing an experimental chain between New York and Boston.

The company is reported to have offered its facilities, present and planned, to the film industry through the Motion Picture Producers and Distributors of America earlier this year. Mr. Osborne's report will be a direct approach to the film industry's engineers.

The increasing importance of 16mm films will be reflected in papers on the subject. A highlight of the convention will be the announcement of winners of the Society's Journal Award and 1944 Progress Medal. Presentation of the awards will be at the annual dinner-dance Tuesday evening. The new officers will be introduced then.

Varied Papers Scheduled

Among the papers which will be read at the SMPE meeting, are:

"Practical Utilization of Monopack Film," by Charles G. Clarke, Twentieth Century-Fox; "The Application of the Polarograph to the Analysis of Photographic Fixing Baths," by Vaughn C. Shaner and Mary R. Sparks, Eastman Kodak; "Color Densitometry and Its Application to Modern Multilayer Color Films," by Monroe H. Sweet, Ansco; "Two New Eastman Fine-Grain Sound Recording Films," by R. M. Corbin, N. L. Simons and D. E. Hyndman, Eastman Kodak Co.; "Comparison of Variable-Area Sound Recording Films," by Dorothy O'Dea, Radio Corporation of America.

"A Push-Pull FM Circuit and Its Application to Vibratory Systems," by Alexis Badmaieff, Radio Corporation of America; "FM Calibrator for Disk Recording Heads," by H. E. Roys, Radio Corporation of America; "Wave Propagation and Outdoor Field Tests," by F. L. Nopper and R. C. Moody, Electrical Research Products Division of Western Electric Co.; "Organization of Committees on Engineering of the SMPE," by D. E. Hyndman, Engineering Vice-President; "Projection Television," by Dr. D. W. Epstein, RCA Laboratories, Princeton, N. J., and Dr. I. G. Maloff, Radio Corporation of America; "Application of Sound Recording Techniques to Airplane Vibration Analysis," by J. C. Davidson and J. G. Frayne, Electrical Research Products Division of Western Electric Co.; "Airplane Vibration Recorder," by G. R. Crane and J. C. Davidson, Electrical Research Products Division of Western Electric Co

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U. S. to Supply Raw Stock Needs to Canadian Troops

Enough 16mm raw stock to supply the film wants of Canadian troops stationed in Great Britain will be made available by American distributors. Previously the Canadians were supplied from England. When the British War Ministry disclosed that it could not allocate any more stock, a supply was sought from New York. JoJseph Friedman, of the War Activities Committee in London, took part in the New York talks.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COWBOY CANTEEN: Charles Starrett, Jane Frazee—Just what the doctor ordered for a Saturday night in a small town. Boy, how the rural folks love cowboy and hillbilly singers. Anyway, this one went over big for me and I can certainly recommend it for a rural spot such as mine. Play it and it will make up for some of the highfaluting releases. Played Saturday, Sept. 16.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

THE POWER OF THE PRESS: Guy Kibbee, Lee Tracy—This did not click; business was below par. Double bill it. Played Sunday, Sept. 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

THE CANTERVILLE GHOST: Margaret O'Brien, Charles Laughton—Fantasy, the ghost, now you see him, and then you do not, he is in the flesh part of the time. It is well done and Maggie O'Brien is her own winsome self. But I do not think it will set any records, although we had no walkouts on it. We have some need today to believe in ghosts, fairies and leprechauns and as that type it served very well.—A. W. Hancock, Columbia Theatre, Columbia City, Ind.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—This picture was checked and grossed tops. Metro sells them for all they are worth. However, I could not get excited about this picture. Played Sunday-Tuesday, Sept. 3-5.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

SONG OF RUSSIA: Robert Taylor, Susan Peters—The Lion roars again over the prairie with more magnificent entertainment. What a show! Not a kick in a carload now that this Province has a C.C.F. Government, the first in the world. This film just suited my patrons. It gave them a little insight into the life of the Russian farmer and what those rural communities had to put up with at the hands of the invader. Lovely music, a fine cast and superb direction make this a very enjoyable evening's entertainment. Play it for sure. Played Saturday, Sept. 23.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

SWING FEVER: Kay Kyser, Marilyn Maxwell—Used on weekend double bill. Very effective with juveniles, especially teen-agers. Mr. Kyser should confine his activities to the leading of his orchestra. Played Friday, Saturday, Sept. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TWO GIRLS AND A SAILOR: Jimmy Durante, June Allison, Van Johnson—Everybody pleased and drew slightly above average business. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Paramount

DOUBLE INDEMNITY: Barbara Stanwyck, Fred MacMurray—You could hear a pin drop. Did good business and evidently pleased for Monday's business was above average. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LADY IN THE DARK: Ginger Rogers, Ray Milland—This pleased very much and drew fair business in spite of the infantile paralysis ban on children under 16 years. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LADY IN THE DARK: Ginger Rogers, Ray Milland—I thought this was a masterpiece. No complaints, no comments. Business down on account of State Fair week.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

STANDING ROOM ONLY: Paulette Goddard, Fred MacMurray—This picture had about run out by the time I played it. Did not do normal business. Played Wednesday, Thursday, Sept. 20, 21.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

TIMBER QUEEN: Dick Arlen, Mary Beth Hughes—Good action picture. Not good enough, however, to stand alone.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

THE UNINVITED: Ray Milland, Ruth Hussey—This picture, while good, proved to me the only place to play this type of film is a late night show. They will do only so much business and you can not get more by playing them a week. Played Wednesday, Thursday, Sept. 20, 21.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

THE UNINVITED: Ray Milland, Ruth Hussey—Business was about average for midweek. Some complaints about the heavy English accent. Personally considered this production somewhat over-rated. Played Wednesday, Thursday, Sept. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YOU CAN'T RATION LOVE: Betty Jane Rhodes, Johnnie Johnston—Trifle screwball, I thought, but it did O.K. Played Friday, Saturday, Sept. 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PRC

BILLY THE KID, SHERIFF OF SAGE VALLEY: Buster Crabbe, Al St. John—As long as it is a Western it makes them happy. Played Friday, Saturday, Sept. 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

NORTH STAR: Walter Huston, Anne Baxter—A well made and entertaining picture which failed to draw, as my customers are tired of war pictures. Played Wednesday, Thursday, Sept. 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea—I did good business on this reissue. Many good comments from those who came. Played Tuesday, Sept. 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STEP LIVELY: Frank Sinatra, George Murphy—Maybe I am prejudiced on Sinatra. When your audience is mainly bobby sox, the adults are noticeably absent. It must have been mass hysteria that got him his publicity. He has no range to his voice. It is a deadly monotone. Then you get Dennis Day in the next picture with all the range of a good voice and then you know that there is something screwy somewhere. RKO gave him a strong cast and that saved the picture somewhat. They say that the public is not normal in war and I am beginning to believe it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TENDER COMRADE: Ginger Rogers, Robert Ryan—This one played to above average audience figure. This is good, considering that it is a strictly adult picture. It portrays the everyday lives, loves and emotions of four typically American war wives whose husbands are away. Played Tuesday-Sunday, Sept. 19-24.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

Republic

COWBOY AND THE SENORITA: Roy Rogers, Dale Evans—These new Rogers are really first class in story and production. No one can call them "hoss operas," and they deserve all the advertising one can give them. Played Friday, Saturday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

COWBOY AND THE SENORITA: Roy Rogers, Dale Evans—This picture will suit all classes and is good enough to run single and it will do the business. Played Friday, Saturday, Sept. 1, 2.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town patronage.

MY BEST GIRL: Jane Withers, Jimmy Lydon—Doubled this with a repeat on Gene Autry's "Big Show" and pleased everyone. Played Friday, Saturday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Twentieth Century-Fox

FOUR JILLS IN A JEEP: Kay Francis, Carole Landis, Martha Raye—Reaction on the whole concerning this feature was not so good. First night business was fair but dropped off sharply on the second and final nights. Played Sunday, Monday, Sept. 24, 25.—A. A. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—Booked it three days. In a small town it is naturally the answer to a showman's dream at the box office. These are the pictures that help the film industry and are the only kind that will stand competition. Played Thursday-Saturday, Sept. 28-30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

JANE EYRE: Orson Wells, Joan Fontaine—Drawing to average figures, this excellent feature pleased all who came. Most people do not go for the heavy dramas, but those that do really enjoyed seeing it. Pictures by Orson Welles are too deep for the average audience, but they seem to enjoy it. This one could almost be called a horror picture. Played Monday-Sunday, Sept. 11-17.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

PIN UP GIRL: Betty Grable, Joe E. Brown—A lovely picture, but it did not break house records. Thought that it could have been bigger. Played Monday, Tuesday, Sept. 18-19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PURPLE HEART: Dana Andrews, Richard Conte—We played this picture three days. Ordinarily we play a picture two days but on the third day this picture did better than anticipated. Played Monday-Wednesday, Sept. 25-27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ROGER TOUHY, GANGSTER: Preston Foster, Lois Andrews—All right for Friday and Saturday, but do not try to play it on Sunday or Monday as it will not stand up. Played Friday, Saturday, Sept. 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THE SULLIVANS: Anne Baxter, Thomas Mitchell—Here is a grand picture for small towns. To me it was outstanding. Do not fail to play it for good grosses. Use a trailer, too. Played Sunday-Tuesday, Sept. 17-19.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

WHISPERING GHOSTS: Brenda Joyce, Milton Berle—A good comedy-mystery with a rather unexpected ending. An average picture that played to an average audience. It leaves a person contented after seeing it. Not especially good, but not too bad. Played Tuesday-Sunday, Sept. 19-24.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

United Artists

POWERS GIRL: Anne Shirley, Carole Landis—Without the musical portions this picture would have been definitely Class B. Everyone that went to see it enjoyed Benny Goodman and the singing of Dennis Day. This picture brought in above average figures for any one picture. If the audience likes swing music and goes for Benny Goodman—this is it. Played Monday-Sunday, Sept. 11-17.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

Universal

FIRED WIFE: Robert Paige, Louise Allbritton—Good comedy; our farmers busy bringing in the corn. Nice film fare. Played Wednesday, Thursday, Sept. 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GHOST CATCHERS: Olsen and Johnson—Brought the house down with laughter. Not their best but it did bring in the customers. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SWINGTIME JOHNNY: Andrews Sisters, Harriet Hilliard—Here is a honey of a musical and worthy of a better date than I gave it. Played Friday, Saturday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WEEKEND PASS: Martha O'Driscoll, Noah Beery, Jr.—Used on second half of weekend bill. Good for several laughs. Played Friday, Saturday, Sept. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

DESTINATION TOKYO: Cary Grant, John Garfield—This picture portrays a lesson in teamwork, faith, perseverance and the will to succeed. It depicts the sacrifices, courage and the humanness of real Americans. All of these factors add up to ultimate victory in the present conflict. Played Saturday, Sept. 30.—Henry L. Campbell, New Jersey Reformatory, Rahway, N. J. Prison patronage.

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"TOP PICTURE of the industry's TOP YEAR!"

Yes, that's what they're saying about . . .

David O. Selznick's

first production since "Gone With The Wind" and "Rebecca".

Since You Went Away

. . . and here are the facts!

"Since You Went Away" played 10 weeks at the Capitol, New York—and topped the phenomenal attendance and box-office records set by "Gone With The Wind" *up to now* the most popular attraction in screen history!

"Since You Went Away" is a hold-out, hold-over attraction *everywhere!* . . . for instance, San Francisco, Stamford, Dayton, Boston, Columbus, Toledo, Louisville, St. Louis, Richmond, Washington, Springfield, Mass.. etc. . . . etc. . . . etc.!

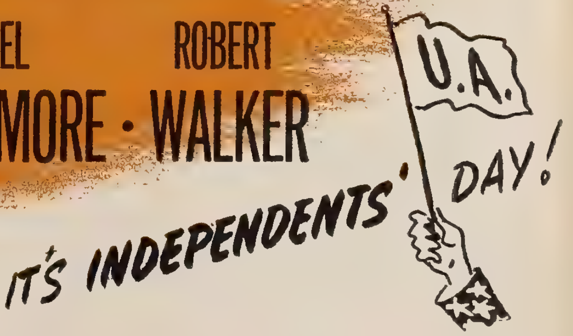
TRENTON, N. J. . . . population 124,697 . . . of whom 63,318 (more than half!) saw "Since you Went Away" in its first 4 weeks at the Mayfair . . . then it moved to the Stacy-Trent for a *5th* week, *and* NO picture ever held over more than 3 *weeks* in Trenton before!

Hold-over grosses on "Since You Went Away" are *at least* 10% better than on any other hold-over attraction in years!

. . . with the greatest all-star cast in screen history!

LAUDETTE OLBERT · JENNIFER JONES · JOSEPH COTTEN · SHIRLEY TEMPLE · MONTY WOOLLEY · LIONEL BARRYMORE · ROBERT WALKER

DIRECTED BY JOHN CROMWELL · Released thru United Artists



FRISCO KID: James Cagney, Margaret Lindsay—Did good business for a single bill. My patrons are getting on to these reissues, however. Played Friday, Saturday, Sept. 15, 16.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

HIDDEN HAND: Craig Stevens, Julie Bishop—This did not do anything to write home about. Played Sunday, Sept. 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman—Good comedy which did average business. Pleased all. Played Sunday, Monday, Sept. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman—If Jack Carson ever had a future in this town this picture killed it. He and the picture are terrible. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Short Features

Columbia

SHOT IN ESCAPE: All Star Comedies—Lots of entertainment in this short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ZERO HOUR: The World in Action—This series takes well. Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

THE BODYGUARD: Technicolor Cartoons—Brought out the laughs.—A. N. Miles, Eminence Theatre, Eminence, Ky.

EASY LIFE: Two Reel Specials—One of the "Crime Doesn't Pay" series. Not much for my audience.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

THE LOST CHICK: Cartoon—An interesting and educational short about two squirrels who put everything on an egg—only to find that it was not what was expected. It teaches a good moral lesson.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

MILLION DOLLAR CAT: Technicolor Cartoons—Good cartoon.—A. N. Miles, Eminence Thaetre, Eminence, Ky.

SPORTSMAN'S MEMORIES: Pete Smith Specialties—Well presented sports reel.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Paramount

FUN TIME: Musical Parade—These Technicolors in two reels are superb. There are six in the series, and I wish there were more.—A. N. Miles, Eminence Theatre, Eminence, Ky.

IN A HAREM: Speaking of Animals—This is about the cutest and best dog short you will find. Ask for it.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan.

JASPER'S MUSIC LESSON: Madcap Models—Different and entertaining.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

YOUR PET PROBLEM: Speaking of Animals—My audience thoroughly enjoy these in the "Speaking of Animals" series.—A. N. Miles, Eminence Theatre, Eminence, Ky.

RKO Radio

DONALD DUCK AND THE GORILLA: Walt Disney Cartoon—Nice film for cartoon lovers.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

NEW PRISONS—NEW MEN: This Is America—Another in "This Is America" series that is most interesting.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Twentieth Century-Fox

ALADDIN'S LAMP: Terrytoon—Another short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THE CAT CAME BACK: Terrytoons—Good Terrytoon cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SOMEWHERE IN EGYPT: Terrytoon—Interesting and seemed to hold the audience well.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

YOKEL DUCK MAKES GOOD: Terrytoon—This is a good cartoon the children will like.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan.

Universal

FROM SPRUCE TO BOMBER: Variety Views—Entertainment oddity reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHORT PRODUCT PLAYING BROADWAY

Week of October 9

ASTOR	
To the Ladies	MGM
Sports Quiz	MGM
Feature: Kismet	MGM
CRITERION	
Idle of the Crowds	Universal
Feature: Gypsy Wildcat	Universal
GLOBE	
The Cat Came Back	Vitaphone
Colorado Trout	Vitaphone
Feature: Barbary Coast Gent	MGM
HOLLYWOOD	
To the Ladies	MGM
Hare Force	Vitaphone
Throwing the Bull	Vitaphone
Feature: Doughgirls	Warner Bros.
MUSIC HALL	
How to Play Football	RKO Radio
To the Ladies	MGM
Feature: Casanova Brown	RKO Radio
PARAMOUNT	
It's Nifty to Be Thrifty	Paramount
Popular Science No. 6	Paramount
Unusual Occupations No. 6	Paramount
Feature: Our Hearts Were Young and Gay	Paramount
RIALTO	
Past Performances	RKO Radio
Pet Problems	Paramount
Feature: Dead Men's Eyes	Universal
RIVOLI	
Jasper's Paradise	Paramount
Feature: Frenchman's Creek	Paramount
ROXY	
Post-War Farms	20th Cent.-Fox
Feature: Greenwich Village	20th Cent.-Fox
STRAND	
Bluenose Schooner	Vitaphone
Hare Ribbin	Vitaphone
Feature: Arsenic and Old Lace	Warner Bros.

Victory Films

RING OF STEEL: This one portrays the story of the American soldier, his origination, development and what he is doing in the present war. Nice Technicolor with interesting narration.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo.

Vitaphone

ANGEL PUSS: Merrie Melodies Cartoon—Nice cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CATTLEMEN'S DAYS: Sports Parade—Entertaining subject in color about the old and new west.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FROM HAND TO MOUSE: Merrie Melodies Cartoons—A good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HORSES! HORSES! HORSES!: Sports Parade—Very good short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

NIGHT IN MEXICO CITY: Featurettes—This took especially well.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SCRAP HAPPY DAFFY: Looney Tunes Cartoons—Another cartoon which seems to take O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

A STAR MELODY MASTERS: Melody Master Bands—Good musical reel which introduced several orchestras plus Rubinoff.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WINNER'S CIRCLE: Technicolor Specials—All about training a horse for racing. It is in Technicolor and just about tops for any program.—A. W. Miles, Eminence Theatre, Eminence, Ky.

Serial

Republic

HAUNTED HARBOR: Serial—This new serial is starting off nicely and seems to please.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Kuykendall Sees Divorce No Aid To Independents

Insofar as independent interests are concerned, divorcement of affiliated theatres is a practically worthless aim, Ed Kuykedall, president of the Motion Picture Theatre Owners of America, told a convention of the Kansas-Missouri Theatres Association in Kansas City October 4. He expressed the opinion that producer-distributor interests exercised too much dominance over War Activities Committee affairs and that the same interests had too much to say about representing the whole industry.

Neither condemning nor endorsing the post-war continuance of the WAC, either as a high-pressure agency or as a public relations agency, Mr. Kuykendall said this should be left to regional organizations. Stressing the gravity of the tax outlook, he urged his listeners to organize their opposition immediately. A big increase in competition after the war was predicted, and he said that new competition in small towns would have certain film buying advantages over established theatres, whether independent or affiliated.

He expressed the belief that there never could be a standard priced product for all exhibitors. Evidence of branch managers granted greater authority within their territories was welcomed by Mr. Kuykendall, but he urged exhibitors to make the right deals first, instead of later seeking adjustments.

At the convention, all directors were reelected with the exception of George Harttmann, now in Hollywood, who was replaced by Earl Jameston, partner with Mr. Harttmann and Sam Abend in Friendly Theatres. Others directors are: H. J. Griffith, J. E. Pennington, R. R. Beichele, C. E. Cook, Stanley Schwartz and C. A. Schultz, together with the reelected officers: Tom Edwards, president; Homer Strowing, vice-president; George S. Baker, secretary, and Fred Meyn, treasurer. Mr. Beichele was again designated public relations officer, his field including legislative matters.

MGM Branch Managers Return, New Visits Scheduled

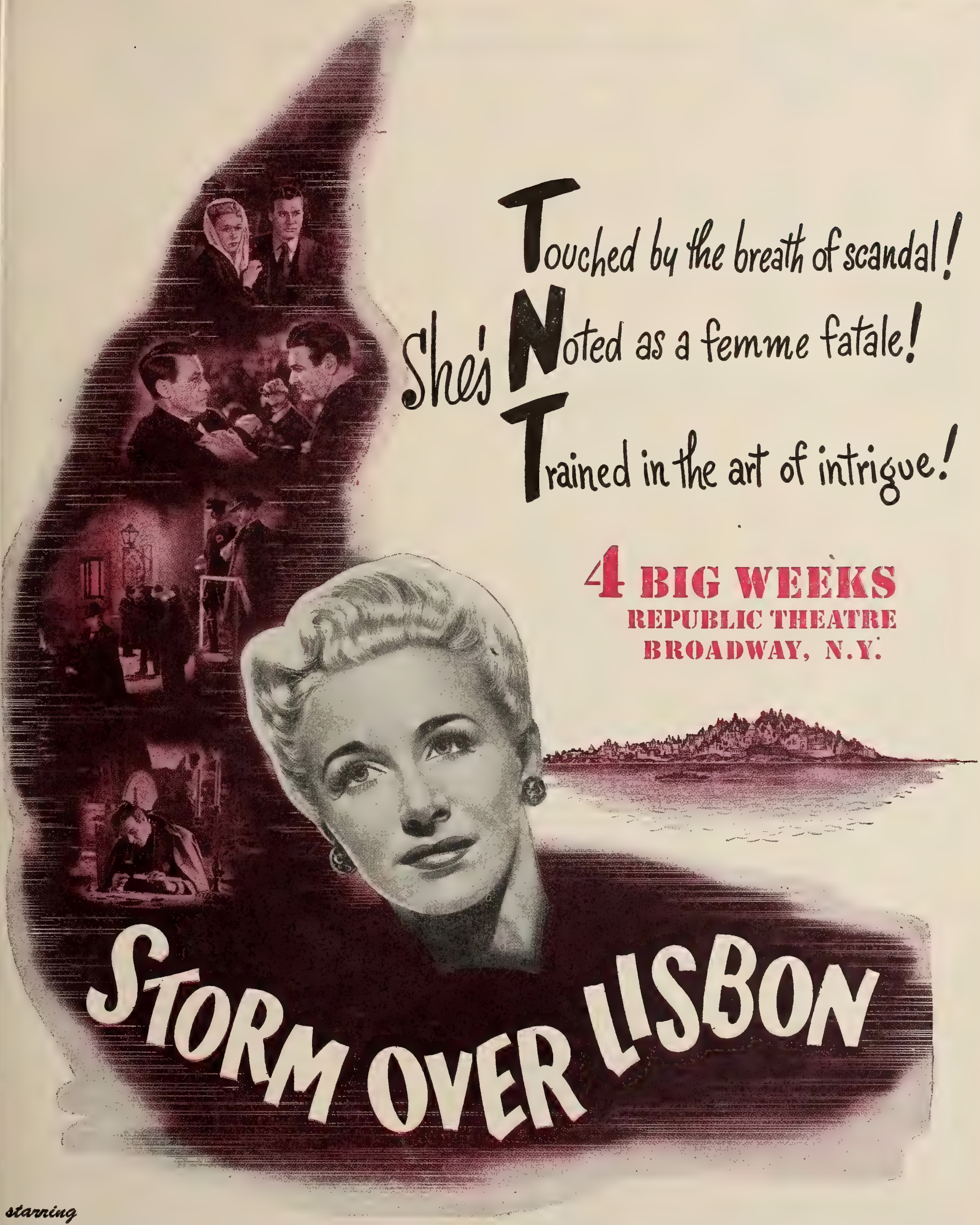
Two MGM branch managers and one district manager left last week for their respective headquarters after spending a week at the home office. They were Sam A. Shirley, Chicago district manager; D. C. Kennedy, Des Moines branch manager, and H. A. Friedel, Denver.

Scheduled to arrive this week were John P. Byrne, district manager with headquarters in Detroit; J. F. Willingham, St. Louis manager, and C. J. Briant, New Orleans.

The week of October 16 Maurice Goldstein, New Haven manager, and Benn Rosenwald, Charlotte manager, are due. A week later, Frank J. Downey, Detroit branch manager, and Harry J. Shumow, Milwaukee manager. Completing the visits for October will be Saal Gottlieb, Pittsburgh manager, and J. G. Kemptgen, Omaha manager, who will arrive October 30.

Hollywood Victory Unit Expands

Membership in the executive board of the Hollywood Victory Committee has been expanded with the appointment of Norman Grant, representing the Screen Writers Guild, and Don Quinn, representing the Radio Writers Guild. It now numbers 43. Don Searle has replaced Don Gilman as Blue Network representative.


Touched by the breath of scandal!
She's Noted as a femme fatale!
Trained in the art of intrigue!
4 BIG WEEKS
REPUBLIC THEATRE
BROADWAY, N.Y.
STORM OVER LISBON

starring

VERA HRUBA RALSTON • RICHARD ARLEN • ERICH VON STROHEIM

with **OTTO KRUGER • EDUARDO CIANNELLI • ROBERT LIVINGSTON • MONA BARRIE**

GEORGE SHERMAN, *Director* • *Original Story by* ELIZABETH MEEHAN • *Adaptation by* DANE LUSSIER • *Screenplay by* DORIS GILBERT

A REPUBLIC PICTURE

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE SEVENTH CROSS (MGM)

Final Reports:

Total Gross Tabulated	$623,500
Comparative Average Gross	584,900
Over-all Performance	106.6%

BALTIMORE—Century, 1st week	104.0%
BALTIMORE—Century, 2nd week	89.6%
BUFFALO—Great Lakes, 1st week	122.0%
BUFFALO—Great Lakes, 2nd week	84.3%
CHICAGO—Chicago (SA) Vaudeville	87.3%
CINCINNATI—RKO Palace	101.3%
CINCINNATIO—RKO Shubert, MO 1st week	111.1%
CLEVELAND—Loew's State	119.7%
CLEVELAND—Loew's Stillman, MO, 1st week	128.7%
CLEVELAND—Loew's Stillman, MO, 2nd week	99.0%
INDIANAPOLIS—Loew's (DB) Stars on Parade (Col.)	114.7%
KANSAS CITY—Midland (DB) One Mysterious Night (Col.)	98.1%
LOS ANGELES—Chinese (DB) The Singing Sheriff (Univ.)	113.3%
LOS ANGELES—Fox Wilshire (DB) The Singing Sheriff (Univ.)	123.8%
LOS ANGELES—State (DB) The Singing Sheriff (Univ.)	115.2%
LOS ANGELES—Uptown (DB) The Singing Sheriff (Univ.)	119.6%
MINNEAPOLIS—State, 1st week	136.3%
MINNEAPOLIS—State, 2nd week	95.4%
MINNEAPOLIS—Lyric, MO, 1st week	76.8%
NEW YORK—Capitol (SA) Horace Heidt's Orchestra	131.5%
OMAHA—Paramount	93.5%
PHILADELPHIA—Boyd, 1st week	148.9%
PHILADELPHIA—Boyd, 2nd week	113.6%
PROVIDENCE—Loew's State, 1st week	112.7%
PROVIDENCE—Loew's State, 2nd week	78.5%
SEATTLE—Paramount, 1st week	157.1%
SEATTLE—Paramount, 2nd week	100.0%
SEATTLE—Music Box, MO, 1st week	95.2%
ST. LOUIS—Loew's State, 1st week	99.4%
ST. LOUIS—Loew's State, 2nd week	54.7%
ST. LOUIS—Loew's Orpheum, MO, 1st week	56.3%
TORONTO—Loew's, 1st week	110.0%
TORONTO—Loew's, 2nd week	85.0%
WASHINGTON—Palace, 1st week	117.3%
WASHINGTON—Palace, 2nd week	81.6%
WASHINGTON—Columbia, MO, 1st week	105.2%

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WILSON (20th-Fox)

Final Reports:

Total Gross Tabulated	$2,035,500
Comparative Average Gross	1,364,000
Over-all Performance	149.2%

BALTIMORE—New, AA, 1st week	211.3%
BALTIMORE—New, AA, 2nd week	178.8%
BALTIMORE—New, AA, 3rd week	121.9%
BOSTON—Boston, AA (SA) Vaudeville	153.9%
CINCINNATI—RKO Capitol, AA, 1st week	206.4%
CINCINNATI—RKO Capitol, AA, 2nd week	134.0%
CINCINNATI—RKO Capitol, AA, 3rd week	72.1%
CLEVELAND—RKO Palace, AA, 1st week (SA) Vaudeville	120.7%
CLEVELAND—RKO Palace, AA, 2nd week (SA) Vaudeville	71.6%
DENVER—Denver, AA	106.6%
DENVER—Esquire, AA	107.6%
DENVER—Aladdin, AA, MO, 1st week	150.7%
INDIANAPOLIS—Indiana, AA	148.1%
KANSAS CITY—Tower, AA, 1st week	247.5%
KANSAS CITY—Tower, AA, 2nd week	148.5%
LOS ANGELES—Carthay Circle, AA, 1st week	175.2%
LOS ANGELES—Carthay Circle, AA, 2nd week	164.9%
LOS ANGELES—Carthay Circle, AA, 3rd week	164.9%
LOS ANGELES—Carthay Circle, AA, 4th week	164.9%
LOS ANGELES—Carthay Circle, AA, 5th week	154.6%
LOS ANGELES—Carthay Circle, AA, 6th week	154.6%
LOS ANGELES—Carthay Circle, AA, 7th week	116.4%
LOS ANGELES—United Artists, AA, 1st week	170.4%
LOS ANGELES—United Artists, AA, 2nd week	139.2%
LOS ANGELES—United Artists, AA, 3rd week	142.0%
LOS ANGELES—United Artists, AA, 4th week	142.0%
LOS ANGELES—United Artists, AA, 5th week	133.5%
LOS ANGELES—United Artists, AA, 6th week	133.5%
LOS ANGELES—United Artists, AA, 7th week	110.8%
NEW YORK—Roxy, AA, 1st week (SA) Fred Waring's Orchestra	179.8%
NEW YORK—Roxy, AA, 2nd week (SA) Fred Waring's Orchestra	168.7%
NEW YORK—Roxy, AA, 3rd week (SA) Fred Waring's Orchestra	164.5%
NEW YORK—Roxy, AA, 4th week (SA) Fred Waring's Orchestra	160.4%
NEW YORK—Roxy, AA, 5th week (SA) Fred Waring's Orchestra	152.1%
NEW YORK—Roxy, AA, 6th week (SA) Fred Waring's Orchestra	131.3%
NEW YORK—Roxy, AA, 7th week (SA) Fred Waring's Orchestra	131.3%
NEW YORK—Roxy, AA, 8th week (SA) Fred Waring's Orchestra	136.9%
NEW YORK—Victoria, AA, MO, 1st week	166.0%
PHILADELPHIA—Aldine, AA, 1st week	193.8%
PHILADELPHIA—Aldine, AA, 2nd week	138.0%
PHILADELPHIA—Aldine, AA, 3rd week	134.7%
PHILADELPHIA—Aldine, AA, 4th week	114.2%
PHILADELPHIA—Earle, AA, 1st week	176.0%
PHILADELPHIA—Earle, AA, 2nd week	117.8%
PHILADELPHIA—Earle, AA, 3rd week	84.1%
PITTSBURGH—Harris, AA, 1st week	211.8%
PITTSBURGH—Harris, AA, 2nd week	127.1%
SAN FRANCISCO—Warfield, AA, 1st week	232.1%
SAN FRANCISCO—Warfield, AA, 2nd week	196.4%
SAN FRANCISCO—Warfield, AA, 3rd week	169.6%
SAN FRANCISCO—Warfield. AA. 4th week	109.3%
SEATTLE—Music Hall, AA, 1st week	246.3%
SEATTLE—Music Hall, AA, 2nd week	195.6%
SEATTLE—Music Hall, AA, 3rd week	173.8%
ST. LOUIS—Fox, AA, 1st week	90.4%
ST. LOUIS—Fox, AA, 2nd week	56.5%
WASHINGTON—Capitol, AA, 1st week (SA) Vaudeville	223.2%
WASHINGTON—Capitol, AA, 2nd week (SA) Vaudeville	178.5%
WASHINGTON—Capitol, AA, 3rd week (SA) Vaudeville	122.7%

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ARSENIC AND OLD LACE (WB)

First Reports:

Total Gross Tabulated	$422,000
Comparative Average Gross	303,000
Over-all Performance	139.2%

BALTIMORE—Stanley	123.4%
CINCINNATI—RKO Palace	128.3%
LOS ANGELES—Warner's Downtown	104.8%
LOS ANGELES—Warner's Hollywood	121.3%
LOS ANGELES—Warner's Wiltern	113.2%
NEW YORK—Strand, 1st week (SA) Charlie Barnet's Orchestra	177.6%
NEW YORK—Strand, 2nd week (SA) Charlie Barnet's Orchestra	153.2%
NEW YORK—Strand, 3rd week (SA) Charlie Barnet's Orchestra	157.1%
NEW YORK—Strand, 4th week (SA) Charlie Barnet's Orchestra	136.2%
NEW YORK—Strand, 5th week (SA) Charlie Barnet's Orchestra	121.6%
PITTSBURGH—Stanley	119.2%

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GYPSY WILDCAT (Univ.)

First Reports:

Total Gross Tabulated	$118,600
Comparative Average Gross	111,900
Over-all Performance	106.8%

CINCINNATI—RKO Palace	94.5%
DENVER—Denver (DB) Pearl of Death (Univ.)	174.1%
KANSAS CITY—Esquire	106.0%
KANSAS CITY—Uptown	93.3%
LOS ANGELES—Chinese (DB) Reckless Age (Univ.)	86.6%
LOS ANGELES—Fox-Wilshire (DB) Reckless Age (Univ.)	100.0%
LOS ANGELES—Loew's State (DB) Reckless Age (Univ.)	108.1%
LOS ANGELES—Uptown (DB) Reckless Age (Univ.)	84.1%
TORONTO—Uptown (DB) Allergic to Love (Univ.)	109.5%

British Admission Tax Double U.S.

Washington Bureau

The average motion picture theatre admission in England carries a tax of 14 cents as compared with six cents in the United States, it was disclosed this week by the Treasury Department, in a comparison of the admission taxes of the two countries.

The British tax system provides two scales for admissions, the higher applying to motion pictures and the lower, at roughly about half as much, to certain other forms of entertainment, including the legitimate theatre.

The scale on motion picture admissions, translated into United States currency, runs from one cent on a five-cent ticket to $1.17 on tickets selling at $1.38 and eight cents for each 10 cents or fraction thereof over $1.38. In two instances, at 50 and 83½ cents, the tax is 100 per cent.

Except at the very cheapest levels, the department said, admissions in the United Kingdom are subject to two to five times as much tax as in the United States.

"For instance," it was commented, "the average admission charges to a motion picture theatre in the United States is about 32 cents, upon which the Federal tax is six cents, but in the United Kingdom a comparable admission charge would be taxed at 21½ cents.

The average admission in the United Kingdom is between 10½ pence and one shilling—17½ to 21 cents—on which the tax is 14 cents, or 67 per cent on the lower and 80 per cent on the higher price.

The admission tax in Canada is 20 per cent, the same as in the United States, the department said.

National Radio Tie-up for Paramount's "Barn Dance"

Paramount's "National Barn Dance," based on the radio show, will be given a "radio premiere" October 14, over Station WLS, Chicago, and 61 stations of the National Broadcasting Company.

Arrangements for the first "radio premiere" in history were made this week in Chicago by R. M. Gillham, Paramount advertising and publicity director, with Walter Wade, head of the advertising agency bearing his name, representing the sponsor, and George Cook of Station WLS.

The film, featuring the complete National Barn Dance troupe, with a Hollywood cast, will be shown for the first time at the Eighth Street Playhouse in Chicago just before the troupe's broadcast from the stage. In addition to the regular audience, radio and newspaper editors, syndicate and feature writers and other press representatives will attend. The half-hour coast-to-coast broadcast following the showing of the film will be part of the premiere proceedings.

Ryan Elected President of Chicago Warner Club

Charles H. Ryan, assistant zone manager for Warners in Chicago, has been elected president of the local Warner Club. Other officers include: Herbert Wheeler, vice-president and entertainment chairman; Margaret Rosenberger, treasurer; Astrid Woehler, secretary; James E. Coston, H. A. Turrell and L. S. Stein, board of governors; I. H. Barron, welfare committee; Miss Rosenberger, membership committee; Mr. Coston, contributions and loan committee.

Wax Buys Philadelphia House

Morris Wax, operating a chain of theatres in the Negro sections of Philadelphia, has purchased the Fay's theatre in that city for $75,000. For the past several years, the house has been run under a lease by Samuel Stiefel.

Fletcher Resumes Managership

John S. Fletcher left Portland, Ore., recently for Dutch Harbor, Alaska, to resume operation of his Cameo theatre, which the Army had taken over soon after the bombing of Dutch Harbor.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

New Publicity Trend

An interesting and ambitious step in the field of publicity and exploitation was made last week by Louis Pollock, director of advetrising and publicity for United Artists. The plan calls for the assignment of a key publicity man to each picture from the start of production until after key-city showings have been completed.

Under the present practice, the pattern for promoting a picture involves the services of a whole corps of specialists who go into action at the studio when production begins. This includes a man for publicity (sometimes more), the still department, a color man who makes the kodachromes, and various representatives to handle magazines, radio, syndicate columns, etc. Each of the various departments engaged on the scene looks to one central office for instruction and orders.

A primary complication of this system is that whoever heads the central point must concern himself with several pictures which are usually in process at the time. Thus, he is unable to devote his complete attention to any one. It is obvious, therefore, that much must be left to the initiative of individuals who may not lack skill in their particular profession but who have no direct relation to the theatre box office.

Under United Artists' plan, this structure is strengthened. The key man who will be assigned must concern himself every moment with the task at hand and the coordination of the several departments with a post production interest constantly in view.

Because his job is to be measured by the revenue the picture produces, there is direct incentive.

His interest, his thoroughness with details and, above all, pride in his job will be as accented as that of the producer and director. More important, he will be in a better position to supervise such details as still photographs to assure the exhibitor exploitable materials. Also, he must himself depend on such promotional material when the film is first being introduced to the public.

△ △ △

The Newsreel

Mollie Stickles, manager of the Poli Palace theatre in Meriden, Conn., forwards a note and some tearsheets which again serve to remind that there are extra dollars to be collected at the box office through intelligent promotion of the newsreel.

Miss Stickles recently made page one of the Meriden papers with a story of local interest.

A 40 by 60 is kept handy, with cutout letters reading: "Now See It In the Newsreel". Whenever current scenes in the newsreel have been played up in the newspapers, the clippings are pasted to the display board.

△ △ △

A Practical Suggestion

The "suggestion box" idea recently reinstated by the Famous Players Canadian circuit is already paying dividends.

James R. Nairn, director of advertising and publicity, writes:

"So far we have had a number of technical ideas submitted. These are turned over to our electrical and maintenance men for rulings on their practicability. In the field of public relations we received one idea from a manager which has plenty of merit.

"He suggests that since Armistic Day (VE Day) may bring with it considerable celebration and some jovial(?) smashing of windows, plus other good, clean fun, that we make standby displays for our outer theatre frames.

"These displays could consist of portraits of Churchill, Roosevelt, Montgomery, Eisenhower, etc., the idea being that there would be less chance of victory-conscious people heaving a rock at pictures of their heroes.

"This is just a small matter, relatively speaking, but we believe we are going to get some worthwhile suggestions."

△ △ △

Witness for the Defense

Theatre managers encounter some unusual experiences in the line of duty. For instance, take Fred Perry, manager for Schine's in Watertown, N. Y.

A few years ago Mr. Perry, then manager of the Carlton, Brooklyn, notified his office that tickets which had been ordered failed to arrive. The office sent over a few packages from one of the circuit's New York houses, and Mr. Perry carried on as usual.

A few nights later the manager was accosted by an apprehensive patron accompanied by a formidable and beligerent woman.

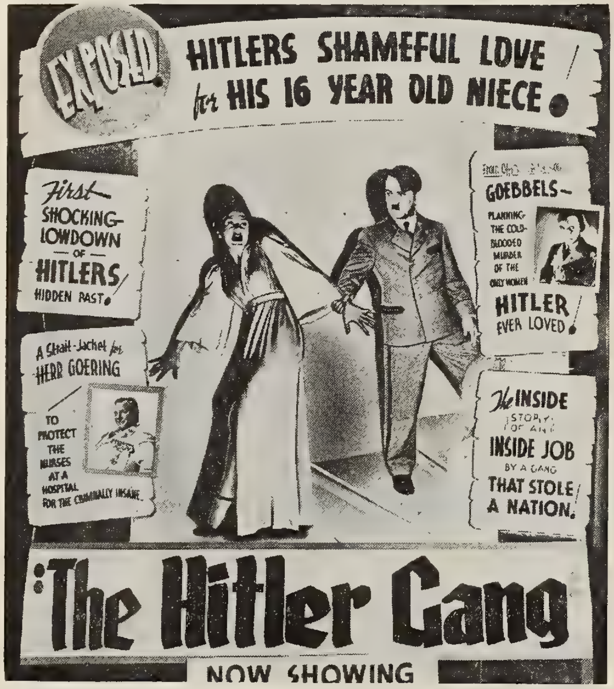
"Did I buy this ticket here last Tuesday night?" demanded the man, thrusting one of the borrowed pasteboards at the startled manager.

A hurried glance and Mr. Perry asured the patron that he had, explaining briefly.

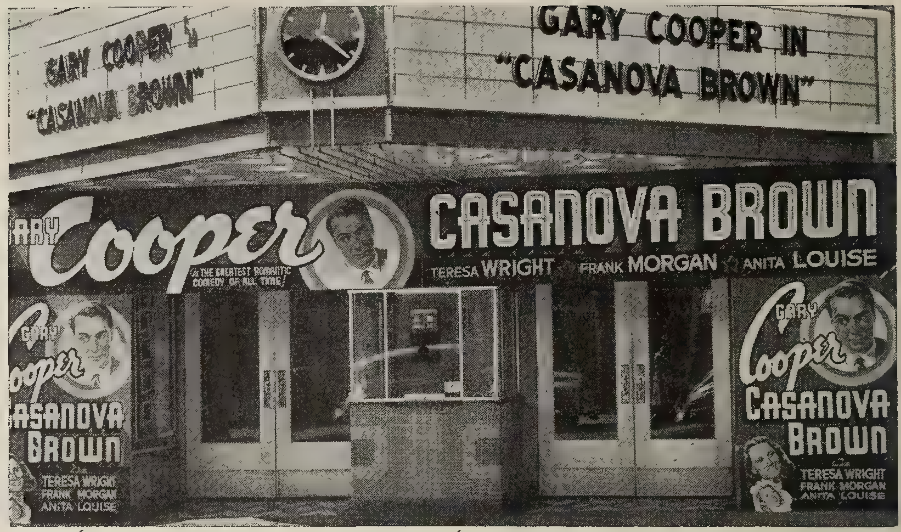
With relief on his face and triumph in his voice, the man turned to his wife and shouted, "There! Now are you satisfied?"

—CHESTER FRIEDMAN

THEATRE EXPLOITATION

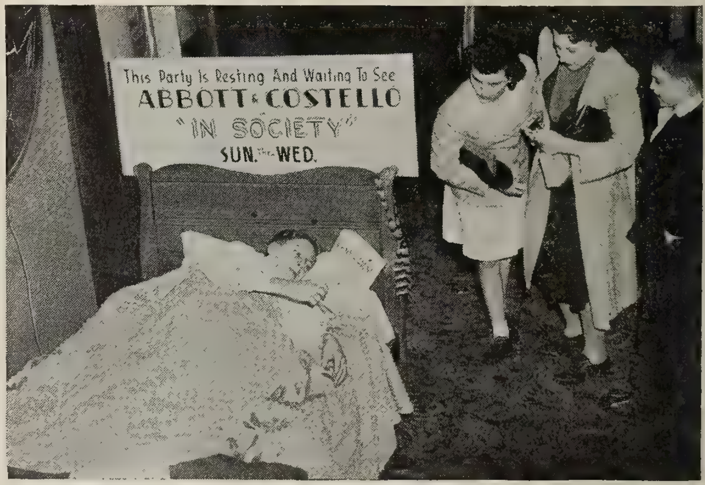

EXPOSED
HITLERS SHAMEFUL LOVE for HIS 16 YEAR OLD NIECE
First SHOCKING LOWDOWN OF HITLERS HIDDEN PAST
A Strait-Jacket for HERR GOERING
TO PROTECT THE NURSES AT A HOSPITAL FOR THE CRIMINALLY INSANE
GOEBBELS— PLANNING THE COLD-BLOODED MURDER OF THE ONLY WOMEN HITLER EVER LOVED
The INSIDE STORY OF AN INSIDE JOB BY A GANG THAT STOLE A NATION.
The Hitler Gang
NOW SHOWING

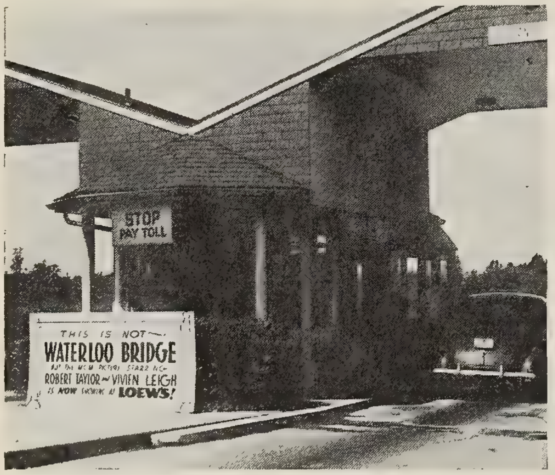
Bob Leonard, manager of the Paramount, Des Moines, worked out this lobby board on "The Hitler Gang", stressing one phase of the story.


GARY COOPER IN "CASANOVA BROWN"
Gary Cooper
CASANOVA BROWN
TERESA WRIGHT FRANK MORGAN ANITA LOUISE
THE GREATEST ROMANTIC COMEDY OF ALL TIME!

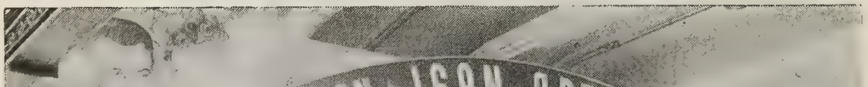
Here is an attractive front designed by manager Theresa Mehalovitz at the Chief theatre in Pueblo, Colo., to help exploit "Casanova Brown".

Right, Jack Alger, Majestic, LaSalle, Ill., promoted use of a bed, which he planted in his lobby as part of his advance exploitation on "In Society".

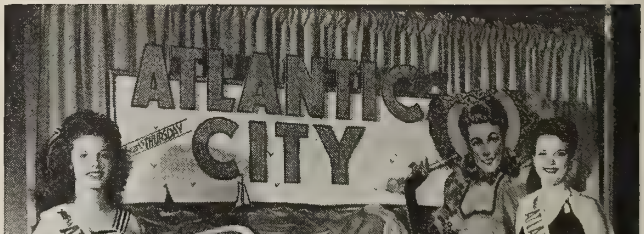

This Party Is Resting And Waiting To See
ABBOTT & COSTELLO
"IN SOCIETY"
SUN.-WED.


STOP PAY TOLL
THIS IS NOT—
WATERLOO BRIDGE
ROBERT TAYLOR ~ VIVIEN LEIGH
LOEWS!

Left, all bridges leading into the city of Richmond, Va., displayed these large signs plugging "Waterloo Bridge" at Loew's theatre. Credit Manager Brock Whitlock.


LEE BOWMAN ★ JEAN ARTHUR
THE IMPATIENT YEARS
JEAN ARTHUR
LEE BOWMAN
CHARLES COBURN

Charles Moss, manager, and publicist Jerry Sager, Criterion, New York City, created this theatre front for "Impatient Years".


ATLANTIC CITY
ATLANTIC CITY 1944
CONSTANCE MOORE
BRAD TAYLOR
CHARLIE GRAPEWIN
JERRY COLONNA

Manager Harold Rice gets credit for this attention-getting lobby display with the two live models as advance ballyhoo on "Atlantic City" at the Paramount, Denver.

Official U.S. Marine Corps Photo

You have to stick your neck out for "shots" like this

COMBAT movie men in our Armed Forces are in the thick of every engagement. They've wallowed ashore at Anzio, Tarawa, and Saipan, parachuted to earth in France. They're getting some of the greatest shots of all time . . . shots that are proving invaluable in training . . . in planning future strategy . . . shots that bring the war home to all of us when they flash on the theater screen. No praise can be too high for the industry-trained cameramen who unhesitatingly and constantly stick their necks out to make the most complete photographic record of a war ever attempted.

EASTMAN KODAK COMPANY, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

HALLOWE'EN SHOWS BOOKED IN ALL SCHINE HOUSES

Circuit Managers Are To Exercise Uniform Plan To Stimulate Grosses

Encouraged by the excellent results obtained through promotion of Spook Shows in previous years, Schine circuit managers will compete for $600 in War Bond prizes to be distributed among those whose business on special Halloween Midnight shows this year produce the greatest increase in business.

From circuit headquarters in Gloversville, N. Y., an attractive 22-page manual has been forwarded to all Schine theatres in New York, Pennsylvania, Maryland, Kentucky and Ohio, which details methods of procedure to be followed in arranging the program, advertising campaign, etc.

Substance of the manual follows in order to give other managers who would stimulate business on this important date ideas on how to go about such an undertaking.

Film Attractions Avoid Comedy, Stress Mystery

Spooky and mystery type of attractions only will be booked. Straight comedy films will not be used as this type does not go as well on this date.

Stage shows and other forms of manual activities are strongly advocated. This will be taken care of by the individual managers who will make attempts to line up additional talent from among high school students, college dramatic students and G.I.'s from nearby camps.

Admission prices will be maintained at highest evening levels and pasteboard tickets for the show will be placed on sale a week in advance. Competitive contests will be engineered between employees and outside organizations to stimulate ticket sales.

Local merchants will be promoted to donate cider and doughnuts to lend a real party touch to the festivities.

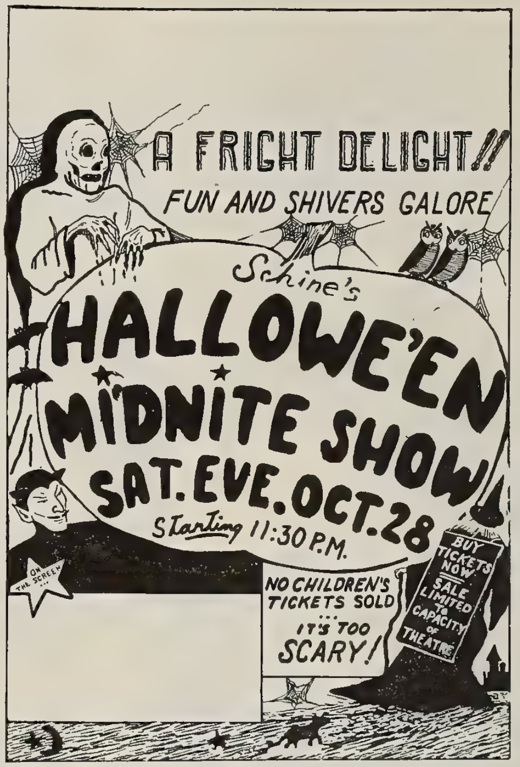
A complete advertising campaign has been mapped out, which will be closely followed in every situation. Trailers, window cards, circulars and specially prepared mats are provided.

Managers will decorate their lobbies with streamers, pumpkins, skeletons, etc., with special emphasis on creating a spooky atmosphere. This will be augmented through use of coffins, "dark chambers", and other appropriate methods. Doormen and other staff members will likewise be dressed in ghoulish attire for eerie effect.

The following stage presentation was used last year in one of the circuit houses and resulted in big business. It is published as a guide for those whose experience in this field may be limited and for those who would adapt some of the ideas for their immediate use.

Typical Stage Show Will Feature Spooks, Skeletons

At 12:00 o'clock sharp, two shots came from the balcony and at the same time all of the lights were thrown off. The crowd quieted down, expecting something to happen, but for about 10 seconds there was absolute quiet. Then some of the patrons started to laugh, which was the cue for screams to come from the balcony, followed with another shot and groans. House was quiet again, and then effects came from the stage. Thunder sheet came into use very low and gradually increasing with the moans.



Circulars, window cards and ad mats have been prepared by Seymour Morris, director of advertising and publicity for the Schine circuit, for theatre use to exploit Midnight Hallowe'en Shows.

Employ Luminous Paint and Ultraviolet Spotlight

While the house was dark, the draw curtains were opened and two dancers in skeleton costumes were placed on stage. They were not seen due to Black Cyc. and Black costumes worn. Music then started on stage and Ultra Violet ray from spotlight flooded stage, which picked up only the bone outline of the dancers. They then went into their skeleton dance.

At termination of the dance, dancers dance off stage and at same time draw curtains close. When curtains close, house lights come up quickly, causing many laughs among the patrons. Master of Ceremonies then comes on stage, in front of curtain, and makes announcement of The Old Fashioned Apple Eating Contest.

During announcement, the stage is set . . . Apples (six) being suspended from the grids on a batten. This is lowered to the right height. Patrons are asked to participate in contest, which is limited to five minutes.

No difficulty was had in getting contestants and many very amusing incidents occurred during the contest, such as the strings of the apples getting twisted together. One apple came loose from the string, and the faces of the contestants were smeared with apple. Each contestant was given a number and the audience was requested to pick their favorite and cheer him on to victory. Between the cheering and laughing, a good time was had by all.

At the termination of the contest, the prizes were given to the contestants, and the Master of Ceremonies stepped up to the foots to thank the audience for its assistance and cooperation. As he was making his speech, the draw curtains closed and very quickly all the stage and house lights were put out, and a shot fired backstage. The Master of Ceremonies, now in darkness, screamed and yelled DON'T DO THAT! and then moaned.

Moans and Groans Add To Hilarity

Thunder sheet now came into play again, and a villainous laugh offstage, similar to that given by the well known "Shadow" was heard. At this time, the Ultra-Violet Spotlight flooded the theatre. Suddenly, from the ceiling of the auditorium, came moans and laughs . . . and then a shot. This attracted the attention of the audience to the ceiling, where a hundred skeleton heads, cut from lightweight paper and soaked in phosphorous paint, started to descend. The light weight of the paper caused them to sail around and spread all over the house, and when picked up by the violet ray gave a very spooky atmosphere.

When the heads finally came to rest, the house lights were lit again, and once more the Master of Ceremonies came out and announced the running of a Cider Drinking Contest. Limited to three minutes, no difficulty was had in getting contestants for this one. Quart bottles were filled with cider and rubber nipples placed on same. Very small holes were pierced in the nipples, making it quite a job to get the cider through. After many laughs the contest closed and prizes awarded the winners.

The curtains closed as the Master of Ceremonies announced that a special messenger would be sent up to the booth to get the screen show going.

As this announcement was made, all the house lights went out again, and very quickly a ghost consisting of a white muslin sheet around a coat hanger was hooked on a wire which ran from the stage to the second balcony. This sheet was soaked in phosphorous and was picked up by the violet ray from the spotlight as it traveled over the heads of the audience, and on up to the booth. When the ghost reached the booth, the screen show started.

Drinking Contest Is Laugh-Getter

A novel way of presenting this contest is to have your M.C. come out on the stage rolling an empty beer keg. He announces to the audience that they are now going to have a drinking contest and asks for three girls and three fellows to come up on the stage. There are three chairs on the stage, and the M.C. asks the girls to sit down on the chairs. He then asks the fellows to sit on the girls' laps. The M.C. walks off stage and comes back with three baby bottles with two ounces of milk in each bottle, and baby nipples on them. The idea is for the girls to feed the fellows the milk, and the fellows are not to touch or handle the bottles. The one finishing the milk first is awarded the prize.

Another game that's really riotous is to have

(*Continued on page 56*)

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

JACK ALGER
Majestic, LaSalle, Ill.

JOSEPH BOYLE
Broadway, Norwich, Conn.

E. R. BRENNAN
Bay, Green Bay, Wis.

LIGE BRIEN
Enright, Pittsburgh, Pa.

HAROLD CHESLER
Princess, Bingham Canyon, Utah

ARNOLD J. COFFEY
Carolina, Hickory, N. C.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

TOM DELBRIDGE
Loew's, Nashville, Tenn.

SID DICKLER
Belmar, Pittsburgh, Pa.

WILLIAM EAGEN
Princess, Sioux City, Ia.

SAM FITZSIMMONS
Medina, Medina, N. Y.

ED GOTH
Fabian, Stapleton, S. I., N. Y.

MILTON HARRIS
Drive-In, Miami, Fla.

E. J. KEARNEY
Paramount, Syracuse, N. Y.

JAMES KING
RKO Boston, Boston, Mass.

J. S. KURK
Regent, Sudbury, Ont., Canada

CONRAD MANDROSS
St. Mary's, St. Mary's, O.

THERESA MEHALOVITZ
Chief, Pueblo, Colo.

HAL ORR
Centre, Rocky Mount, N. C.

ORVILLE RENNIE
Paramount, Cedar Rapids, Ia.

GLENN D. SCHRADER
Rialto, Paducah, Ky.

HANK SHIELDS
Loew's, Washington, D. C.

HARRY D. STEARN
Manring, Middlesboro, Ky.

MOLLIE STICKLES
Palace, Meriden, Conn.

KNOX STRACHAN
Warners', Cleveland, O.

WAYNE SWEENEY
LaPorte, LaPorte, Ind.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

DICK WALSH
Cataract, Niagara Falls, N. Y.

BROCK WHITLOCK
Loew's, Richmond, Va.

"Miss America" Finals in Boston Arranged by King

In conjunction with the "Miss America" contest, Red King at the RKO Boston theatre, Boston, Mass., offered the theatre to the Atlantic City Pageant Committee for the finals of their contest, and was accepted. Thereupon, stories were released to the papers months in advance about the contest.

All suburban cities that planned to run the contest were contacted and urged to select such titles as "Miss Worcester," "Miss Allston," "Miss Haverhill," etc., and Red offered to help stage any of their contests, aid them in making heralds, window cards and general publicity, if they in turn would mention that the "Miss Massachusetts" finals would be held at the RKO Boston, the date, etc.

King then staged a "Miss Boston" contest with the Hotel Essex with the understanding that the winner would be hostess to the finalists on the stage of his theatre. This resulted in news breaks, cuts and special column by Joe Dineen of the *Boston Globe* with appropriate credits.

Excellent Radio Publicity

Mention of the contest was had four times a day a week in advance on Stations WMEX, WCOP and WORL. Special readers were sent to all papers, city and suburban, to break day before and day of finals. Mats and photos of contestants were sent to all papers which supplied camera coverage. "Miss Lowell" was selected as "Miss Massachusetts" and every Boston paper carried her picture with theatre credit.

The winner received promoted gifts from Scott Furriers, Washington Jewelry, lessons from Miss Anderson's Modeling School, shoes, permanent waves, etc., and from the theatre, through the Pageant Committee, a diamond wrist watch as well as a bouquet.

Teschner Drops "Summer Storm" Leaflets from Airplane

In conjunction with the local Navy Wave Recruit Week in Toledo, Ohio, and Ted Teschner's date on "Summer Storm" at Loew's Valentine, the enterprising manager received the cooperation of the Navy Department, which had fliers drop leaflets from six planes in an aerial shower over the downtown area between 12 and one p.m. Copy on the leaflets urged girls to join the WAVES and to see the picture. Playdates, cast and theatre were also plugged.

Posters and stills were placed at Schackman's Grill, Ft. Meigs Hotel, Richardson's Garage and George's Cigar Store. 1,000 heralds were distributed in parked cars on baseball grounds; fleet of Buckeye News trucks were covered and 150 one-sheet posters used at all war plants and on poles in busy street sections. Station WSPD carried spot announcements two days before opening and used the "Summer Storm" disc. Basch's jewelry store carried stills of Linda Darnell and George Sanders and story and art broke in the local dailies.

Catch Phrases Used to Exploit "Janie" Date

Working with M. Plessner of the Fanchon and Marco Theatres, Carl Post, Warner publicity and ad man in St. Louis, grabbed enough space to help the big "Janie" week.

Plessner, carrying on for Les Kaufman, now with Republic Studios, gave "Janie" a free advertising plug by using a small circle in virtually every ad for a month before opening date. "Janie" catch phrases were used in these little circles carried in the daily advertising of F & M in three local papers. Post then sold the editors, using the approach that the free advertising was a result of the superior qualities of the film.

KXOK carried six free plugs for the date, and then Post carried through and had Garwood Van, orchestra leader at the Chase Hotel, town's leading spot, play a "Janie" medley three times weekly, on the coast-to-coast Mutual Network, with plugs for Warner Bros.

Matlack Tieups Plug "Seed"

DRAGON SEED

Chinese Women's Council provided young women in native costume to serve tea to patrons at the Broadway theatre in conjunction with "Dragon Seed".

A special screening of "Dragon Seed" scored plenty of advance publicity for the picture at the J. J. Parker theatre in Portland, Ore.

Jack Matlack, advertising manager, invited the press, city officials, the Chinese Council, Chinese Society and Welfare Church and heads of the local Chinese Art Museum.

The picture was plugged in newspaper and radio advertising over four local stations in addition to double sized car cards on the city's transportation system.

The Portland Art Museum displayed a special Chinese exhibit and eight full window tieups were arranged. Wong's, leading Chinese restaurant in the city, provided tea for theatre patrons at no cost. Usherettes, garbed in mandarin costumes, provided atmosphere and publicized the picture in advance.

Newspapers came through with the usual story and art breaks and the *Oregonian* devoted editorial comment to the film and urged readers to attend.

Highlight of Matlack's campaign on "Bathing Beauty" was a contest in which Jantzen Beach, local recreation center, cooperated. Prizes were promoted from local merchants and the contest finals were held on the theatre stage. A lobby display featuring period bathing suits created plenty of advance attention.

Ties Irish Society To "Marine Raiders"

Nick Kauffman at the Rialto, Little Falls, took advantage of his showing of "Marine Raiders" by contacting the local Irish Society, strong fans of Pat O'Brien and Frank McHugh, and advising them of it. This was done by direct mail canvassing of the membership list. Nick also tied in with a book collection on the exploits of Marines as written by various war correspondents. He arranged for local marines, home on leave, to be his guests with their mothers or best girls during the playdates.

Brien Features Art Exhibit On "White Cliffs"

Causing a lot of comment for Lige Brien's date on "White Cliffs of Dover" at the Enright, Pittsburgh, was the one-man art show which was held, with paintings on display in the theatre building's windows. Since the artist was a local boy, much interest was aroused; the artist giving short "shop talks", which included a plug for the picture.

For kiddie attention, Lige distributed a set of 20 photos of fighting planes of America. Each set bore a sticker with the message, "Don't fail to see," etc. Numerous window displays were promoted and a local music store featured a window of album music of "White Cliffs" eight days ahead of opening. Radio coverage included spot announcements for three days direct from the stage and also on the theatre's "Footlights and Stardust" program.

Publishers, Ballyhoo Plug Film

Brien secured from the publishers 15 large signs which plugged the feature and the book and these were put on windows of local book shops and also on counters. The book covers were given to students. While for his street ballyhoo, a colored boy carried a sandwich sign reading, "Don't fail to see." A local drugstore came through with a "White Cliffs" sundae; display frames were filled with picture copy and a week in advance of opening, cashiers answered the phones with a plug for the engagement.

For "Heavenly Body," Lige, for his street ballyhoo, dressed one of his usherettes in an evening gown studded with sequins, so that they sparkled in the sun and shone under the evening's bright lights. She bore a small snipe which said: "You'll see a heavenly body at the Enright today. It's Hedy Lamarr," etc. For lobby attention, a 25 by 12 foot display of cutout letters was used, the entire sign covered with metallics. The first letter of each word was orange and the balance in yellow. Two spotlights with flashers shone on the display at all times.

Invites Parents of Servicemen To See Government Shorts

When Glenn D. Schrader, advertising manager of the Columbia Amusement Co., Paducah, Ky., recently played the government short, "Attack" or the Battle of New Britain, he contacted the editor of the local daily and secured the names of some of the local boys who were in this battle. Schrader then invited the parents to attend the show as guests of the management and this was good for an advance story in the paper.

When one mother definitely recognized her son in the film, Glenn secured a photo of the serviceman and used it in his newspaper ad.

Solomon Receives WAC Certificate

On behalf of Maj. Gen. J. A. Ulio, adjutant general of the U. S. Army, Jay Solomon of the Capitol theatre, Chattanooga, Tenn., was recently presented with a certificate in recognition of the services rendered during the local WAC drive. Photo of Jay receiving the certificate on stage was run in the local paper together with story. Abe Borisky, owner, reports the Capitol as being the only theatre in the state credited with recruiting a full squad.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

ARSENIC AND OLD LACE (Warner Bros.): The four-year run the stage play had on Broadway, plus the fact that there are several of the original stage players in the screen cast, augmented by Cary Grant's presence, are strong selling points.

These facts are played up prominently in display ads. Lithos will serve as effective cutouts for lobby displays.

Plot revolves around two old spinster sisters who serve elderberry wine which has been poisoned to old homeless men. The bodies are buried in the cellar of the house.

Several exploitation stunts can be built around the elderberry wine. Use an old-fashion decanter with colored water as a lobby teaser, with copy: "If you're looking for Peace and Quiet—try some elderberry and arsenic. If it's a riot of Chills and Laughs you want—don't miss 'Arsenic, etc.' "

Food editors may go for a recipe contest on a legitimate basis, with contestants asked to submit their own recipes for desserts and beverages made from the berries.

The corpses buried in the house shown in the film offer an opportunity for a radio or newspaper contest based on local legends pertinent to haunted houses.

Street ballyhoo can be two innocent-looking ladies who distribute small bottles of wine at busy intersections, with printed labels reading: "Warning! Don't shake (with laughter) before seeing 'Arsenic, etc.' "

Educational tie-ups are possible through schools, libraries, etc.

THE CLIMAX (Universal): The book which has been published by Books, Inc., will afford an opportunity to tie up with merchants for displays and newspaper co-ops.

Build a giant book with several movable pages containing stills and copy from the film. This can be planted in a window, with a young lady turning the pages.

Walking book ballyhoo is good for outside exploitation. Contact all musical dealers and organizations; the musical background in the picture suggests excellent tieup possibilities.

Promotions can include a singing contest for local girls whose voices resemble Susannah Foster's. This can be worked on the theatre stage or through cooperation of your local radio station.

Play up the cast, and there is Technicolor which is popular with many moviegoers. Ads and lithos are excellent.

Taylor Prepares For "V-E" Day

When "V-E Day" comes, the Shea theatres in Buffalo are all set to flash the news to patrons through an arrangement made by Charles B. Taylor, director of advertising and publicity, with the Buffalo *Evening News* and station WBEN.

Through the plan, the newspaper and radio station will furnish all the theatres of the circuit with news flashes, which will be transmitted to audiences via slides. Posters have been placed in all lobbies and the *Evening News* is using stories such as the one shown here.

Bookstore Cooperates On "Dragon Seed"

Larry Levy, manager of Loew's theatre, Reading, and Martha Warner, assistant manager, arranged the following exploitation campaign for "Dragon Seed." A window was taken in the largest local book store, with a 30 x 40 of the star, Katherine Hepburn; display of fan magazines, and the novel with stills and credits. Imprinted book marks were distributed. A window was taken in the local Woolworth Store, also. One hundred specially designed cards were placed on trolleys and buses. One thousand specially embossed announcements were mailed to teachers and members of women's clubs. A series of plugs was aired between important programs for a period of six days in advance. Plugs were printed on menus in a Chinese restaurant, and a series of teaser ads ran five days in advance of play dates.

Make Tie-up With Manufacturer

When "Mr. Winkle Goes to War" was booked for the Palace theatre in Milwaukee, Wisconsin, manager H. H. Birmingham and publicist Gene Kilburg contacted the Allis-Chalmers Company in their city, makers of the Bulldozers used by the Armed Forces, for cooperation in selling the picture. The tie-up was based on the fact that Edward G. Robinson as "Mr. Winkle" successfully employs one of these ten ton machines against the Japs.

The Bulldozer manufacturer posted forty one-sheets on the picture imprinted with Palace theatre playdate, on bulletin boards throughout the plant, reaching an estimated number of 36,000 employees daily. The Allis-Chalmers Company also ran two 600 line ads playing up the use of its Bulldozer in the picture.

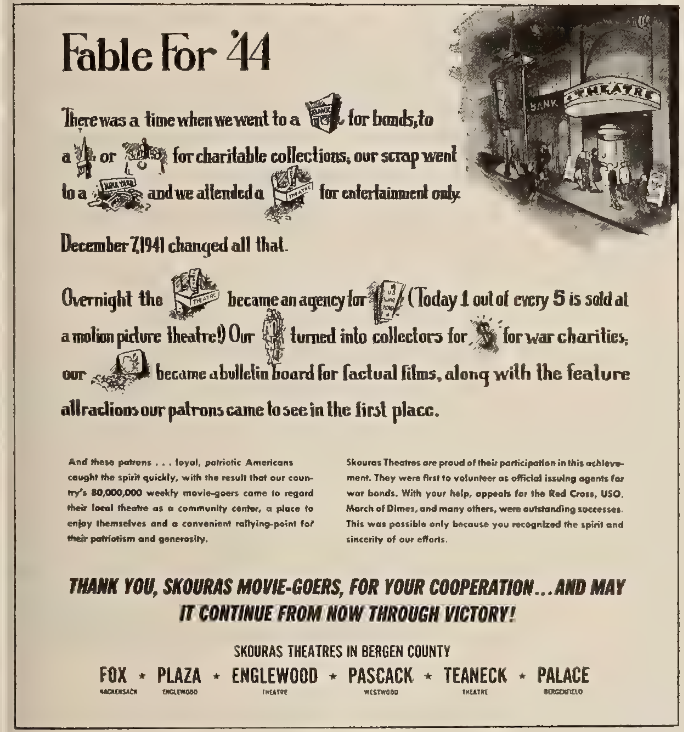
In addition, fifty-two plants and factories manufacturing articles of war, posted notices on all of their bulletin boards, reaching about 100,000 employees, announcing the showing. Many of the plants also made announcements on their loud speaker systems.

"Pin-Up" Throwaway Distributed

As a teaser ahead of his date on "Pin-Up Girl" at the Rialto theatre, Bushnell, Ill., D. M. Dillenbeck distributed tinted three by five cards containing a slit through which a miniature pencil was put. Copy on the card read: "Make a note now to see," etc., etc.

INSTITUTIONAL ADS

currently being used by the Skouras theatres in Long Island, Bronx, Westchester and New Jersey newspapers, replace "Harvest of Hits" type layouts usually prevalent this time of year. Director of advertising and publicity of Skouras', Janice Rentchler, innovated the change.



Fable For '44

There was a time when we went to a for bonds, to a or for charitable collections; our scrap went to a and we attended a for entertainment only.

December 7, 1941 changed all that.

Overnight the became an agency for (Today 1 out of every 5 is sold at a motion picture theatre!) Our turned into collectors for for war charities; our became a bulletin board for factual films, along with the feature attractions our patrons came to see in the first place.

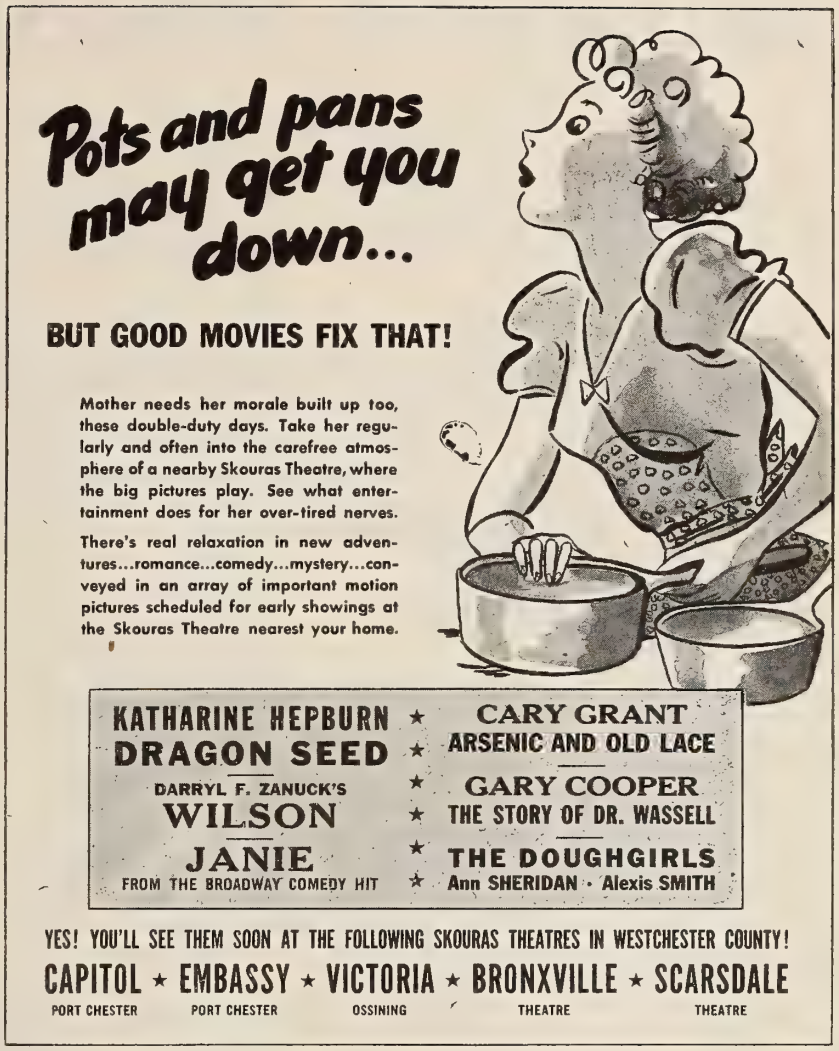
And these patrons . . . loyal, patriotic Americans caught the spirit quickly, with the result that our country's 80,000,000 weekly movie-goers came to regard their local theatre as a community center, a place to enjoy themselves and a convenient rallying-point for their patriotism and generosity.

Skouras Theatres are proud of their participation in this achievement. They were first to volunteer as official issuing agents for war bonds. With your help, appeals for the Red Cross, USO, March of Dimes, and many others, were outstanding successes. This was possible only because you recognized the spirit and sincerity of our efforts.

THANK YOU, SKOURAS MOVIE-GOERS, FOR YOUR COOPERATION . . . AND MAY IT CONTINUE FROM NOW THROUGH VICTORY!

SKOURAS THEATRES IN BERGEN COUNTY

FOX	PLAZA	ENGLEWOOD	PASCACK	TEANECK	PALACE
HACKENSACK	ENGLEWOOD	THEATRE	WESTWOOD	THEATRE	BERGENFIELD



Pots and pans may get you down...

BUT GOOD MOVIES FIX THAT!

Mother needs her morale built up too, these double-duty days. Take her regularly and often into the carefree atmosphere of a nearby Skouras Theatre, where the big pictures play. See what entertainment does for her over-tired nerves.

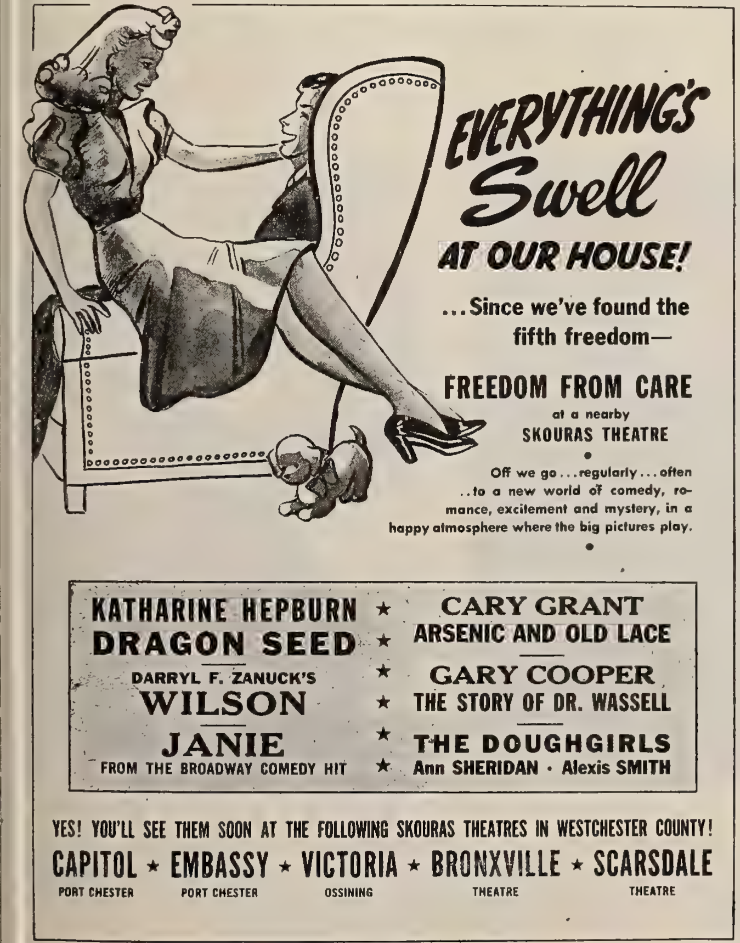
There's real relaxation in new adventures...romance...comedy...mystery...conveyed in an array of important motion pictures scheduled for early showings at the Skouras Theatre nearest your home.

KATHARINE HEPBURN
DRAGON SEED
DARRYL F. ZANUCK'S
WILSON
JANIE
FROM THE BROADWAY COMEDY HIT

★ CARY GRANT
ARSENIC AND OLD LACE
★ GARY COOPER
THE STORY OF DR. WASSELL
★ THE DOUGHGIRLS
Ann SHERIDAN · Alexis SMITH

YES! YOU'LL SEE THEM SOON AT THE FOLLOWING SKOURAS THEATRES IN WESTCHESTER COUNTY!

CAPITOL	EMBASSY	VICTORIA	BRONXVILLE	SCARSDALE
PORT CHESTER	PORT CHESTER	OSSINING	THEATRE	THEATRE



EVERYTHING'S Swell AT OUR HOUSE!

... Since we've found the fifth freedom—

FREEDOM FROM CARE

at a nearby
SKOURAS THEATRE

•

Off we go . . . regularly . . . often . . to a new world of comedy, romance, excitement and mystery, in a happy atmosphere where the big pictures play.

•

KATHARINE HEPBURN
DRAGON SEED
DARRYL F. ZANUCK'S
WILSON
JANIE
FROM THE BROADWAY COMEDY HIT

★ CARY GRANT
ARSENIC AND OLD LACE
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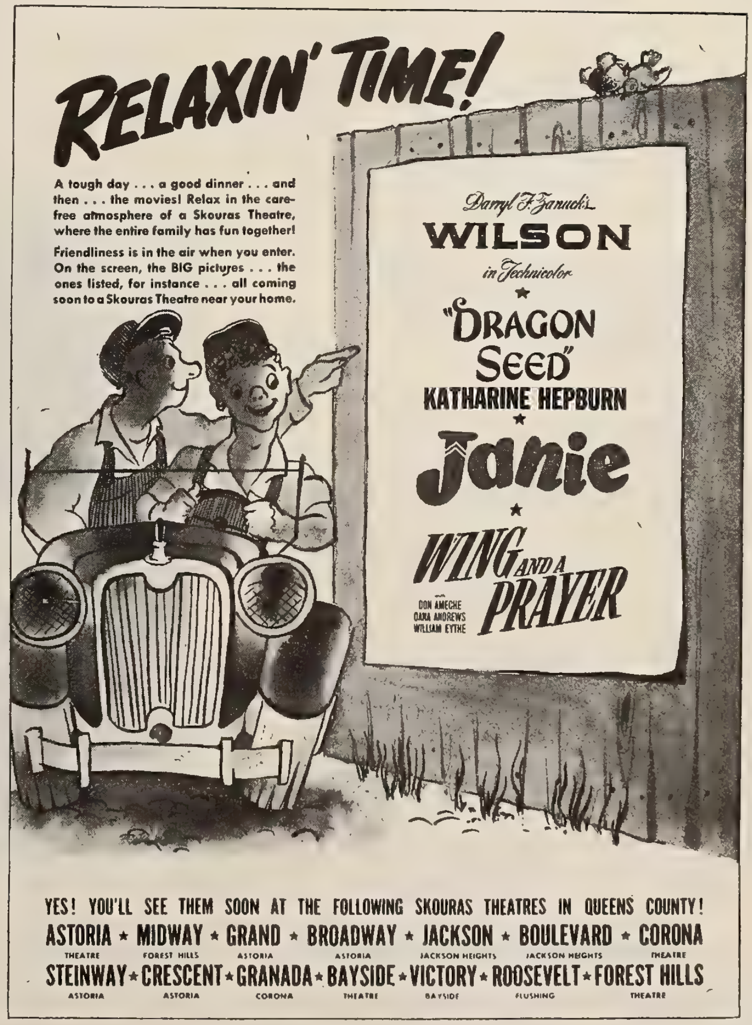
CAPITOL	EMBASSY	VICTORIA	BRONXVILLE	SCARSDALE
PORT CHESTER	PORT CHESTER	OSSINING	THEATRE	THEATRE



RELAXIN' TIME!

A tough day . . . a good dinner . . . and then . . . the movies! Relax in the carefree atmosphere of a Skouras Theatre, where the entire family has fun together!

Friendliness is in the air when you enter. On the screen, the BIG pictures . . . the ones listed, for instance . . . all coming soon to a Skouras Theatre near your home.

Darryl F. Zanuck's
WILSON
in Technicolor
★
"DRAGON SEED"
KATHARINE HEPBURN
★
Janie
★
WING AND A PRAYER
with
DON AMECHE
DANA ANDREWS
WILLIAM EYTHE

YES! YOU'LL SEE THEM SOON AT THE FOLLOWING SKOURAS THEATRES IN QUEENS COUNTY!

ASTORIA	MIDWAY	GRAND	BROADWAY	JACKSON	BOULEVARD	CORONA
THEATRE	FOREST HILLS	ASTORIA	ASTORIA	JACKSON HEIGHTS	JACKSON HEIGHTS	THEATRE
STEINWAY	CRESCENT	GRANADA	BAYSIDE	VICTORY	ROOSEVELT	FOREST HILLS
ASTORIA	ASTORIA	CORONA	THEATRE	BAYSIDE	FLUSHING	THEATRE

SHOWMEN PERSONALS

In New Posts: Harold Weston, Hollywood theatre, Portland, Ore. Joseph Furtado, Park theatre, Fall River, Mass. Thomas Grace, Eastwood, East Hartford, Conn. **Henry Kalis, Franklin Park, Boston, Mass.** John C. Fisher, Stanley, Camden, N. J. Sigmund Silvers, assistant publicity director, Hippodrome theatre, Baltimore, Maryland.

Happy Birthday: Bill C. Talley, Moe Farber, Curby A. Smith, Bruce Royal, John W. Howe, Douglas B. Keyes, B. H. Powers, Joseph Herman, Ray McClain, Merritt Pragg, Louie Williams, Kirby Griffin, George J. Posner, Owen B. McFarland, Morris Kaufman, Eugene Venne, Frank Dancer, Ralph H. Lundgren.

C. Don Sheedy, E. O. Gabriel, R. D. Olson, Sam A. Kimball, Frank J. Bartholomay, Fred W. Curtice, Johnnie Turner, Sidney Magen, Theodore Schlosser, Harry Pickett, Dave Unger, Alfredo Escamilla, Richard Stoddard, Walter Brooks, George E. Gemming, William S. Samuel, Tan Boon Bee, Sol J. Lavoy, Mort Goodman.

J. G. Oppenheim, Jr., Paul H. Garns, Robert Anthony, Al Stevens, Oliver H. Bradbury, Ray O. Monzingo, Salvatore E. DeGennaro, Edward J. Cline, Maurice A. Cohen, Theodore Friedman, Frank Kovaletz, Francis E. Lattin, Donald G. O'Neill.

Hallowe'en Show Antics Suggested

(Continued from page 52)

three more fellows and three more girls come up on the stage. Again, the girls sit down on the chairs and the fellows stand beside each one of them. The M.C. then goes through a bit of gagging by asking the girls if they remember when they were small how they liked to play house . . . how they liked to be a "little mommy", etc. . . . The M.C. tells them he is going to give them a chance now to be a kid again. He asks the fellows to lie across the girls' laps with their feet and hands touching the floor. The M.C. then walks off stage and comes back with three brilliant patches of cloth and needles and thread. The idea is for the girls to sew the patches on the back of the fellows' pants. The one sewing the patch on and finishing the thread first is awarded the prize.

Additional Laugh-Provokers

Here is a list of a few more games which are suitable, and don't forget that if you have a piano or an organ, it's a good idea to have the crowd sing favorite songs. Everybody likes Community Singing these days.

Apple ducking, cracker eating contest, shoe lacing race, clothespin-on-line contest (a race for women to determine who can put the most clothespins on a line within the allotted time), women's nail driving contest, pin the tail on the donkey, balloon blowing contest, pie eating contest, men's button sewing race, threading a needle with boxing gloves are all good, too.

Taylor Puts Over Reissue Campaign

"Waterloo Bridge," was "brought back" with a campaign put over at Shea's Buffalo by Charles B. Taylor, director of advertising and publicity for the Shea theatres. The opening gun was fired through the use of a trailer offering to return the admission price if the picture was not enjoyed. The offer was given publicity in the Buffalo *Evening News* and the *Courier-Express,* as well as the Polish *Everybody's Daily.*

Arrangements were made with Greyhound bus company to use window streamers, reading "When in Buffalo—See Vivian Leigh and Robert Taylor in 'Waterloo Bridge' at Shea's Buffalo." Several hundred automobiles carried umper strips with the title, stars and theatre lame.

Billboards Exploit Film

A large number of extra 24-sheet locations were obtained so that highways leading into the city were covered, as well as spots near he big defense plants in and near Buffalo. 500 special 22x28 cards were distributed by billposters in selected locations throughout the downtown and community sections.

The N. Y. Central distributed heralds in towns along its main line leading into Buffalo reading "TRAVEL SAFE and FAST on the NEW YORK CENTRAL railroad! If you are going to Buffalo—see The Greatest Love Story of All Time," etc.

Napkins were distributed by Kresge's in their store restaurant. Coasters and blotters were placed on the tables of all the downtown leading grill rooms and bars.

Signs were placed on all the trucks of the Richter Periodical company.

Book displays were used in downtown stores, photos of Robert Taylor in uniform were used on posters in stores handling uniforms and beauty shops carried posters featuring photos of Vivian Leigh.

Levy Promotes Co-op Ad

As part of his campaign on "Canterville Ghost" Larry Levy, manager of Loew's Colonial theatre, Reading, Pa., effected a cooperative ad with Reading Laundries, which, in conjunction with the theatre's regular ad, made two plugs instead of one in the newspapers. Copy in the laundry ad was particularly good: "Calling all ghosts! If you're going to haunt a house, don't do it in a dirty sheet. Have your sheets laundered at Reading Laundries, and see 'Canterville Ghost', Loew's."

Wallach Uses "Society" Trailer

In connection with the showing of "In Society" at the Liberty, Cumberland, Md., Reynold Wallach spotted a particular baseball shot in a newsreel. This happened to be the last shot, and in addition to showing Connie Mack and Babe Ruth, it also showed Abbott and Costello clowning around, and carried copy pertaining to "In Society." Reynolds caught this at the first shot and ran it as a special advance trailer.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

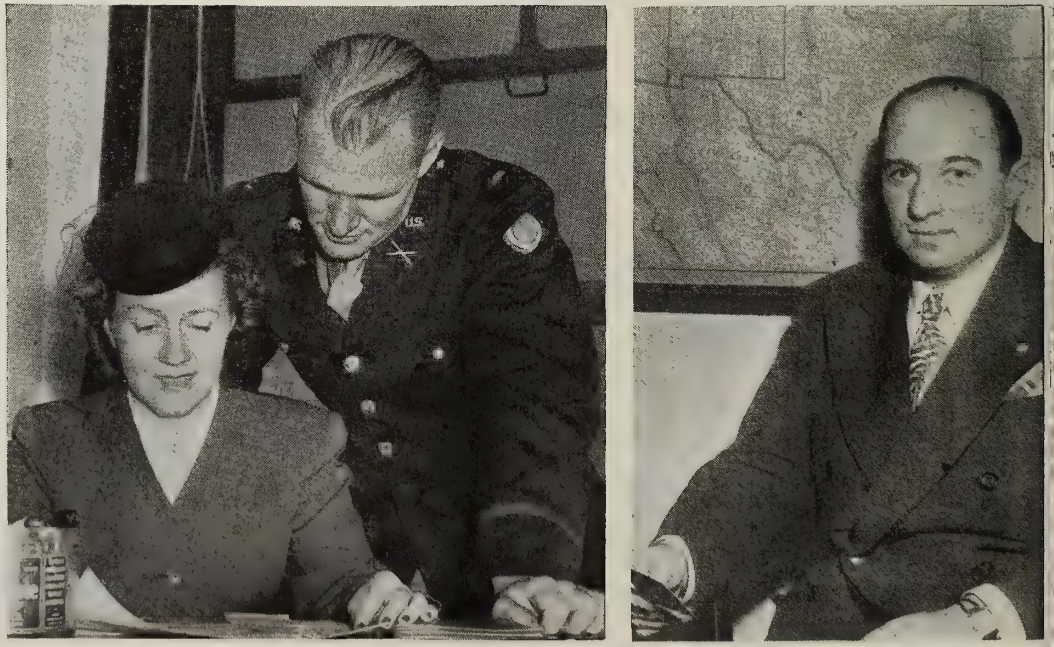
Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees



By Staff Photographer

Lt. Jack Braunagel, on leave, looks over some of the recent Quigley Awards entries with Mrs. Braunagel at the Round Table. Jack was district manager for Intermountain theatres in Utah. Mrs. Braunagel was city manager at Logan, Utah. At right, Harry Unterfort, Schine city manager, Syracuse, N. Y., chats with the editors during recent visit.

50th Anniversary Celebration Gets Free Promotion

With the launching recently of the "SS John P. Harris," a Liberty ship named after the founder of the Harris Amusement Company circuit of theatres in Pennsylvania, one month of commemorating the 50th anniversary of the birth of the motion picture was brought to an end at the Harris-Dubois theatre in Dubois, Pa.

Herbert A. Doman, manager of the Harris-Dubois, promoted the golden jubilee celebration and won for this theatre and the industry pages of free newspaper publicity, and for himself a special award of $50 offered the circuit's manager for the best exloitation in connection with the launching of the ship and the sale of War Bonds.

In one issue of the Dubois *Courier-Express* the industry and Mr. Doman's theatre received five columns of publicity. In another issue the merchants of the town took a full page of advertising to express their best wishes to the theatre and the industry.

During the period of the celebration, Mr. Doman arranged for every adult or child purchasing the 50th ticket daily to be admitted free. Also given free admission were married couples celebrating their 50th anniversary, and all persons celebrating their 50th birthday.

Mr. Doman made a plea to his patrons to buy more Bonds to help build more Liberty ships.

UA Revises Unit Publicity Setup

A new system of publicity supervision for United Artists was announced last week by Louis Pollock, publicity and advertising director of the company.

The plan places added responsibility on the unit publicity director usually assigned to each picture when production starts. Instead of relinquishing the continuation of the campaign to the home office staff when the shooting is over, he will go on to New York for the pre-opening promotion and the first key city engagements. Better coordination of studio and home office publicity activity is expected, Mr. Pollock indicated.

Cooperating with producers and home office executives in the recruiting of men to fill the new key posts will be John Harkins and Walter Compton of United Artist's west coast publicity department.

Light Truck Authorization To Aid Intracity Delivery

The War Production Board's authorization of the manufacture of some 20,000 light trucks for civilian use for the first six months of 1945, announced last week, is expected to improve the film delivery situation within cities, but will have no effect on "over the road" transportation in which heavy trucks are used, a survey of delivery companies in New York indicated this week. It was further pointed out that the need for tires, especially the large ones used on the heavy vehicles, remains more acute than the demand for trucks, both light and heavy. Light trucks are those of one and one-half tons or less; the heavies range from two and one-half to three and one-half tons.

Lawrence Dispatches

The dispatches of David Lawrence, Washington political columnist, are handled by David Lawrence Associates, Washington, and not by the Bell Syndicate, as was stated by MOTION PICTURE HERALD September 16.

Famous Players - Republic Deal

Republic Pictures has closed a deal with the Famous Players Canadian Theatres Corporation for the 1944-45 product, it was announced in New York this week.

AIR EXPRESS
the shortest distance between two points!

FAR SHORTER BY THE CLOCK—one mile is 20 seconds in the air!

SPECIFY AIR EXPRESS. Get your shipment the fastest way!

NOTE TO SHIPPERS: Ship order when ready, early-day shipping means quicker delivery.

A Money-Saving, High-Speed Tool For Every Business

With additional planes and space available for all urgent cargo, 3-mile-a-minute Air Express directly serves hundreds of U.S. cities and scores of foreign countries. And shippers nationwide are now saving an average of more than 10% on Air Express charges—as a result of increased efficiency developed to meet wartime demands.

WRITE TODAY for "North, East, South, West"—an informative booklet that will stimulate the thinking of every executive. Dept. PR-11, Railway Express Agency, 230 Park Avenue, New York 17, N. Y., or ask for it at any local office.

AIR EXPRESS Gets there FIRST

Phone RAILWAY EXPRESS AGENCY, AIR EXPRESS DIVISION
Representing the AIRLINES of the United States

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

LABOR AND INDUSTRIAL RELATIONS EXECUTIVE, ten years' experience. Knowledge of regulations and policies of Government labor and employment agencies. BOX 1783, MOTION PICTURE HERALD.

IDEAL COMBINATION! CAPABLE COPY AND LAYOUT man experienced in all phases of printing production, with intense interest in motion pictures, desires connection in film advertising field. BOX 1784, MOTION PICTURE HERALD.

THEATRES

ONE OR SEVERAL THEATRES WANTED ON purchase or lease in Chicago radius, Middle West, Colorado or Florida. BOX 1778, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

STUDIO EQUIPMENT

35MM. STUDIO RECORDER, AMPLIFIER, MICROphone, VI meter, 1,000' magazine, synchronous motor; glow lamp, $555.; Askania-DeBrie type 35mm. studio camera, 3 lenses; 6 magazines; motor; gyro tripod; all features; worth $3,000, now $875. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trades. CAMERA MART, 70 West 45th St., New York City.

USED EQUIPMENT

RCA PHOTOPHONE ARMY SURPLUS SOUND equipment, send for list. Automatic changeovers with switches, $35 pair; Simplex mechanisms, $137.50; blue velour stage setting, $57.50. Come to New York—make your selection here—enough complete equipment for 15 theatres. As little as $975 buys complete sound projection including lenses, lamphouses and sound screen. S. O. S. CINEMA SUPPLY CORP., New York 18.

TWO NICE LOTS FROM LARGE NEW YORK theatre—1200 American ball-bearing heavy inserted panel backs, spring cushion chairs, rebuilt, reupholstered, $6.50; 880 reconditioned veneer back and seat chairs, $4.10; also 150 massive red velour fully upholstered back, soft spring cushion chairs, good useable condition, $4.50; 200 fully upholstered back, spring cushion chairs, leatherette recoated, refinished, $5.50; 386 inserted panel back spring cushion chairs, $6.50 rebuilt, reupholstered; blue or brown Spanish leatherette (rolls approx. 100 yds.) 50" wide, $1.25 (10% more for smaller lengths). Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

HELP WANTED

MANAGERS; OPERATORS; SIGN PAINTERS; ADvertising men wanted for small Texas circuit. Good pay. Splendid working conditions, opportunity for advancement and permanent employment to the men who can do the work. Address R. N. SMITH THEATRES, Mission, Texas.

BUSINESS OPPORTUNITIES

BRITISH MANUFACTURER, "EX-BRILLIANT" screen dressing and screen material, desires contact American agents catering for cinema and home cine users. Write BOX 1782, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEAtre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING-CHARTS. THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SIGN PAINTING

SIGN PAINTING, EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

NEW EQUIPMENT

AUTOMATIC CURTAIN CONTROLS, $95.60; 3/16" curtain cable, 11c ft.; brown leatherette, 36" wide, (60 yd. rolls only), 97c yd; silver sound screens, 59c sq. ft.; 2,000' film cabinets, $2.95 section; rechargeable flashlight batteries, $2.20; ushers' flashlights, $1.39; fifteen ampere rectifier bulbs, $6.95; jewelled aisle lights, $2.97. Winter bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

Government Officials Praise Skouras "War" Exhibit

Telegrams of commendation have been received from Secretary of the Treasury Henry Morgenthau, Jr., and Secretary of War Henry Stimson by Charles P. Skouras, president of National Theatres Amusement Company, Inc., and chairman of the national executive committee of "The Army at War" exhibition of paintings and drawings loaned by the War Department to the U. S. Treasury Department. Under the direction of Mr. Skouras, the art work is to be exhibited in theatres throughout the country. It opened at the Roxy theatre, New York, Wednesday.

Mr. Morgenthau's telegram reads in part: "Just wanted you to know how pleased we are with the manner in which you launched the Treasury Department-War Department's exhibit in New York City." Mr. Stimson's telegram reads in part: "I would like to congratulate you on the successful preview of the 'Army at War' exhibition."

These telegrams refer to the inaugural preview of the exhibition which was held at the Jules Laurent Studios in New York recently.

Circuits Sign for "Wilson"

Beginning October 23, 44 theatres of the RKO, Skouras and Randforce Circuits are scheduled to show Darryl F. Zanuck's Technicolor film, "Wilson." The Merrick in Jamaica, L. I., and the Rivoli in Hempstead, L. I., will open the film October 20, and three days later 39 theatres in the New York area will play it simultaneously, it was announced last week by W. J. Kupper, Twentieth Century-Fox general sales manager.

Poynter Queried By Dies Committee

Nelson Poynter, formerly Hollywood deputy of the Office of War Information, has been interrogated by the Dies Committee in Washington in connection with a political pamphlet issued by "Press Research, Inc.," which he now heads.

Mr. Poynter asserts that "Press Research, Inc.," is a research organization serving newspapers and magazines. He denies that his agency is financed by the Hillman Political Action Committee, but admitted membership in that movement. His managing editor, David Loth, in response to a question, said he did not know how his name came to be listed on the New York election books in 1936 as a Communist.

While in Hollywood, Mr. Poynter created an impression in many quarters that he was seeking to influence the content of motion pictures in ways that bore no relation to the war effort.

Monogram Product Booked By Additional Circuits

Three additional circuits, totaling 39 theatres, were added last week to the list of circuits which have booked Monogram product for 1944-45, according to an announcement by Samuel Broidy, vice-president and general sales manager. Deals closed are with the Lefkowitz Circuit, operating 19 houses in Ohio; Peter D. Latchis Circuit, with 14 theatres in Massachusetts, Vermont and New Hampshire, and Sharby Theatres, with six situations in Maine, New Hampshire and Vermont.

Schneeberger Named Manager

Arnold Schneeberger has been named by Butterfield Theatres of Michigan manager of two houses in Hillsdale, Mich. He has resigned as manager of Mallers Brothers' Ritz theatre in Tipton, Ind., to take the new post.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1944.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher & Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, New York City; Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Managing Editor, Terry Ramsaye, 1270 Sixth Avenue, New York City; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, New York City .

2. That the owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, New York City; Martin J. Quigley, 1270 Sixth Avenue, New York City; Gertrude S. Quigley, 1270 Sixth Avenue, New York City; Martin S. Quigley, 1270 Sixth Avenue, New York City; Colvin W. Brown, 1270 Sixth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the names of the person or corporation for which such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN,
(Signature of Business Manager.)

Sworn to and subscribed before me this 29th day of September, 1944.

DOROTHY S. KAVANAGH,
Notary Public, Queens County.
Queens County Clerk No. 2762.
N. Y. Co. Clk's. No. 528, Reg. No. 273-K-6.

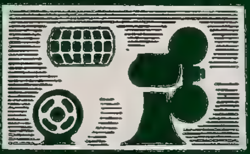
[SEAL]

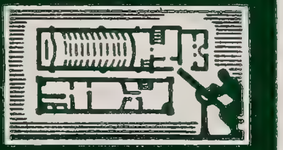
My commission expires
Mar. 30, 1946.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN





A 450-SEAT PLAN FOR A SHORT PLOT

ARRANGING FOR THE SCREEN IN PLANNING

A DESIGN STRESSING PROMOTION DEVICES

SHULTZ ON PROJECTION

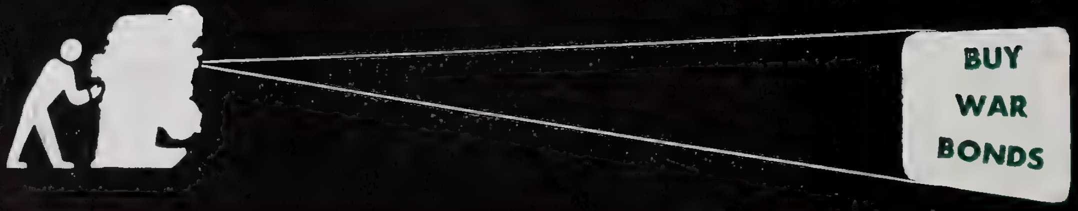
PHYSICAL OPERATION · MAINTENANCE

OCTOBER 14, 1944

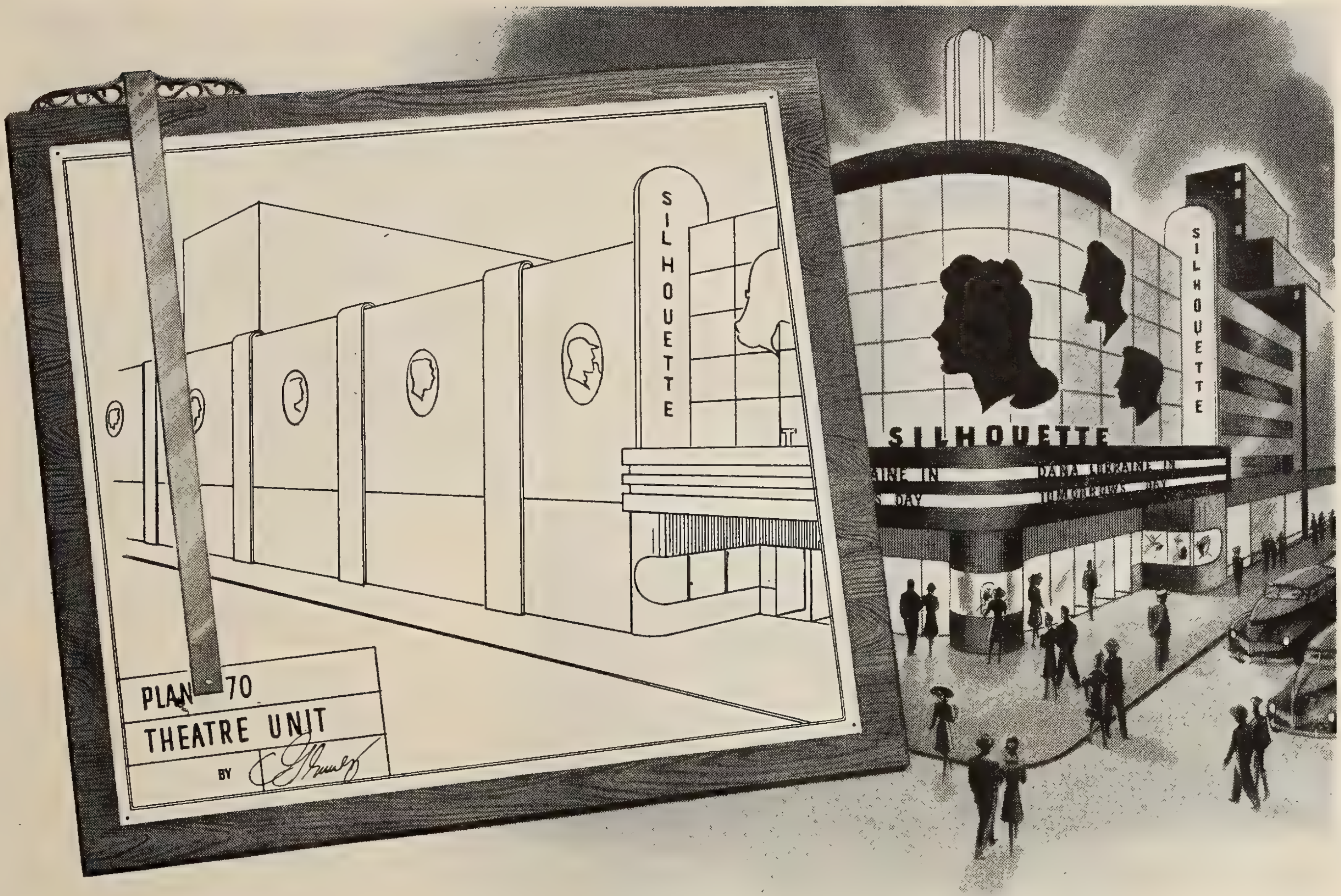
YOUR RCA THEATRE SUPPLY DEALER ANNOUNCES

BRENKERT Projectors AND Arc Lamps

See your RCA Theatre Supply Dealer for Brenkert Products, RCA Sound Systems, International Chairs, Ideal Storage Batteries, RCA Snowhite and RCA Silverlite Screens and other theatre supplies.



RADIO CORPORATION OF AMERICA
RCA VICTOR DIVISION • CAMDEN, N. J.



Tomorrow's "Box-Office" Appeal
is on Architects' Drawing Boards Today

Because "box-office" appeal depends almost as much on the theatre-goer's comfort as upon the film itself, postwar theatres without air conditioning will be as unpopular as silent films are today —and patronized as little.

Theatre owners and managers are today planning to step up their future box office receipts. Modern air conditioning is very near the top of the list of necessary items in their building and modernizing plans.

Modern Air Conditioning means Westinghouse—and its years of pioneering research and engineering experience.

For essential war uses in factories, hospitals, airports, military bases, etc., Westinghouse Air Conditioning and Industrial Refrigeration Equipment is available today.

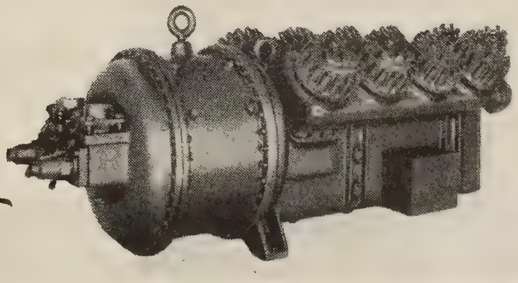
For executives, architects and engineers now planning postwar building and modernizing, dependable data and competent application engineering assistance are ready.

Phone your nearest Westinghouse office, or write on your letterhead to Westinghouse Electric Elevator Company, 150 Pacific Avenue, Jersey City 4, New Jersey.

HERMETICALLY-SEALED FOR DEPENDABILITY

Westinghouse pioneered the Hermetically-Sealed Compressor. Hermetically-sealed means light weight • small size • low maintenance and operating costs • high efficiency • long life.

Westinghouse
PLANTS IN 25 CITIES . . OFFICES EVERYWHERE
Air Conditioning



Westinghouse presents John Charles Thomas • Sunday 2:30 E. W. T., N. B. C.
Ted Malone • Mon. Wed. Fri. 10:15 E. W. T., Blue Net.

TRY THIS ON ANY PRE-WAR COATED UPHOLSTERY FABRIC...THEN TEST MODERN, FLAMEPROOF

"U.S." NAUGAHYDE
REG. U. S. PAT. OFF.

If you need upholstery material take this tip from us: don't pass up the new *flameproof* Naugahyde Upholstery that "U. S." Rubber scientists developed from war service! So fire-resistant that it is used on our fighting ships — so tough that it is used as seat covering in army trucks, tanks, and planes — the new "U. S." Naugahyde is a *battle-tested* upholstery, tougher, stronger, better than you'd have ever thought possible.

WHEN CAN YOU GET IT . . . ?* Perhaps some Naugahyde will be released from war and made generally available sooner than you think. So bring us your problems *now.* Whatever your needs, there will be a Naugahyde upholstery for you that resists wear, looks smart, costs little.

***NAUGAHYDE** *is now available on priority, to conform with the following specifications: 34L13 Bureau of Ships; E-KK-L-136a, Type 3 Federal Specification; 12026A Air Corps Fireproof Specification; 27F11 U. S. Navy; AXS-992 Ordnance Department; MN245 (Both Types) Maritime Commission.*

"U.S." NAUGAHYDE
REG. U. S. PAT. OFF.
UPHOLSTERY

Serving Through Science

UNITED STATES RUBBER COMPANY

1230 Sixth Avenue • Rockefeller Center • New York 20, New York

Said 'n' Done

STATEMENTS AND REPORTS ABOUT THEATRE EQUIPMENT, MATERIALS AND SERVICES AND THOSE WHO SELL THEM

Sealing and Finishing Coating

A wall coating represented to be especially adapted to convenient and inexpensive repair and protection of stucco, is being marketed by the Paint-Point Corporation of Newark, N. J. Called "Renewall Coating," it is referred to by the manufacturers as a ready-mixed veneer coating for concrete and brick as well. Further statements of the manufacturers are to the effect that one coat covers the surface, sealing any cracks and gives a flat, rough stone-like finish; that one gallon covers 100 square feet; and that the approximate life of a coating is ten years.

The material is made up in standard finishes consisting in white, limestone, sand stone, ivory, cream and buff; others are made to order. It is applied with a brush, like paint.

There are also "Renewall" coatings for inside walls, which can be given a relief pattern for decorative purposes. It is represented as being a suitable substitute for plaster and applicable to any type of surface.

•

PAUL GARST, *for many years in the contract department of Alexander Smith & Sons Carpet Company, has been appointed sales training director of that organization. He began in the carpet industry in* 1919 *as a wool sorter; since* 1926 *he has been handling contract work, which includes theatre installations. When the Smith company turned to war work, he joined the war products division.*

•

Rechargeable Flashlight Batteries

Rechargeable flashlight batteries of the type now being distributed by the dealers of RCA's Theatre Equipment Section, represent a radical change in flashlight battery service. According to a statement issued by Charles R. Underhill, Jr., in charge of RCA screen and battery sales, each rechargeable battery replaces approximately 400 dry cells, which require about 75 pounds of zinc, carbon and other material, whereas in a rechargeable battery there are 5½ ounces of lead and 1½ ounces of plastic material. Mr. Underhill said that a saving of $10 and more is possible in flashlight service with rechargeable batteries.

The batteries distributed by RCA are manufactured by the Ideal Commutator Company, Sycamore, Ill.

•

Plan for Diverting Heat

An air circulating fan, with a standard propeller-type blade of 24 inches, and designed, according to the manufacturers, for the purpose of moving warm air from the upper parts of a room to the occupied parts, has been brought out by the Reynolds Electric Company of Chicago. The fan is installed at the

The LITTLE THEATRE "OFF BROADWAY"

A Signal Corps Photo

This is the caption which backed up this photo from the special service project at Camp M. Lyantey, Africa, another of those spots where movies are second in importance only to mail.

As long as movies mean so much to our fighting men, American exhibitors will never complain because they can't buy new equipment. Most of the Strong projection lamps they might have had are destined for use by our boys over there.

Anyway, Uncle Sam needs our dollars to finance this war and he needs them now! Not just the dollars we can spare, but every dollar that isn't absolutely needed for food, shelter and clothing. So put that money, which was earmarked for equipment, into War Bonds now. Don't stop until you've invested to the very limit.

THE WORLD'S LARGEST MANUFACTURERS OF PROJECTION ARC LAMPS

THE STRONG ELECTRIC CORPORATION • 87 CITY PARK AVE. • TOLEDO 2, OHIO

ceiling; the action is described by the manufacturer as follows:

"It draws the air upwards and the air travels along the ceiling, down the walls and up the center again, thus removing the hot air at the ceiling and mixing it with all the air of the room." This, the manufacturer asserts, opposes the natural accumulation of warm air in the upper area and therefore gives greater heating effect from the available heat in the room. Since the fan produces air motion, it is also referred to as of value in summer.

One fan, it is stated, will provide adequate circulation of this kind in a room having 1,200 square feet of floor and not over 25 feet high. Higher rooms require a special installation. It is adjustable for various directions. The fan comes under the priority requirements of the WPB.

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HIRAM S. HALL *has been appointed director of industrial relations of the Bigelow-Sanford Carpet Company, New York, a newly created post in this organization. He held a similar position in the aircraft field.*

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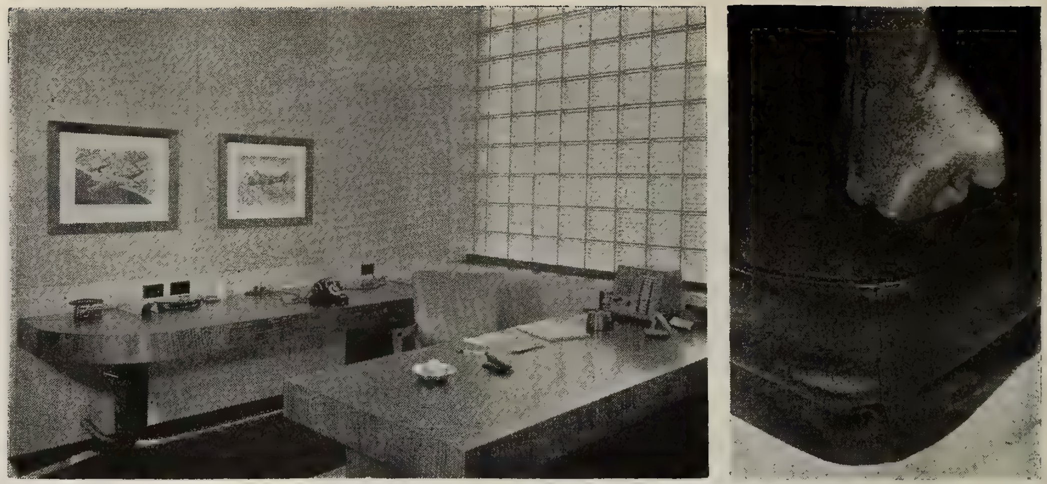


How plastics are entering more and more effectively into the production of a great variety of products is illustrated in these pictures of varied applications. One shows a new office at the Formica Insulation Company plant in Cincinnati, Ohio, in which Formica is used not only for walls, but for desks, bookcases, filing cabinets, etc., because of the permanence of the finish as well as colorfulness obtainable in a finish highly resistant to chemicals, cigarette burns, and scratching. The other photograph is a detailed view of a seat cushion covered with vinyl-resin simulated leather, which has been found superior to rubber-base leather-type fabrics.

Reports on New Lenses

Steadily increasing installations of the new "Orthoscope" lenses are reported by J. W. Servies of the sales promotion department of National Theatre Supply. Mr. Servies states in his report:

"At the present time, we are averaging 25 orders per week in each of our 28 branch offices from coast to coast. The interest shown in these new lenses by exhibitors the country over, is indicative of the fact that Orthoscope fills a definite projection need that such a development for improving projection optics has been eagerly awaited by the nation's exhibitors.

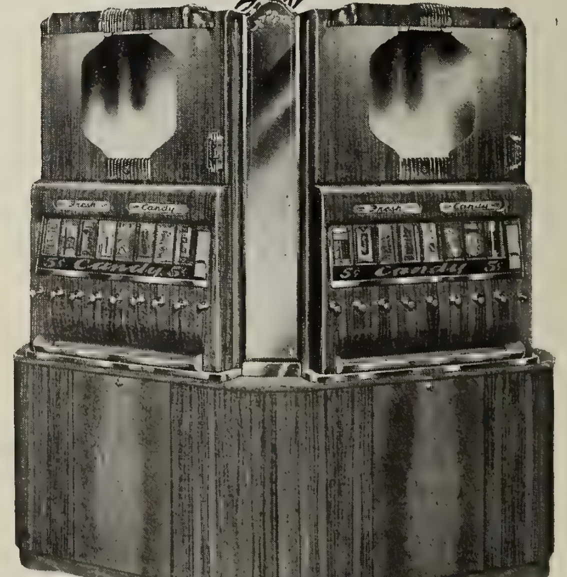
"If sales continue at the present rate, we anticipate that, within a year, one out of every five theatres will be equipped with these new lenses and that millions of theatre patrons will enjoy better projection, less eye strain and more solid comfort in watching the show than ever before in the history of the industry."

Photocell Line Taken Over

The manufacture of Visitron photocells has been taken over by the Rauland Corporation, Chicago, from the original manufacturers of this product, G-M Laboratories, Inc., of the same city. In explanation of the transfer, the latter company states:

"Because of a shift in G-M products, accelerated by the war, phototubes no longer belong in the G-M product group. Hence the entire G-M phototube department, including its key personnel, is being transferred to the Rauland Corporation."

NOT FOR SALE
until Victory...



Univendor

No! There will be no Univendors sold for the duration. The entire facilities of the large Stoner plant are now engaged 100% on important war work for Uncle Sam.

However, there are brighter days ahead . . . and it's wise to make your plans now. Be sure to include Univendor . . . the finest in candy vendors, in your operations for the postwar period.

ARMY E NAVY

STONER MFG. CORP. AURORA, ILL.

G-E lamps can help increase your postwar "box office" . . . identify your theater with compelling brilliance . . . "fill the house"! Ciné Theater, Chicago. ▶

G·E MAZDA LAMPS
GENERAL ELECTRIC
BRIGHTER LONGER
CINE
CHILDREN ADMITTED
PAT O'BRIEN IN "SLIM"
ALSO "SUPER SLEUTH"
JACK OAKIE ANN SOTHERN
Good lamps are the heart of any lighting installation.
MAZDA

DON'T FORGET . . . the aim of G-E Lamp Research is to make G-E lamps *Stay Brighter Longer*

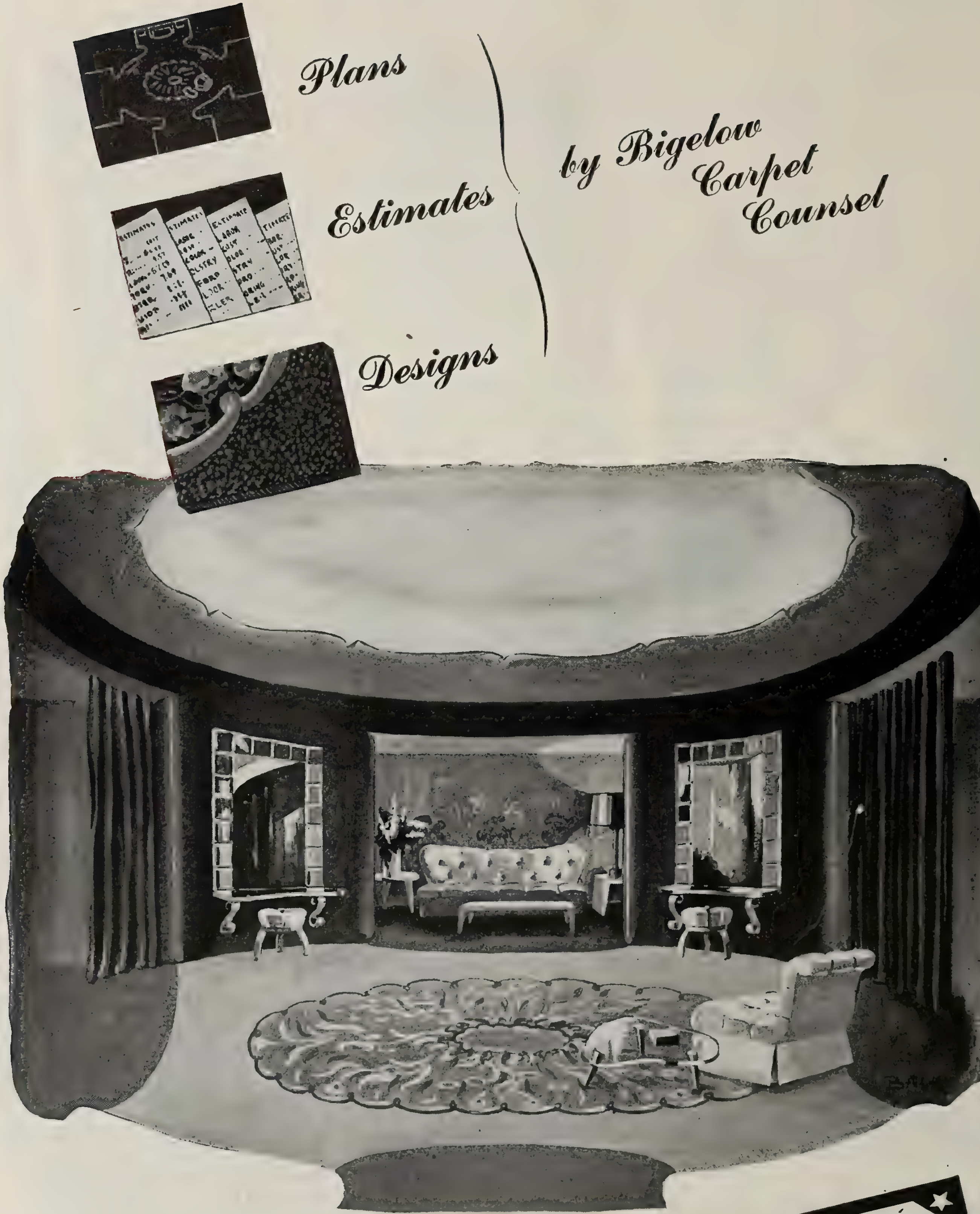
In lamps marked G-E, you get all the benefits of over 50 years of General Electric Lamp Research.

G·E MAZDA LAMPS

GENERAL ELECTRIC

BUY WAR BONDS AND HOLD THEM

Hear the General Electric radio programs: "The G-E All-Girl Orchestra", Sunday 10 p. m. EWT, NBC; "The World Today" news, every weekday 6:45 p. m. EWT, CBS.



PLAN FOR A FOYER BY BIGELOW CARPET COUNSEL

Here's the money saving way for your after-the-war carpet installations. Get expert advice and counsel on the right colors and designs for the right spaces—the right texture and quality at the right price. Carpet Counsel means wear surveys—It means a big extra service, through your dealer, of plans, estimates and designs at no extra cost.

BIGELOW-SANFORD CARPET CO., INC., 140 MADISON AVE., NEW YORK 16, N. Y.

RUGS & CARPETS BY THE
BIGELOW WEAVERS
Woven on Power Looms in U.S.A.

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Early Planning Urged for Theatre Air-Conditioning

There is a very good chance, in the opinion of Carl F. Boester, air-conditioning engineer and director of housing research at Purdue University, that WPB limitations on air-conditioning installations will be lifted early in 1945. He urges those who will want new installations, or modernization of their present systems, to plan during the winter months with their air-conditioning contractors for work that "can very likely be started in the spring."

•

He expects developments in air-conditioning equipment which will effect considerable simplification. In the course of discussing an article which he is writing for the November issue of BETTER THEATRES, he pointed out that "a greater agreement has been achieved by manufacturers of air-conditioning equipment concerning standards of design and application engineering, all of which will result in much simplification of air-conditioning installations."

"There is marked emphasis," he added, "on the part of manufacturers to produce air-conditioning equipment and commercial and theatre air-conditioning installations in standardized packaged form. This will materially effect costs of installations, simplify maintenance problems and assure more dependability of performance.

"There will be no sensational revolution in air-conditioning engineering practices; instead, much study and analysis of theatre air-conditioning performance has been made during the war years with a view to its need and improvement in post-war application.

"Because of the expanded activities in the field of refrigeration and air-conditioning, thousands of new people have been trained to serve the industry, with the result that a more intelligent job of equipment installation and maintenance will be possible."

Television Astronomics

How much will a theatre television installation cost? The Fall 1944 issue of the publication *Television* hazards a guess:

"Probable costs to a theatre for a large-screen plant, without sound, range from about $25,000 down to the neighborhood of $7,500."

That puts television, even at its most unrefined, in a pretty swell neighborhood.

No one knows, of course, what television, when it becomes worthy of being added to the facilities of a regular motion picture theatre, will cost an exhibitor, either for equipment and its installation, or for program service. Costs, moreover, mean nothing until they are related to income. The sixty-four-dollar questions is: How much *added* money will television bring to motion picture theatres? We haven't an answer of our own for that one, either, but see what you can do with this one from the publication *Television*:

"Televising of major events is slated to be available to theatres rather than homes because of the ability of exhibitor and audience to pay more for the rights than any advertiser would be able to spend. For example, 500 theatres, seating an average of 600 people, or 300,000 seats, might well allocate 20c per head, or $60,000, as payment for rights to a big-time event. Assuming an admission charge of $2, the box-office capacity at these theatres for a single performance would be $600,000, which, compared with picture grosses, is a nice new income potential

Theatre vs. Home Shows

To take whatever television may mean to the theatre out of competition with the home, a section of the ether different from that of home broadcasting is being sought for theatres. The effort is being made, not by production or exhibition interests, but by the Society of Motion Picture Engineers, through its new subcommittee on television practices, headed by Lester B. Isaac, director of visual and sound projection for Loew's, Inc.

Plans of the committee call for petitioning the Federal Communications Commission to grant the motion picture industry frequencies between 400 and 2,000 megacycles, whereas commercial broadcasting interests want those below this range. A different frequency band would enable theaters to obtain televised performances direct from Hollywood studios or other sources for projection exclusively to their audiences.

The value of this can be now only estimated, but it estimates high. The price of the simpler, yet competent home sets are expected to be as low as $200 as a soon as production begins after the war, and probably considerably lower within a year or so. With the savings banks full of dough, and shirt drawers bulging with war bonds, such a price should mean a huge home audience for television programs at the moment the broadcasters are able to provide them. The theatre, however, still has a call on this audience in the same amusement medium if it can present entertainment comparable to the motion picture that is not available to homes. Additionally, the theatre would enjoy the advantage of a projected picture of convincing dimensions, whereas the vast majority of home sets will be of direct type, providing an image relatively of postage stamp size.

Providing for Vending

Vending of candy and other refreshments had come to mean important revenue in theatre operation before the war—but there now appears more reason than ever to anticipate post-war development of this supplementary department of motion picture exhibition much beyond its present dimensions. Plans for post-war theatres presented in these pages during the past year have included built-in refreshment bars invariably; layouts on the boards of architects exhibit the same acceptance of refreshment vending as a phase of the theatre business.

Although the candy butcher was once an established figure in the theatrical scene, and in other countries theatres of all types have commonly contained restaurants, the American motion picture exhibitor resisted the financial advantages of such facilities for many years, yielding—and then rather gingerly (partly because of the cleaning-up job that the wrappers introduced)—only to the automatic dispenser. But came the candy counter with its special attendant; then a few built-in candy booths; later several sandwich shops; and just before the war, two or three luxurious lounges with soda fountains. After the war we doubtless shall go on from there, eventually seeing in many of the larger theatres quite elaborate facilities for serving an after-the-show snack. Even a lounge, acoustically isolated, providing for dancing to juke box music, is not an improbability. Indeed, such a recreation and refreshment room has been installed in a Canadian theatre.

For the average patron in the majority of instances, however, and for the youngsters, a bar of candy or box of popcorn suffices, and for dispensing the former the coin machine is the most efficient method. It is quick, is readily placed in the natural lines of traffic, and represents the least invasion of the primary function of the business. Even in theatres having refreshment booths offering a variety of wares, it is indicated as supplementary equipment, adjoining the booth or located, in more spacious theatres, in standee and balcony.

In most cases, the best location for vending machines can be readily determined from the floor plan of the theatre, hence the practice should be to build in suitable recesses for them so that they do not seem an alien element of the interior, with lighting and distinguishing decorative treatment designed to render them unobstrusively visible. Vending machines, as well as refreshment booths, are therefore factors to be considered in putting the new theatre on paper.

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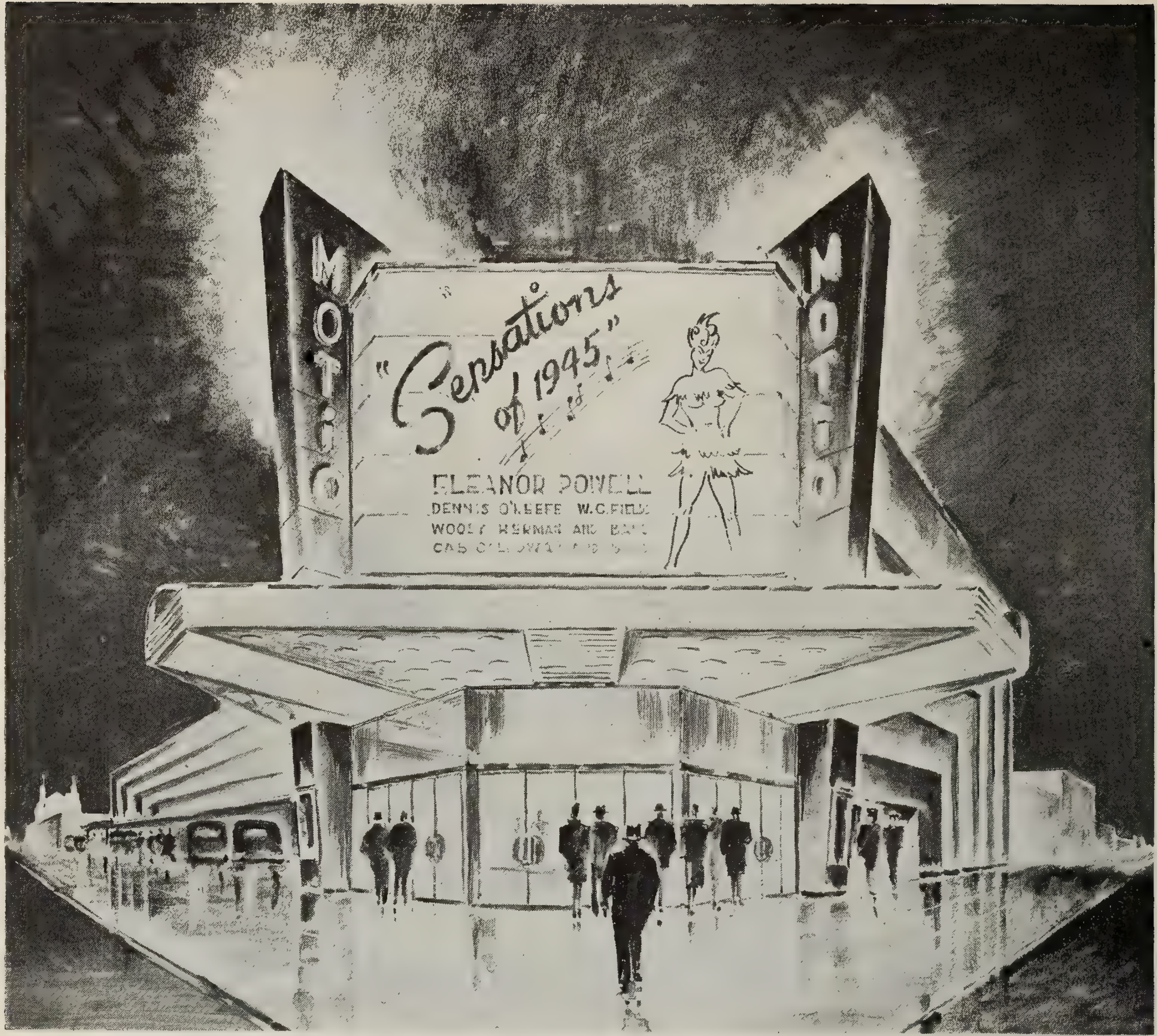
The hydrofluoric acid people crossed us up. Following our cheerful observation that increased production of Freon promised ample supplies of the stuff for air-conditioning soon, the WPB issued advices that production of Freon would be restricted for some time by an unexpected shortage of hydrofluoric acid. New facilities to increase output of the acid by 10% are being considered; that would still require three or four months, it is said, before Freon production could get up to capacity. . . . However, next May is still a long way off.

—*G. S.*



Light and Glass for Sparkle and Flow

IN the sensational extension of architectural materials before the war, the glass industry took a notable part. Achieving strength and non-shattering characteristics, the beauty of color, and a variety of forms, glass had begun to give dramatic distinction to the exteriors as well as the interiors of many types of buildings, including theatres. This place of glass in modern architecture will be greatly expanded when civilian construction resumes, and as more and more designers become familiar with the technique of its application to realize its special advantages, notable among which is its ability to endow the solid masses of a building with sparkle, fluidity, and where needed, advertising qualities. In the front and lobby schemes on this and the opposite page, which are among those prepared for the Pittsburgh Plate Glass Company by leading architects, the designers have submitted an original plan for a neighborhood theatre that emphasizes advertising functions and makes efficient use of a rectangular plot for parking space and exit passage. Following are the specifications prepared by the architects:

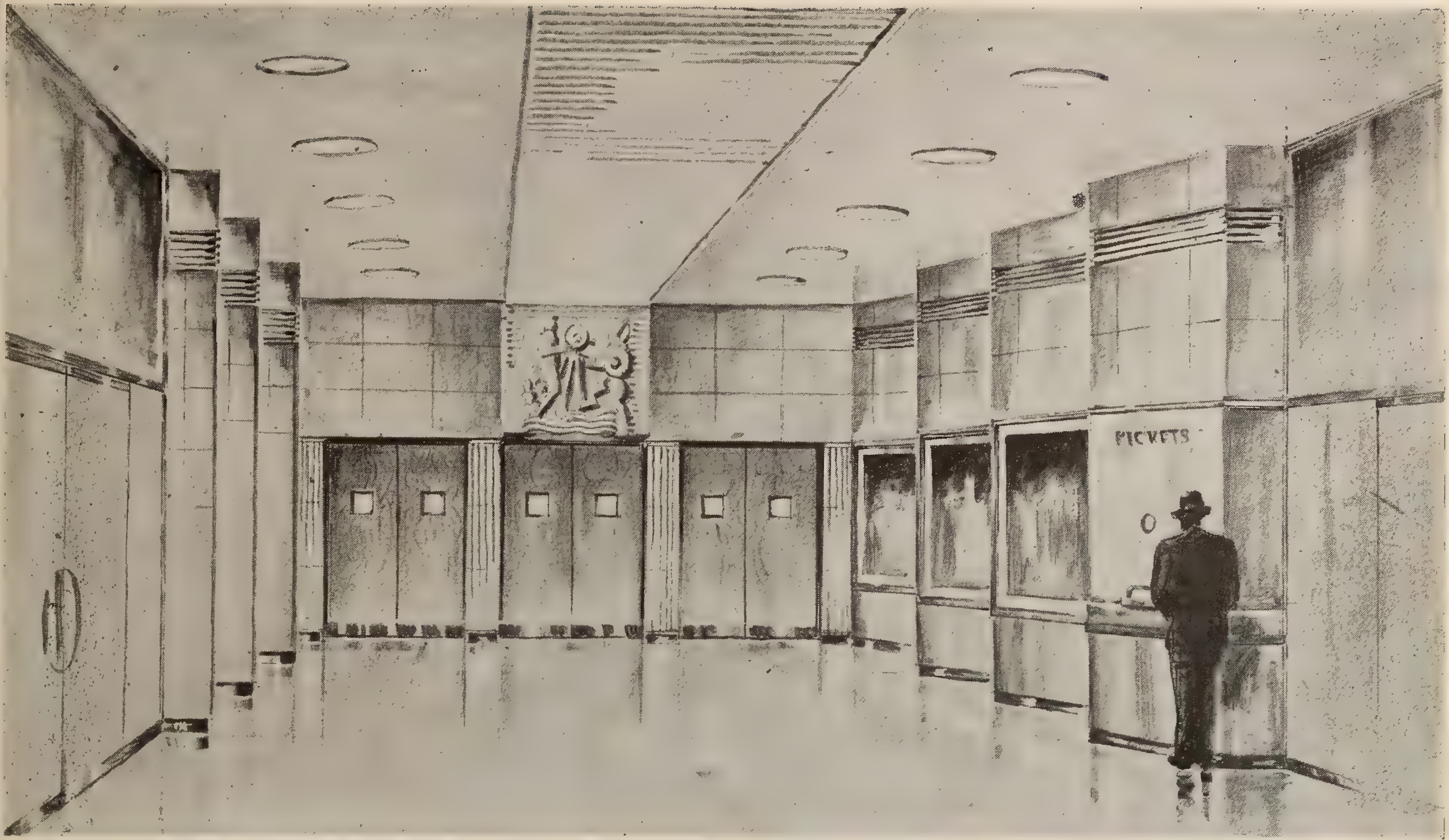
In the architects' specifications, the front devotes a large area above the marquee to silhouette letter attraction display. Immediately adjacent to this advertising area are two pylons of wine-colored Carrara architectural glass, which extend from the sidewalk to the roof and bearing gold neon tubing set in stainless steel channels. The objective here is visibility from a great distance. For advertising in other directions, the marquee end facias are also provided with silhouette letter attraction boards. Gray Carrara glass is specified for the marquee soffit, into which are set reflectors for filament lamps and which is given a directional decoration by means of illuminated bevelite glass bands extending into the lobby.

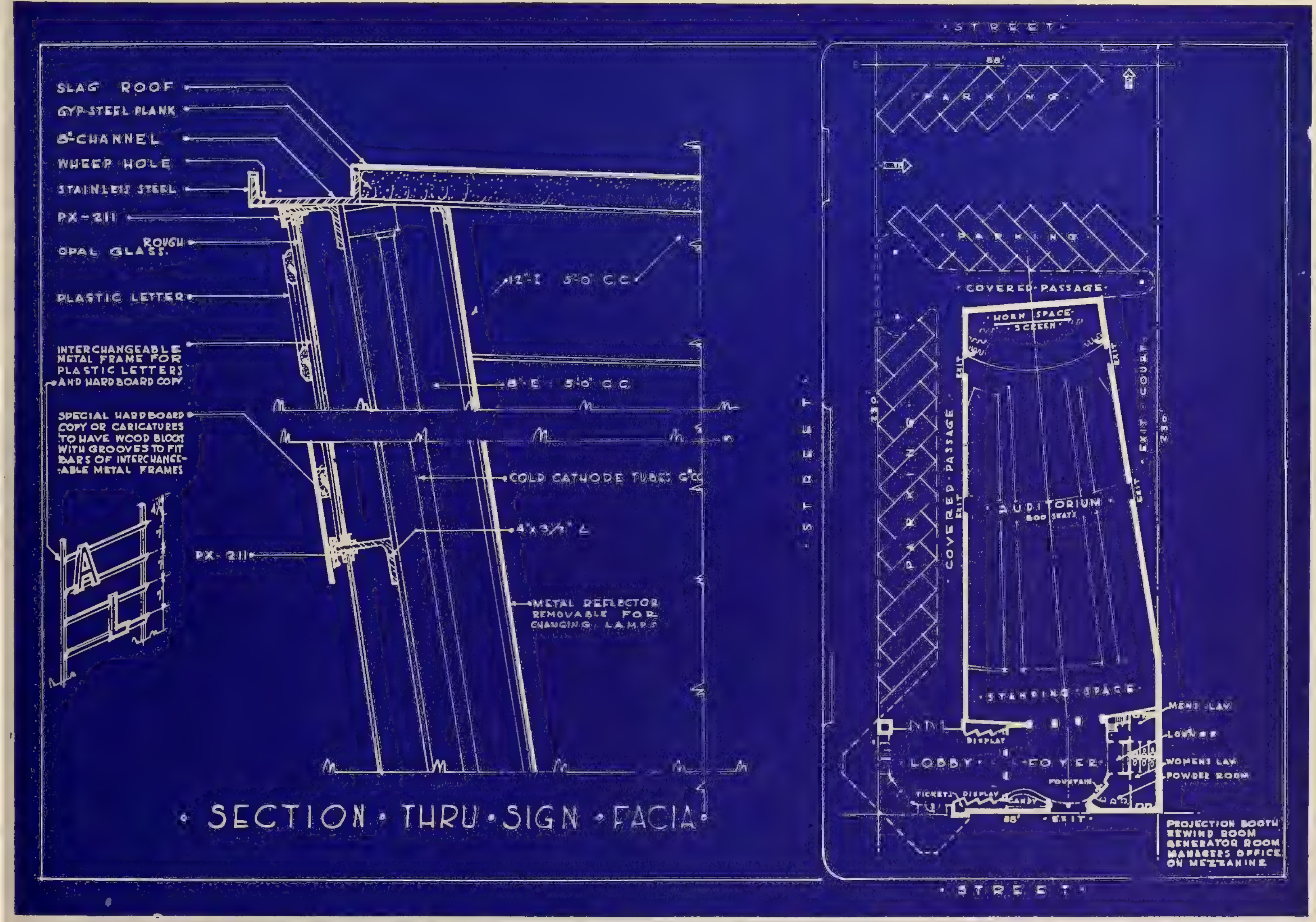
Exterior walls flanking the entrance are faced with Carrara glass—the portions around the side and covered passage exits in a wine color, other areas in ivory, splayed in bands to carry up and toward the wine-colored pylons flanking the entrance.

To give an immediate impression of easy access from the street, entrance doors and sidelights are of ¾-inch Herculite glass doors, with transoms of ¼-inch polished plate glass.

For the lobby walls, ivory Carrara glass in a suede finish is specified, with the glass splayed in section so that poster displays face incoming traffic on the right, and outgoing traffic on the left. Grilles of stainless steel on the upper part of the side walls are painted to match the ceiling of the soffit of the marquee, from which the use of reflectors and illuminated bevelite glass bands are continued, terminating at an illuminated "sculptured" glass mural over the foyer doors. Door jambs are of architectural glass, to be illuminated from behind.

Beige Carrara glass is ordered for the foyer walls, in a suede finish with ivory trim. (For other specifications and plan details see drawings on opposite page.)


TICKETS


SLAG ROOF
GYP-STEEL PLANK
8" CHANNEL
WHEEP HOLE
STAINLESS STEEL
PX-211
ROUGH OPAL GLASS.
PLASTIC LETTER
INTERCHANGEABLE METAL FRAME FOR PLASTIC LETTERS AND HARDBOARD COPY
SPECIAL HARDBOARD COPY OR CARICATURES TO HAVE WOOD BLOCKS WITH GROOVES TO FIT BARS OF INTERCHANGEABLE METAL FRAMES
12" I 5'-0" C.C.
8" E 5'-0" C.C.
COLD CATHODE TUBES 6" C.C.
4"x3½" L
PX-211
METAL REFLECTOR REMOVABLE FOR CHANGING LAMPS
SECTION · THRU · SIGN · FACIA
STREET
88'
PARKING
PARKING
COVERED PASSAGE
HORN SPACE
SCREEN
EXIT
EXIT
230'
230'
EXIT COURT
COVERED PASSAGE
PARKING
STREET
AUDITORIUM
800 SEATS
STANDING SPACE
MENS LAV
LOUNGE
WOMENS LAV
POWDER ROOM
DISPLAY
LOBBY
FOYER
FOUNTAIN
TICKETS
DISPLAY
CANDY
88'
EXIT
PROJECTION BOOTH REWIND ROOM GENERATOR ROOM MANAGERS OFFICE ON MEZZANINE
STREET

PLANNING THE SMALL COMMUNITY THEATRE

How Two Levels of Seating Can Be Adapted to Low-Cost Construction

● The second of a group of articles presenting actual plans that provide good conditions for exhibiting motion pictures within the financial limitations of theatres of a few hundred seats in small towns

By BEN SCHLANGER

IN CONSIDERING the special problems encountered in planning a motion picture theatre of small capacity and minimum cost, an actual plan accomodating 450 seats has been submitted. In the first article (issue of September 16th), this scheme was adapted to a plot of land 150 feet deep by 50 feet wide, which permitted all the seats on one floor. In the present article, an arrangement is presented for a comparable theatre of 450 seats on a plot of the same width, but only 100 feet deep. Various factors might operate to make it necessary to use a site approximately that much shorter, requiring the use of an upper level of seating.

In the first plan, the depth of the building was 128 feet, 6 inches; the building for a two-floor auditorium is reduced to 95 feet (with 5 feet allowed for a rear exit passage). In both arrangements, however, the plot is considered as one having other property on each side, which is probably the most likely situation. But in either case, the plans are readily adaptable to a corner location.

Although the limited depth of the 100-foot plot is an important factor in the design of the 95-foot design here submitted, there are other fundamental reasons which may justify the construction of a theatre of this limited depth, even if a site of greater depth were available. From a purely aesthetic standpoint it might be desirable to have a depth less than that of the previous scheme. Also, the disposition of the seating on two levels instead of on one adds a note of intimacy which may be much preferred in certain locations. Then there is the possibility of arranging for an isolated smoking section on the upper tier (where the authorities permit such provisions). It is also an advantage to be able to cut off any seating areas effectively at such times as the manager feels the current business can be accommodated in a smaller area.

There are also some advantages acoustically in the shorter auditorium. First, the problem of flutter created by long parallel walls is eliminated, thereby giving much greater latitude in the choice of side wall shaping and finish. Additionally, acoustical considerations are simplified by rear wall breakup effected by interruption of the rear area by the projecting mezzanine.

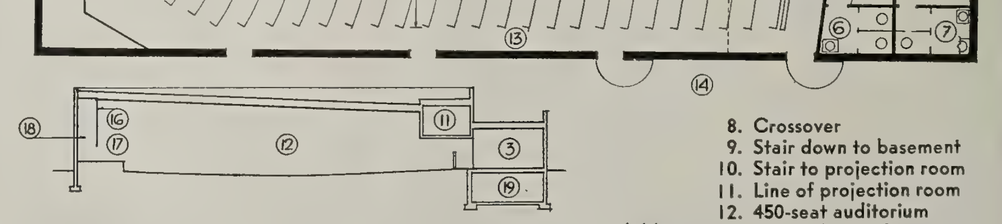
The shorter depth more readily eliminates overlapping sound caused by reverberation from the extreme wall surfaces. The shorter depth also allows for minimum amplification of the sound, which in turn decreases power output and therefore reduces extraneous sound, or noise. In this case, the use of an over-sized amplifier at considerably less than its capacity should give superior results. In any case in the shorter auditorium, front seats and extreme rear seats would have a sound level nearer to the average level for the entire seating space.

From the standpoint of picture projection, the smaller maximum viewing distance permits the use of a smaller screen. The picture in this case would be about 15 feet wide, and the projection lenses would have an equivalent focus of 4¼ inches. A saving in screen lighting cost, and less magnification of the film, are worthwhile factors.

Excellent viewing positions are obtained in the upper seating because the eyes of the spectators are close to level a point midway in the height of the picture. The projection angle (10°) is within the tolerable range of good projection, though it is not, of course, as favorable as in the one-floor scheme.

THE SEATING PLAN

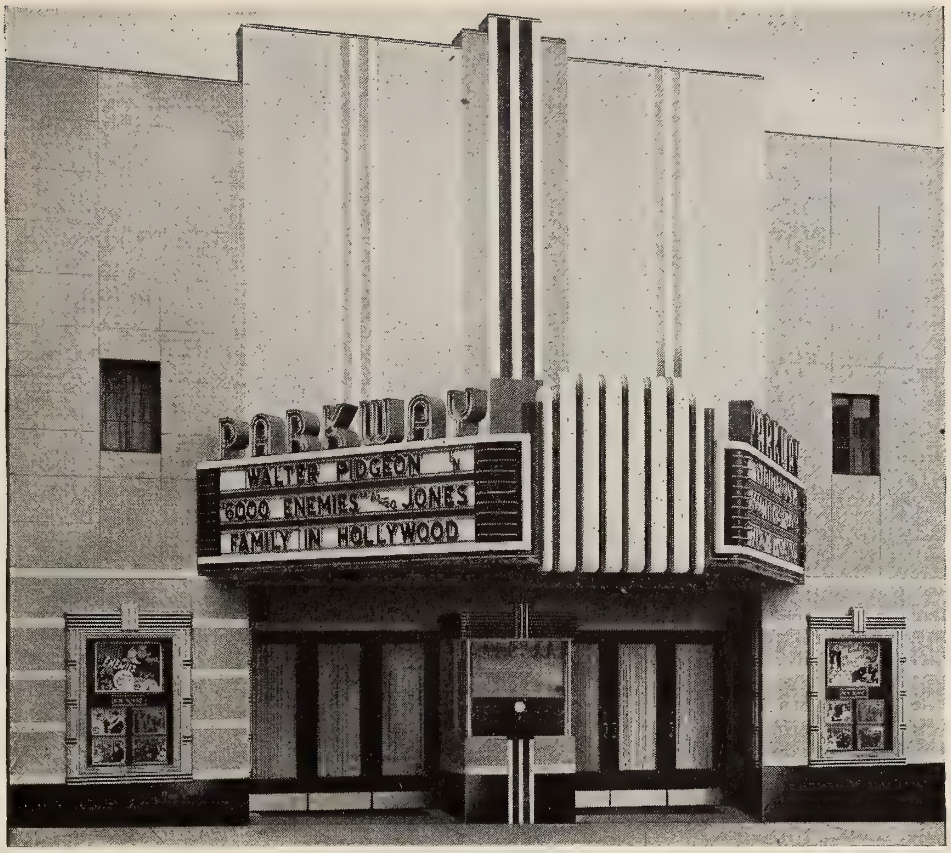
This two-floor scheme is based on the same seating arrangement used in the one-floor scheme. The back-to-back seating measurement, and the number of seats from aisle to aisle, are the same. It is necessary to obtain the approval of government authorities for the use of 18 chairs across a bank; but all of the safety features present in the one-floor



The one-floor plan previously presented, repeated for convenient reference in applying the two-floor scheme.

1. Entrance lobby
2. Box office
3. Lounge
4. Candy counter
5. Powder room
6. Women's toilet
7. Men's toilet
8. Crossover
9. Stair down to basement
10. Stair to projection room
11. Line of projection room
12. 450-seat auditorium
13. Aisle 3 feet wide
14. Outside exit passage
15. Screen crossover
16. Screen
17. Platform at screen
18. Sound horns
19. Basement space

A BETTER-LOOKING THEATRE means better box office. Plan now to make *your* theatre more attractive . . . inside and out . . . with Pittsburgh Glass. This theatre in McKees Rocks, Pa., is an example of how it's done. Architect: Samuel Barbalat.



The theatre with *Eye-appeal*

INSIDE AND OUT

is the theatre that draws the crowd!

Plan NOW to make your theatre more attractive . . . and get your share of postwar business.

IF you can widen your trading area, attract new patrons, satisfy old patrons better, and get the jump on competition, you're on the way to big box office and prosperity.

And that's where Pittsburgh Glass comes in! When you make the *interior* of your theatre smart, modern and appealing with Pittsburgh Glass . . . when you give personality and stopping power to your theatre *front* with Pittsburgh Glass and Store Front Metal . . . you've gone a long way toward insuring success. Thousands of operators have already proved, with Pittsburgh Glass, that the theatre with eye-appeal is the theatre that gets the business.

But don't wait to act until building restrictions are lifted. Plan your new theatre front and interior *now*. Then you'll get the work done quicker when construction gets the green light.

See your architect to assure a well-planned, economical design. Our staff will gladly cooperate with him. And send the coupon below for our free books of information and photographs about actual Pittsburgh modernization jobs.

"PITTSBURGH" *stands for Quality Glass and Paint*

PITTSBURGH GLASS

for Store Fronts and Interiors

PITTSBURGH PLATE GLASS COMPANY

Pittsburgh Plate Glass Company
2321-4 Grant Building, Pittsburgh 19, Pa.
Please send me, without obligation, your illustrated booklets on store modernization.

Name________________________

Address______________________

City________________ State______

scheme are to be found in this two-floor plan. The use of side wall aisles only has the added advantage of keeping all traffic out of the lines of vision of the spectators.

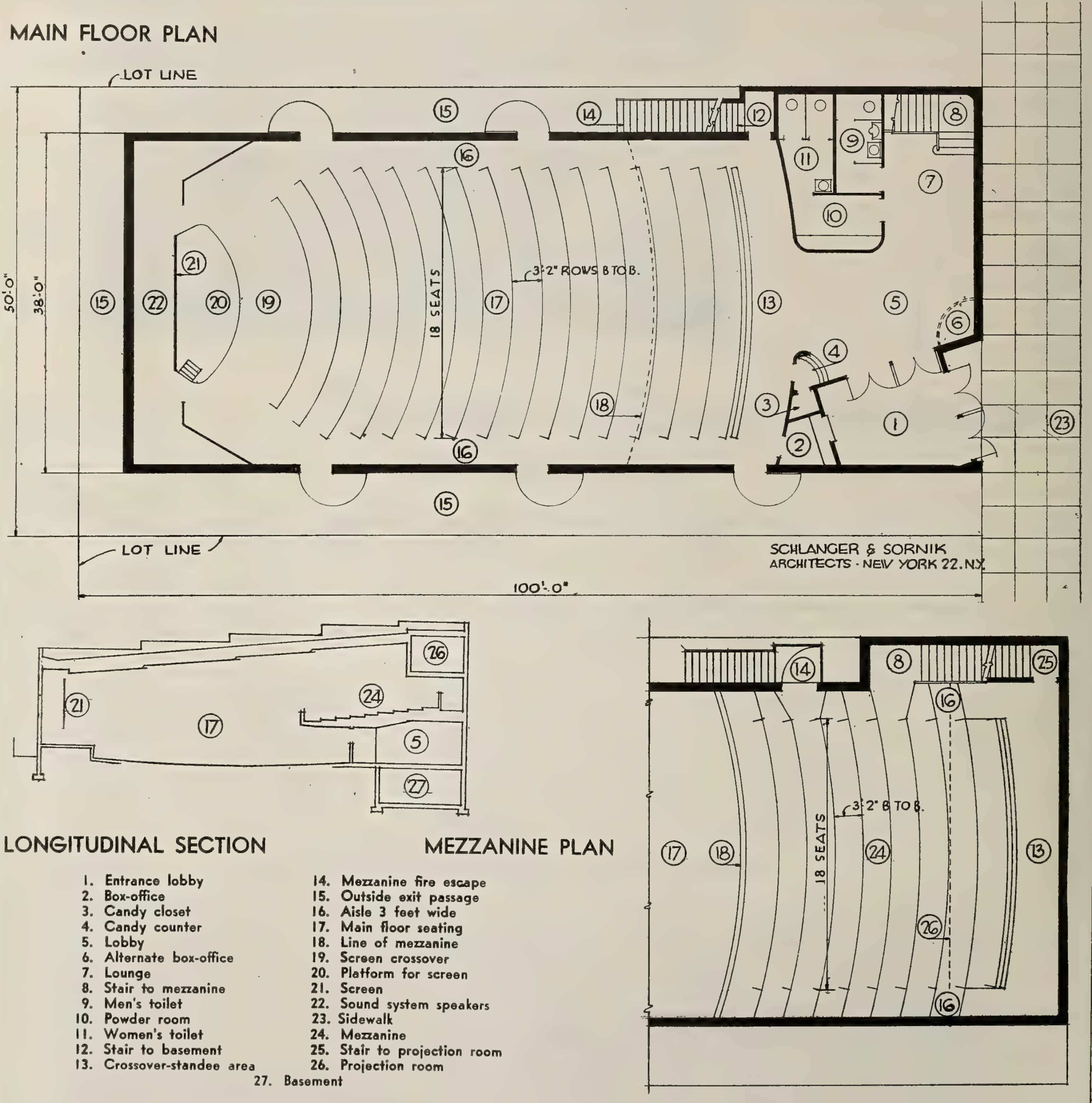
The comparatively narrow span from side wall to side wall lends itself to simple construction framing for the roof and the upper tier of seating. The extra height of structure, and the extra construction to create the upper tier of seating, do not add any appreciable amount to the cost of the building, as compared with the single-level scheme. The reduction of approximately 30 feet in depth in using a mezzanine just about makes up for extra building height and tier construction.

The levels given for the first sixteen rows for Auditorium Floor Slope No. 3, illustrated in Better Theatres of June 26, 1943, should be used in conjunction with this scheme. The seat platforms on the upper tier should be placed so that the first six risers are 6 inches high, and the remaining risers 6¼ inches high. The last ten rows of the main floor and all of the mezzanine rows must be arranged in staggered seating plan.

The use of staggered seating and Floor Slope No. 3, which has a partial reverse slope, has made it possible to save several feet in the height of the structure, to reduce the angle of projection several degrees (keeping this angle within the recommended maximum angle), and to create an upper level of seating with good viewing conditions.

The auxiliary spaces and general facilities are about the same for the two-level and the

(*Continued on page 22*)



1. Entrance lobby
2. Box-office
3. Candy closet
4. Candy counter
5. Lobby
6. Alternate box-office
7. Lounge
8. Stair to mezzanine
9. Men's toilet
10. Powder room
11. Women's toilet
12. Stair to basement
13. Crossover-standee area
14. Mezzanine fire escape
15. Outside exit passage
16. Aisle 3 feet wide
17. Main floor seating
18. Line of mezzanine
19. Screen crossover
20. Platform for screen
21. Screen
22. Sound system speakers
23. Sidewalk
24. Mezzanine
25. Stair to projection room
26. Projection room
27. Basement

BASIC SCHEME FOR A THEATRE SEATING 450 ON A PLOT 50x100 FEET

CASH IN

on this new form of advertising—

"MACHINES FOR SELLING!"

SWING
CINEMA
Basil

THE most important advertising job you have is to "bring in" the people you want as patrons!

The new Kawneer Theatre-Fronts, "Machines For Selling", will do that job and do it well. They will stop prospective customers at the crucial moment of decision—as they pass your theatre—and bring them in.

Leading authorities on architecture and advertising have assisted Kawneer in the development of "Machines For Selling". Your architect, working with Kawneer, can produce the proper design to solve the problems of your theatre.

Send coupon today for booklet which shows how you can get maximum advertising results from the front of your theatre.

Send Coupon Today!

THE KAWNEER COMPANY,
2510 Front Street, Niles, Michigan.

Please send copy of booklet on Kawneer "Machines For Selling".

Name________________________________

Theatre______________________________

Address______________________________

Kawneer
THEATRE-FRONTS

MACHINES FOR SELLING!

CONSULT YOUR ARCHITECT

★ Sales
REPRESENTATION & DISTRIBUTION FOR THE ENTERTAINMENTS INDUSTRY

We, an Engineering Company, with nationwide connection in Great Britain among Cinemas, Theatres, Concert Halls, Hotels, Sports firms, Ice Rinks, and public buildings generally, wish to contact firms desiring storage, distribution, fixing and sales and service facilities in England, Scotland and Ireland.

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John J. Sefing's

WAYS & MEANS

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John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Planning the Stage for the Screen Before Construction

A DIVISION of the average motion picture theatre that often has been given less than its due consideration in the past, is the stage with its draperies, cyclorama maskings, screen requirements and necessary electrical and mechanical equipment. Commonly, other parts of the theatre have commanded most of the attention and the stage matters allowed to wait until just before opening date. This in spite of the fact that the audience has conditions at the front of the theatre under constant observation while viewing the picture, with every detail, good or bad, showing up conspicuously. A good deal of money can be saved, and a first-class job still accomplished, if the stage layout is planned thoroughly during the designing of the theatre, or at least during the early construction period. In this way, proper provisions can be made *on paper,* all installation requirements specified. It is cheaper to change a layout in a drawing than to rip out a lot of screen and drapery material for example, that will not fit properly.

Obviously, the size and location of the screen is of prime importance. After the size of the picture is determined accurately for the particular auditorium, the entire stage masking can be laid out correctly to fit the proportions. The writer has observed many cases in which, after the auditorium was completely finished, the screen size was haphazardly determined and the stage draperies installed accordingly, then after the installation it was found that a smaller screen had to be used because of some physical obstruction to the projected light beam, or because of the viewing angles from the chairs. This meant that the entire unused portion of the large screen had to be remasked with additional material, the cyclorama setting rearranged to suit the new conditions, or left to hang in an unsightly manner, and the front proscenium valance rehung to meet the proportions. All of this trouble and additional expense could have been avoided with a little paper work before the completion of the theatre.

The size of the screen, and its exact location, are properly based on the floor pitches, auditorium dimensions and proportions, and the proscenium opening. In any case, the screen size and stage settings should be laid out with every related physical condition considered.

MASKING DIMENSIONS

Sufficient space must of course be allowed behind the screen for the installation of the speaker equipment. The *minimum* depth allowance for this equipment is 4½ feet. From the chairs nearest the side walls of the auditorium, there should be clearance along lines at least 4 inches from the sides of the proscenium opening. Draw such lines on a plan drawing, to scale, of the auditorium; also from the chairs having the extreme side viewing angles, as well as from the chairs at the end of the first row, lines should be drawn that intersect the points where the edge of the main draw curtain will be when in the opened position. Then from the ends of the width of the picture, other lines should be drawn that intersect these curtain edge lines from the front row of chairs. This operation will give the exact angle and width of the cyclorama side arm masking, from the edge of the picture to the proscenium wall.

UP-AND-DOWN MEASUREMENT

Procedure is similar for the vertical direction, but using a section drawing (see *Figure* 2). Lines should be drawn from the first row of chairs at the stage 3 feet, 8 inches off the floor, to the point where the screen is to be installed (3 feet, 8 inches is the average height from the floor to a sitting person's eye level). The bottom line from the eye level of the first row of chairs should clear by at least 4 inches the apron of the stage, or any other obstruction on the stage floor, as it runs to the screen location. The top line from the eye level of the first row of chairs should run to the top of the screen, which can be adequately computed as three-fourths the width of the screen. In other words, for every 4 feet of width, the screen will increase in height approximately by 3 feet. (The *exact* picture size will be determined by the projection throw and the equivalent focal length of the lens.)

A row of chairs at about the center of the seating area should be selected and from a point 3 feet, 8 inches off the floor a line should be run that will clear by at least 12 inches the eye level point at the first row of chairs as it runs to the intersection at the bottom of the screen.

DETERMINING OVER-ALL CONDITIONS

As a check, this method should be tried for a number of different rows of chairs, selected to give average over-all conditions. From the eye level point of each, a line should be run to the top and bottom of the screen. Make certain that it clears by at least 12 inches the eye level of the row in front, and also the front rail of the balcony, if any. If this clearance cannot be had, the height of the bottom of the screen from the stage floor should be increased until this 12 inch requirement is met.

In making these provisions for the screen, remember that the bottom of the projected light beam should have a minimum clearance of 6 feet from the floor at the front of the stage. In a lot of cases where the proscenium opening is limited as to size, due to structural or interior design requirements, and especially where the auditorium is not designed exclusively for the showing of motion pictures, the screen size and location will have to be juggled somewhat in order to strike a happy medium so that the majority of seats will represent acceptable viewing conditions. However, where the entire auditorium has been designed properly for the express purpose of motion picture exhibition, no such difficulties are encountered.

FRONT VALANCE

In determining the front valance masking at the top of the proscenium opening, a line should be drawn from an eye level point at the first row of seats to where it will intersect a line 6 inches above the top of the projected light beam near the inside face of the opening. This 6-inch clearance will prevent any interference with the light beam in case there is any sagging or shifting of the valance later on. This valance should go beyond the top of the proscenium opening at least a foot, as well as a foot beyond the width of the opening at each end. The valance can hang from a pipe batten fastened to the ceiling, or can be nailed directly to a strong wood strip buried in the inside face of the wall at the top of the opening. However, this wood strip should run the full width of the opening, plus 12 inches at each end, and be fastened solidly to the wall so that there will be no chance of it working loose after the valance has been tacked on.

Care should be taken that this front valance is not too skimpy in relation to the proscenium opening and size of the auditorium, and that the design and color scheme stands out from the rest of the decorations.

MAIN DRAW CURTAIN

Whenever possible or practicable, the valance should hang at least 24 inches below the top of the proscenium opening.

The main draw curtain and track should be located about 10 inches away from the inside face of the proscenium wall and the track be hung solidly to the ceiling by lines, with auxiliary lines as necessary to prevent end sway. The curtain track should be installed well above the bottom of the front valance so that the sightlines from the eye level at the front row of chairs will not come near it. The track should always have at least a 12-inch overlap at the center of the stage and extend at least 48 inches beyond each end of the proscenium opening. In this way, the overlap of each draw curtain will be 12 inches at the center line when in the closed position, thus giving a uniform, complete closing of the stage without any ragged space showing the rear of the stage area. This would be the case if the center overlap was only about 6 inches because the tie lines to the curtain track carriers are not always perfectly even and will also stretch a little in time; also, the

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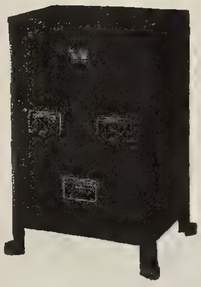

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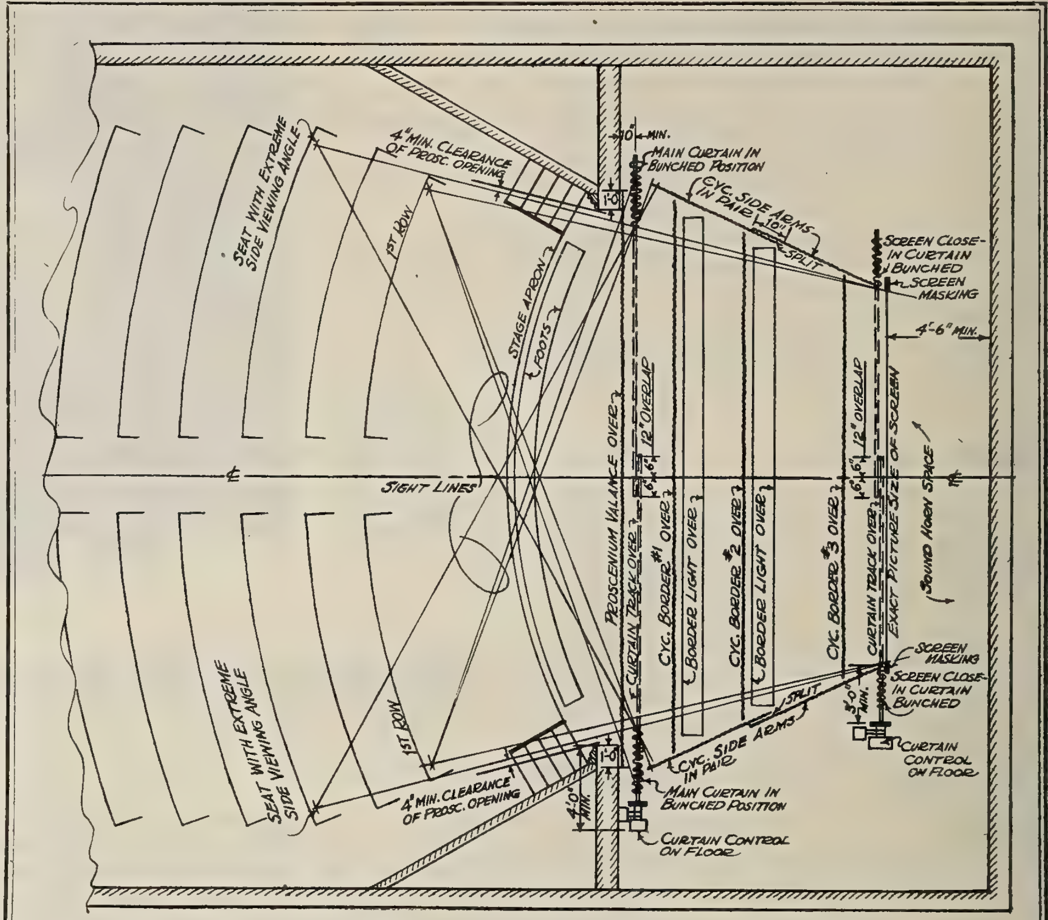
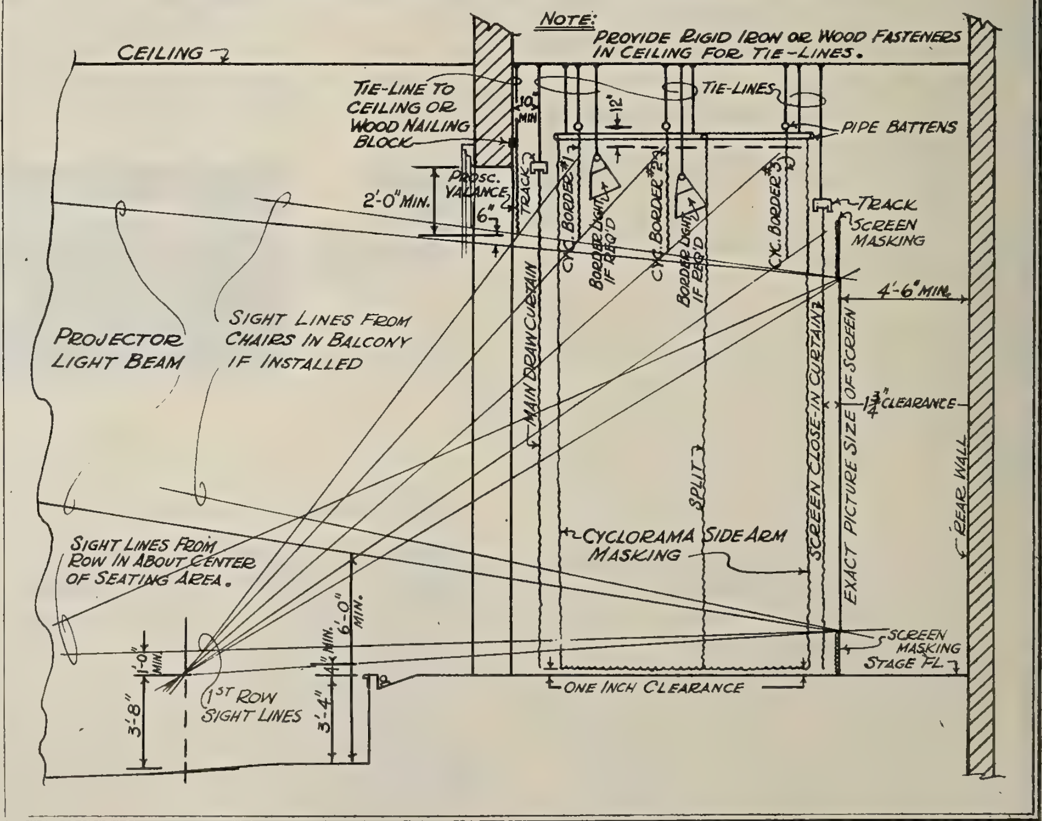
chain weights in the pockets at the bottom of the curtain might shift in usage and pull the edge of the curtain at a sharp angle.


4" MIN. CLEARANCE OF PROSC. OPENING
SEAT WITH EXTREME SIDE VIEWING ANGLE
1ST ROW
STAGE APRON
FOOTS
SIGHT LINES
10" MIN.
MAIN CURTAIN IN BUNCHED POSITION
CYC. SIDE ARMS IN PAIR
10"
SPLIT
1'-0"
SCREEN CLOSE-IN CURTAIN BUNCHED
SCREEN MASKING
4'-6" MIN.
PROSCENIUM VALANCE OVER
CURTAIN TRACK OVER
12" OVERLAP
6" 6"
CYC. BORDER #1 OVER
BORDER LIGHT OVER
CYC. BORDER #2 OVER
BORDER LIGHT OVER
CYC. BORDER #3 OVER
CURTAIN TRACK OVER
12" OVERLAP
EXACT PICTURE SIZE OF SCREEN
SOUND HORN SPACE
SCREEN MASKING
SCREEN CLOSE-IN CURTAIN BUNCHED
5'-0" MIN.
CURTAIN CONTROL ON FLOOR
SEAT WITH EXTREME SIDE VIEWING ANGLE
1ST ROW
4" MIN. CLEARANCE OF PROSC. OPENING
4'-0" MIN.
MAIN CURTAIN IN BUNCHED POSITION
CURTAIN CONTROL ON FLOOR

Masking requirements relative to screen size and location for average motion picture theatre stage — Figure 1: Plan drawing (above) showing sides of cyclorama; Figure 2: Longitudinal Section drawing (below) showing upper cyclorama.


NOTE: PROVIDE RIGID IRON OR WOOD FASTENERS IN CEILING FOR TIE-LINES.
CEILING
TIE-LINE TO CEILING OR WOOD NAILING BLOCK
10" MIN
12"
TIE-LINES
PIPE BATTENS
PROSC. VALANCE
6"
2'-0" MIN.
TRACK
CYC. BORDER #1
BORDER LIGHT IF USED
CYC. BORDER #2
BORDER LIGHT IF USED
CYC. BORDER #3
TRACK
SCREEN MASKING
4'-6" MIN.
MAIN DRAW CURTAIN
PROJECTOR LIGHT BEAM
SIGHT LINES FROM CHAIRS IN BALCONY IF INSTALLED
1¾" CLEARANCE
SPLIT
SCREEN CLOSE-IN CURTAIN
EXACT PICTURE SIZE OF SCREEN
REAR WALL
CYCLORAMA SIDE ARM MASKING
SIGHT LINES FROM ROW IN ABOUT CENTER OF SEATING AREA.
6'-0" MIN.
1'-0" MIN.
4" MIN.
3'-8"
3'-4"
1ST ROW SIGHT LINES
ONE INCH CLEARANCE
SCREEN MASKING
STAGE FL.

The bottom of the curtain should have about an inch clearance between the stage floor to allow for any sagging and thus to avoid any drag in operation. The 4-foot overhang of the track allowed at each end of the opening will permit the curtains to help mask the side of the proscenium opening from 18 to 24 inches; the remaining 24 inches will allow curtains to "bunch" when open.

The curtain material is usually of about 50% fullness, and lined, and if the curtain is, say, 14 feet wide, it will require a space of nearly 4 feet to bunch into when the curtain is opened. This allowance of 4 feet at the side of the proscenium opening will give needed space also for the curtain control and motor.

CYCLORAMA DRAPERY

In laying out the cyclorama drapery for masking the top of the stage from the view of the audience, one has a choice of using a straight up-and-down border strip, and what is known as the *canopy* or *balloon* type. The canopy or balloon type of eye-masking may be a little cheaper in installation, but it has the disadvantage of never hanging uniformly; it bellies out, especially when the distance is long between the proscenium opening and the screen; moreover, it is a dirt catcher.

The best cyclorama border masking is the type that hangs straight from an iron pipe batten. When once properly adjusted, it remains in place, and it does not catch dirt. Another advantage is that strips of borderlights can easily be installed in back of them, whereas with the balloon type of masking any overhead lighting is quite impossible.

The size of the cyclorama border masking should always be properly determined by the various sightlines from the auditorium chairs, as shown in *Figure* 2, rather than by mere guess work. In this way only can there be any assurance that there will not be any open spaces in the cyclorama setting to show unsightly backstage areas. The bottom of a cyclorama border should be at least 6 inches above the top of the projected light beam to the screen. To arrive at the number and height of the cyclorama borders to be used for any particular depth of stage, lines should be drawn from the eye level points at the first row of chairs up and through the point at the bottom of the front valance, and then continued up to a reasonable height to allow for the proper spacing between the main curtain track and the first border. At this point a line should be drawn vertically that will go down to the 6-inch clearance above the top of the projected light beam, and up about 12 inches above the sightline intersection. Then another line should be drawn from the eye level point at the first row of chairs, which will just clear the bottom of the first cyclorama border, then be continued upward to the horizontal line determined for the height of the first border. A vertical line should be dropped until it reaches the 6-inch clearance line of the top of the projected light beam, and then be extended upward until it stops about 12 inches above the sightline intersection. This procedure will locate the second cyclorama border.

HANGING OF CYCLORAMA

The same method should be followed until all the area above the stage between the proscenium and screen is properly masked. Each cyclorama border should hang from an iron pipe batten fastened to lines tied to the ceiling. The length of each cyclorama border, as well as the length of each pipe batten, should be determined by the spaces available within the cyclorama side arm masking as shown in *Figure* 1.

The cyclorama side arm masking should hang also from a pipe batten, which in turn should hang by lines from the ceiling. Where the screen is quite a bit from the stage opening, these side arms should be split into pairs for entrance of a person on the stage.

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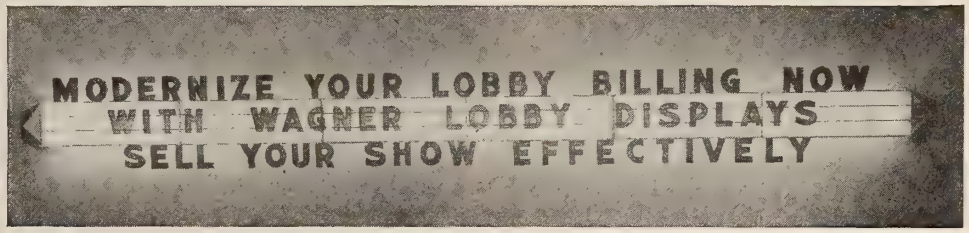
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In determining the masking around the screen the top of this masking should be where the line from the eye levelpoint of the first row of chairs just clears the bottom of the last cyclorama border and then intersects the point of the screen location.

MASKING AROUND SCREEN

The masking around the screen should be fastened to a rigid 1 x 3-inch wood strip framework, which in turn is to be fastened solidly to the wood frame of the screen. This method may cost a little more than stretching wires or ropes around the screen frame, but it will give assurance that the masking will not sag into the picture area, as would be likely with stretched rope or wire.

However, before this wood strip framework is installed around the screen, the exact size of the picture should be determined by throwing a light on the screen from the projectors. After this is done, the inside wood strip of this masking framework should be fastened so that it extends about 3 inches into the lighted area from the focused projectors all around the screen in order to have sharp, even masking of the picture.

In locating the screen close-in curtain and track, the same procedure should be followed as explained in the layout of the main draw curtain. However, this curtain should clear the surface of the screen at least 1¾ inches so that there is no rubbing action at any time when the curtain is in operation. The track for the screen close-in curtain should extend at least 3 feet beyond the cyclorama setting at each end in order that the curtain will be able to bunch properly and not interfere with the picture when it open.

Providing for Proper Control of Stage and Auditorium Lighting

IN PLANNING for a stage that will accomodate stage attractions at least occasionally, the necessary electrical equipment is sometimes subjected to demands for economy due to the fact that the needs of a stage are not understood correctly, or the safety element is neglected. Proper planning requires complete knowledge of the loads to be handled on all stage devices. It is false economy to provide for a switchboard with the dimmer banks, individual color control switches, circuit wiring and controls, etc., of a quantity and quality less than will be needed to handle the load properly.

In preparing the groundwork for the electrical equipment on the stage, before the actual construction and installation, the architect and the theatre owner, or his qualified representative, and preferably also the equipment manufacturer's engineer, should thresh out the requirements. The size of the switchboard and dimmer banks will depend on just how elaborate the stage facilities are to be and how much and what kind of stage lighting is desired. Regardless of the size of the switchboard, however, the control switching should be so arranged on it that each color in footlights, borders, etc. can be dimmed or lighted easily and smoothly by an individual color master switch, and all the various colors be dimmed or lighted together.

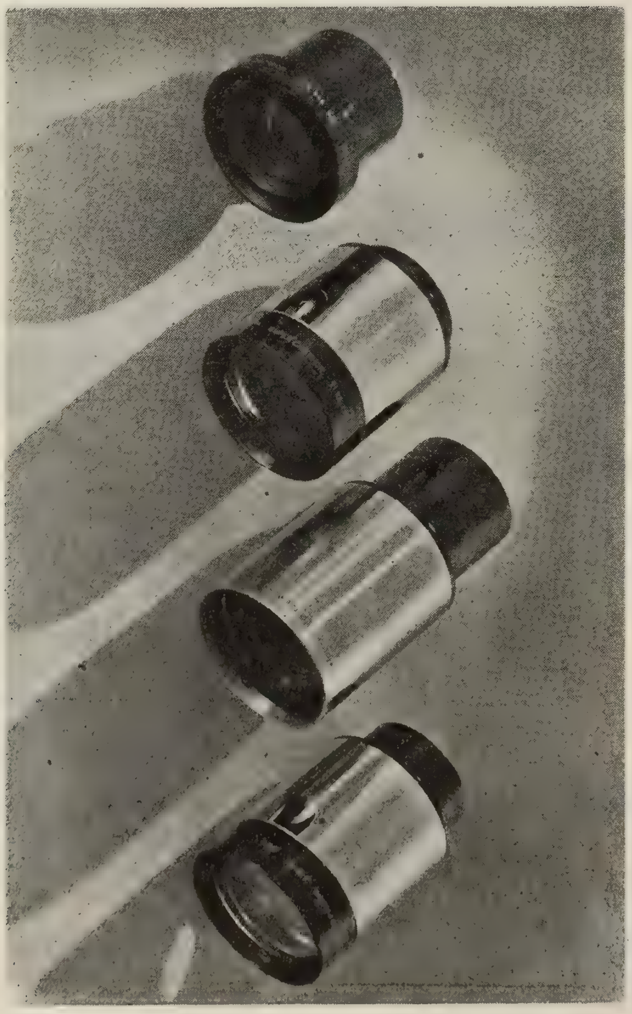
The front of the board should always be of the dead front type—that is, have no exposed electrical parts or connections to allow accidental contact; and each control switch should be identified as to sequence of operation, with a pilot light of the same color as the color circuit lighting it controls. A magazine panelboard should be part of the switchboard so that each lighting circuit can be cut out dead.

The entire front of the board should be illuminated by means of shaded trough lighting so that at all times the various control switches can be easily seen even with all the stage lighting out, and so that the minimum of light is spilled over from the board into the auditorium. The sides and top of the switchboard should be screened in by substantial metal guards, with these guards easily removable for accessibility in installation and maintenance.

COLOR MASTER SWITCHES

In figuring the number of color master switches required on the board, and the number and size of dimmers (in watts) necessary to carry the load, just the exact length of each footlight and each borderlight, the lamp

(*Continued on following page*)



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that leaks developed in standing seam flat sheet metal roofs can be caused by the seams working loose? To remedy the leaks, solder all defective seams water-tight.

that paint peeling off galvanized roofs is due to failure to give the galvanized metal enough time to "weather" before the paint job? Six months should usually be allowed before painting to weather the zinc coating of new galvanizing. When painting must be done sooner, the galvanizing should have a prelimiary treatment consisting in wiping the surface liberally with vinegar.

that the most satisfactory method of joining the ends of leather belts is by making a cemented lap joint? The belt ends should be tapered to a smooth, even surface, square with the edges, and the length of the lap should be about equal to the belt width. For cementing leather belts the following formula can be used: Place equal parts of glue and isinglass in a glue pot; add enough water to cover the two ingredients, let them soak about 10 hours; heat to boiling point; add pure tannic acid until the mixture appears like the white of an egg. Apply the cement while warm. For cementing rubber belts, the following formula should be used: 16 parts gutta percha, 4 parts Indian rubber, 2 parts Caulker's pitch, 1 part linseed oil. These ingredients should be melted together and used on the belt while hot. This cement also can be used for joining leather belts.

(*Continued from preceding page*)

spacing center to center, and finally the size of each lamp in watts, should be determined. In nearly all cases only three different colors are selected, with the lamps installed alternately as to color and wired on as many circuits as required to carry and balance the load properly.

Nearly all electrical codes have a maximum set on the wattage that any one circuit in stage lighting should carry; this is around 1300 watts. For example, if a light trough is 20 feet, 8 inches long and the lamp outlets are spaced on 4-inch centers, there will be a total of 60 lamps arranged to alternate in three different colors. If 75-watt lamps are used (maximum size on 4-inch centers) and we divide the 60 lamps into three different colors, giving us 20 lamps to a color, on three different circuits, the total load on each circuit would be 1500 watts. This is above the

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PROVIDING FOR CARPETING IN PLANNING THE THEATRE

An Article by JOHN J. SEFING
IN THE NOVEMBER 11th ISSUE

maximum set by the code, so two circuits to the dimmers will have to be used for each color.

Care should be taken that the dimmers are selected so that their maximum capacity is always a little above the total capacity or wattage of each color of lighting connected to them. When the color-wattage is greater, the size of the dimmers should be increased, or two such dimmers be used, to take care of each color load. This is important, as an overloaded dimmer will deteriorate fast, with the result that the contact buttons on the dimmer face, as well as on the sliding arm, will become burned, arced and roughened. Also, the heat from the dimmers will tend to crack the insulation of the wiring.

It is of great importance to make sure that the material in the entire switchboard is of the best quality and fabricated by a reliable manufacturer, especially one established in the manufacture of theatre equipment.

In alloting space on the stage, make sure that the switchboard is located at the prompt side, front, as nearly all working activity on the stage takes place there. The switchboard should have clear working space around it, while there should be no skylight directly over it from which water might leak. Also, all pin rails, counterweight arbors, etc., should be installed a reasonable distance away to prevent accidental contact with the switchboard. Additionally, no miscellaneous accessories on the stage, such as public address amplifier, tie-lines, etc., should be fastened directly to the switchboard.

In small motion picture theatres, the dimmer bank can be arranged so that a fractional motor connected to it, can smoothly dim the lights in a predetermined time by merely pressing a button located in the projection room or manager's office. This motor is connected to the end of the shaft where normally the grand master lever is installed, and by setting the timing mechanism, the lights can be dimmed or put on in about 15 to 20 seconds. However, with this arrangement, individual colors cannot be controlled separately; all colors are either dimmed or lighted altogether.

This setup can be very effective in automatically lighting and dimming special color effects in the auditorium, stage footlight troughs, borders, strips, etc., just before or after each show. In a sense this motorized dimmer bank control operates on a principal similar to the stage curtain control motor. A motor of this type can be installed on any present small dimmer bank in the theatre, but of course such adaptation can be effected only after wartime restrictions are rescinded.

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Planning the Small Community Theatre

(*Continued from page* 14)

single-floor schemes, the seating capacity being the same in each case. An alternate position is shown for the box-office if exterior ticket selling is preferred. The arrangement of the entrance doors serves to trap daylight that would otherwise fall on the screen. This allows the standee wall to terminate below shoulder height of a standee, and eliminates the need of drapes or other screens in this location. All of the active services and traffic are kept away from the rear auditorium crossover to insure a minimum of disturbance to the seated audience..

The upper level seating is kept simple in form by using a space outside of the seating and aisle area to provide for stair entry and fire escape exit. This same space serves to give a wider front to the building and create needed area for the main floor auxiliary functions. You then have the external appearance of a 43 feet building, whereas the bulk of the structure is only 38 feet wide.

One of the most important determining factors which may govern the the choice of one or the other of these two plans for accommodating 450 seats, may well be land cost. The 95-foot building would certainly be the choice where land cost is high or limited in size for other reasons. Each scheme is practicable and adequate in the manner in which it meets specific conditions. Both plans provide efficiently for picture presentation and viewing, and for patron service, safety and control.

It should be noted here again that both these schemes call for at least 38 inches back-to-back row spacing. In the case of the 95-foot building, this extra row spacing accounts for only 88 inches more in depth than would be used for a layout having only 14 seats from aisle to aisle. This extra depth adds only a negligible cubage to the building, while it does create a most desirable seating layout.

In using a staggered seating arrangement, a detailed study should preferably be made to determine chair widths and locations for each seat. Staggered seating does not achieve maximum effect with a uniform stagger. The changing angle of vision for each seat advises that each position be checked individually.

[Mr. Schlanger, contributing editor of Better Theatres on theatre construction and design, is a member of the architectural firm of Schlanger & Sornik, New York.]

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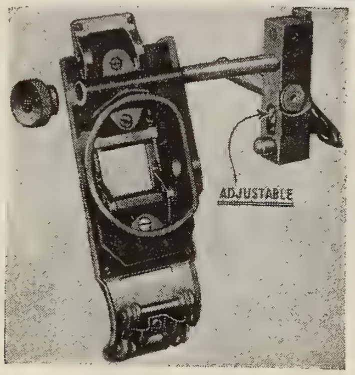

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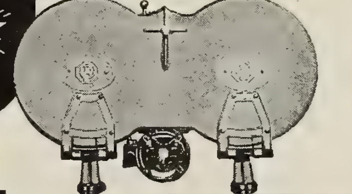

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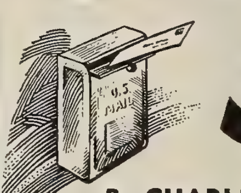


By CHARLES E. SHULTZ
Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

New Spots from Old— Some Wartime Ingenuity

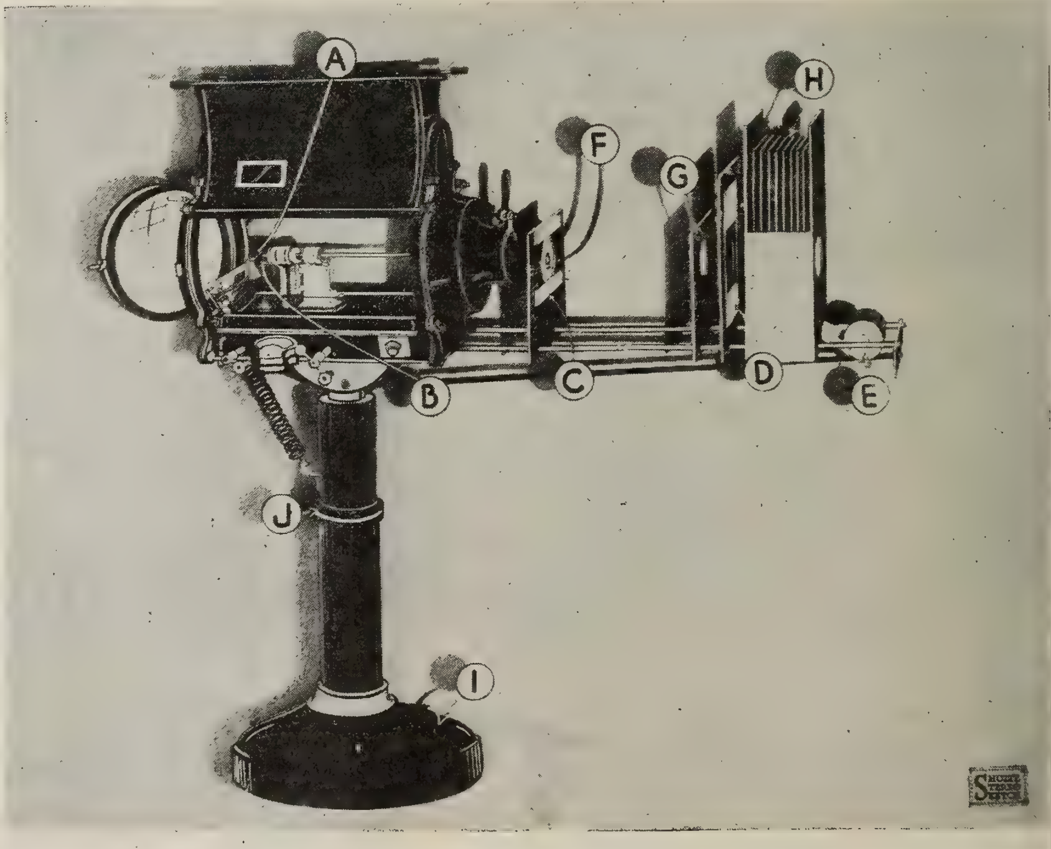
WARTIME RESTRICTIONS have made many types of equipment unavailable to the exhibitor and these shortages have in many cases confronted the projectionist with problems which test this imagination and ability to the point of transforming him into a sort of inventor. A good example of this occurred recently in a first-run theatre in York, Pennsylvania. The presentation of stage attractions called for the installation of heavy-duty spotlights, which were unavailable. The small, outdated spots which were part of the projection room equipment were inadequate for the work for which they were called upon to do.

Projectionists Lester Shaffer (now in the service) and Emory Myers were undaunted however, by this problem. They "dug out" a pair of old hi-lo lamps which had been gathering dust in "the back room," and from them designed and built a pair of the required heavy-duty spotlights. Projectionist Myers' letter concerning the means of accomplishing the construction of these spots interested me very much, so I am passing it along to the rest of you fellows. He writes:

"I will discuss the building of a spotlight out of an old Strong hi-lo projection lamp. Several years back we ran stage shows in this theatre and used 50-ampere spots, but they did not give us the right amount of light. We have taken the old Strong hi-lo (60-70 amperes), which used 5/16-inch negative, and 9-mm. positive, drilled the jaws out to use 11/32 x 6-inch negative and 11-mm. positive so that we could use a higher amperage—90 to 100 amperes.

"This first lamp was used about a year, four hours a day and found to be O. K., so we made another one. The light is very good. The construction is as follows:

"The base was made from a tractor hous-



Projectionists Myers' and Shaffer's redesigned spotlight. Identification of parts is as follows: (A) Negative holder drilled for 11/32-inch carbon; (B) positive holder drilled for 11-mm. carbon; (C) strip shutters; (D) blackout shutters; (E) blower to cool color slides; (F) iris; (G) 16-inch focus lens; (H) eight color slides; (I) tractor housing used as a base; (J) thrust ball bearings.

ing with a 6-inch and a 5¾-inch tubing so that it could be raised and lowered. Ball bearings were used so that it could be easily moved around to follow persons on the stage. A coil spring in the back controls the weight and balance. The carriage has an iris mounted on it to control the size of the spot, with a 16-inch focal length lens of 4-inch diameter, and a strip shutter right in front of the iris. There is a color rack in front of the blackout shutter for eight colors, which drop in front of the light; also there is a fan to keep the colors cool.

"I must say that the operation of these spot lamps is a lot easier than our old ones. Lester Shaffer, my first projectionist, who is now in the Signal Corps, also helped to build the above spot.

"The above are my own personal ideas obtained through my practical experience as a projectionist. I have submitted them to you because I think you might be interested and I know by these discussions we can better our craft by obtaining new ideas."

▶ I agree completely about the importance of exchanging ideas for the common benefit of our craft. The discussion of our common problems, and the disclosure of good methods of mutual interest are among the primary purposes of these columns.

Unfortunately, Projectionist Myers failed to accompany his letter with photographs of the spotlight which he describes, so I have had to make a drawing from his word pictures of the equipment. I believe that I have shown the features of construction accurately; they are my conception of the device from the description given.

I believe the optics of the spotlight are as follows: The hi-lo lamp focuses a spot about 45 mm. to 55 mm. (1¾ to 2¼ inches) in diameter upon the iris. The 16-inch lens images the iris opening at the stage, producing a sharp-edge spot.

If the working distance from the reflector of the lamp to the iris has been maintained at the same distance as that used when the lamp was mounted on a projector, it would measure about 35 inches and the positive crater would be about 7 inches from the reflector. This gives a magnification five times the size of the crater at the iris; that is, the beam from the lamp will focus upon the iris with a maximum "spot" about five times the diameter of the "crater opening" of the carbon used.

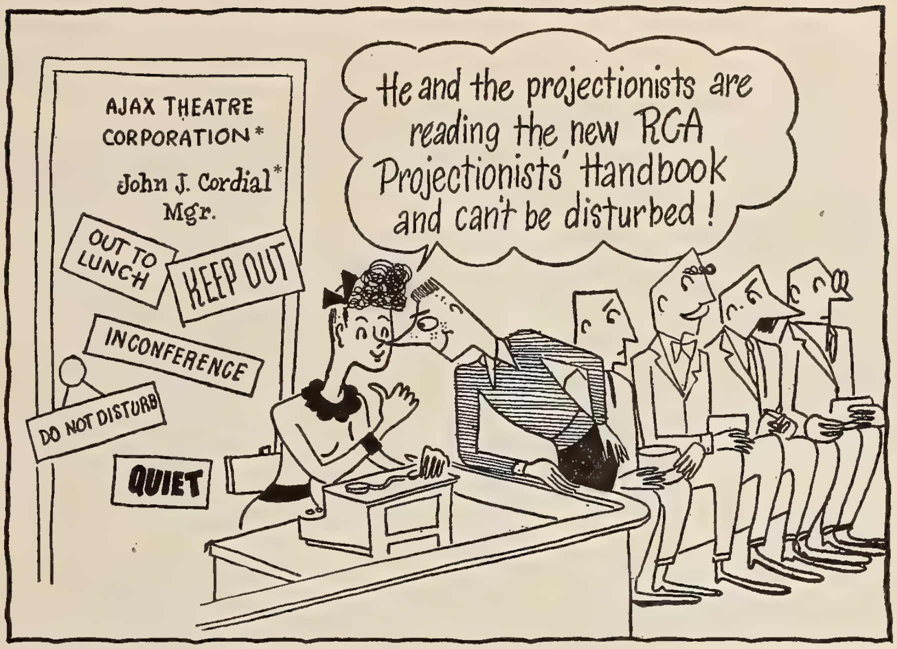
It would seem that the iris would be called upon to stand a great deal of heat under these conditions—in fact, so much that I wonder that it dosen't melt; but as friend Myers tells us, he has enjoyed over a year of service from the lamp, so it must be satisfactory despite this apparent problem.

•

Settling an Argument on Who Made the First Closeup

THIS DEPARTMENT receives letters from time to time requesting information to settle friendly arguments between projectionists. Here's one that is rather unusual for publication in a projection column:

"Your recent article concerning the 'I. R. System' of photographing motion pictures so that the background and foreground are in equally good focus, was indirectly responsible for the beginning of a friendly argument about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the subject of close-ups between myself and a friend. In view of the fact that your columns prompted our argument, we have decided to lay the problem before you in the hope that you may be able to settle the dispute for us.

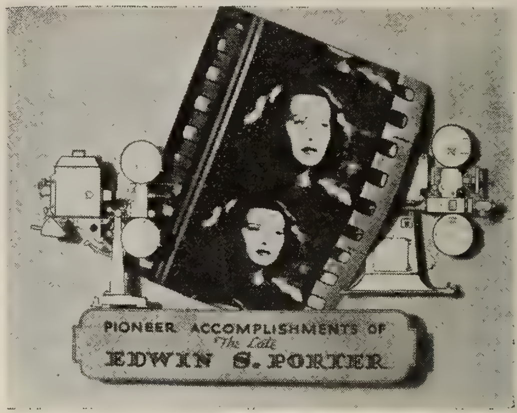
"My friend claims that the first close-up was taken in a movie made by David W. Griffith, and I claim that someone else took the first movie closeup. I don't know who did take it, but I seem to remember reading somewhere that it was Thomas Edison or one of his co-workers. Can you tell us approximately when the first movie closeup was made, by whom and in what picture?

"I realize, of course, that this has very little to do with 'The Light On Your Screen', but it does concern motion pictures and especially closeups, which you discussed recently, and I believe that the answer might interest other fellows in the trade. We will abide by your decision in settling our argument, but please don't publish our names if you should publish this in the magazine."

▶ This problem does drift pretty far afield, but by coincidence it so happens that the man who photographed the first motion picture closeup was also the designer of a projector out of which evolved the Simplex mechanisms. He was president of the Simplex Projector Company in 1917. That achievement associates him with projection and projection matters so solidly that your problem finds proper expression in these pages.

The man to whom we refer is Edwin S. Porter, who is credited by the Historical committee of the Society of Motion Picture Engineers with the photography of the first motion picture closeup in 1903 while filming the picture "The Great Train Robbery" for the Edison company. The scene is a closeup of a bandit pointing a gun at the audience. It is interesting to note that Mr. Porter also introduced double exposure for the first time in this picture.

F. Y. Smith (president 1941-1942 of the SMPE) sets forth that Mr. Porter made a closeup prior to 1903 in another picture photographed for the Edison company, entitled "The Life of an American Fireman." Mr. Smith writes in the November 1942 issue of the SMPE *Journal* that the second scene in "The life of an American Fireman" was a closeup of a New York fire-alarm box. David W. Griffith did not make his first closeup until five years after this. It should be noted, however, that while D. W. Griffith was not the first to photograph a motion picture closeup, it was he who developed the advanced technique of using closeups and longshots to reinforce the dramatic expression in a manner which is still used today.



A "stereosketch" commemorating the work of Edwin S. Porter, originator of the closeup and double-exposure technique in cinematic narrative, and as the designer of the first Simplex, one of the developers of the motion picture projector.

•

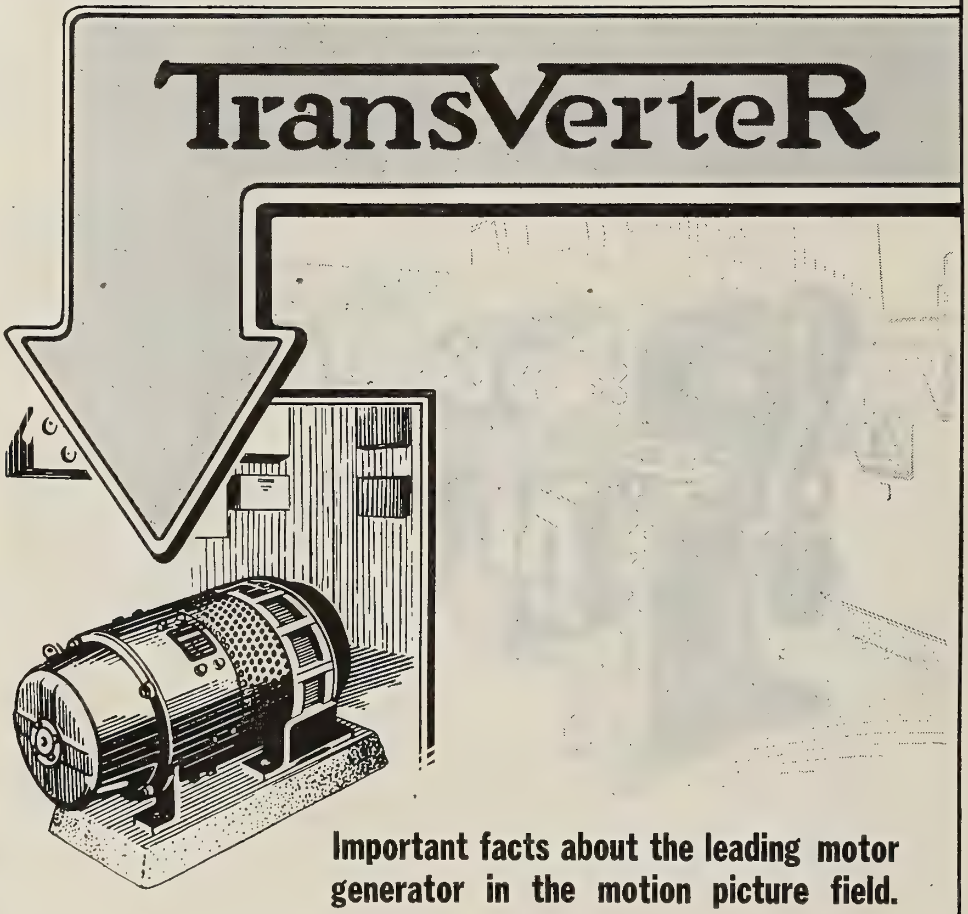
Observations on British Equipment and Practices

SOME OF OUR readers may recall that Projectionist William Goewey contributed to these columns last summer. He is now Sergeant Goewey, stationed "somewhere in England," and still is very much interested in projection matters. He writes as follows:

"You would be interested to know that I have been keeping a notebook filled with the clippings from 'The Light On Your Screen.' I have a small notebook, a six-ring affair, leather-covered, with paper about 4 x 7 inches, and I cut items in the column and paste them in the book. I have quite a collection now.

"The pages in the book I like best are the ones on the method of adjusting the one-kilowatt feeds, showing the different positions that the carbons are likely to be in, and listing the trouble and correction. That was a swell idea you had there. I shall always keep this article because I plan on using a one-kilowatt arc in my theatre after the war.

"You might also be interested to know that the charts you invented on film footage and length of carbons were introduced to a theatre in Oxford not long ago. I was saving these charts for after the war, but one day I was in Oxford and went up to the booth at the Ritz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NEW TYPE ILLUSTRATIONS

During the past twenty months this department has striven to set forth developments in and the technics of theatrical motion picture projection as graphically as possible. I have depended strongly upon the use of illustrations to provide a clear-cut presentation, for I believe that such pictures are definitely conducive to a better understanding of the subject.

During the early months I used the elevation type drawings, such as those commonly employed by the draftsman; but a survey among many of our readers indicated that the general preference was for the perspective type drawing because it presented the subject in a manner more nearly approaching that in which the reader was accustomed to seeing the actual machine or device. Accordingly, I have used the perspective drawing with increased frequency during the past months.

To further clarify the presentation along these lines I introduce in this issue a refinement of this type of illustration, known as the "stereogram," which adds the third dimension of depth to the picture. It is my sincere hope that this new style of illustration will aid you to visualize even more readily the many important subjects which we have "on tap" for you in the months to come.

Remember that this is **your** department and that your comments are invited and will be appreciated.

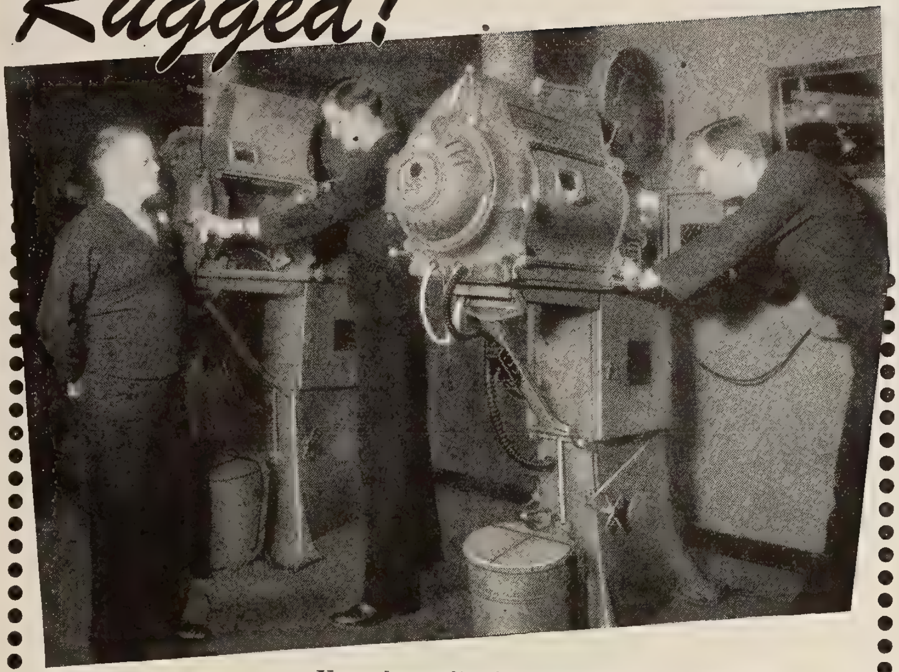
Cinema and thought it would be nice to let them put these charts to use. I had two sets of them and I hated to part with them. I wonder if I can get two sets for myself?

"The machines here are Kalee. This particular model Kalee had a 'frame-per-second' meter, which is a rare sight as far as I have seen. When I was up in the booth the machines had been running quite a long time (six or seven hours) and they were running about 26 frames a second, probably because they were pretty well warmed up.

"I corresponded for about 3 years, prior to my enlistment in the Army, with a young chap over in Leyton, England, who at the ripe age of 17 was a "veteran" projectionist of a 3,500-seat Cinema.

"When I arrived over here in England I went up to his house for dinner one Sunday and was very much surprised to find him in the Merchant Navy and home on sick leave. His ship had been torpedoed along the French coast and he was wounded in the leg. The manager of the Ritz Cinema in Leyton had given him his old job back while he was home, so we went up to his Cinema and met his 'chief,' who was a very nice chap about 30 years old and seemingly very intelligent on the subject of projection.

"He showed me every nook and cranny in that theatre and I really was amazed to know that they had so much equipment. It was a revelation to go through this spic and span theatre. Everything was neat and there wasn't a drop of dirt anywhere. Even the furnace



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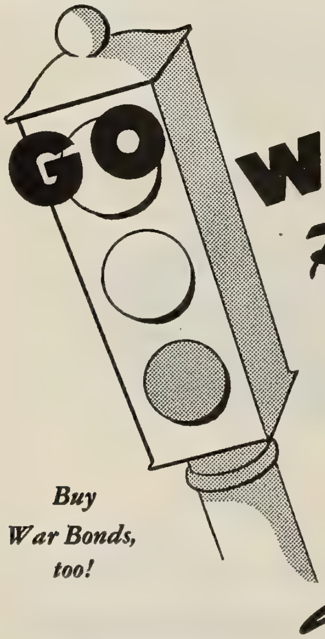

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room was spotless and the doors of the furnace and parts of the room were two-toned with red paint.

"We went up above the auditorium between the outside roof and the ceiling of the auditorium and they showed me where an incendiary bomb had fallen through. It fell right into the balcony, but was extinguished before any damage could be done.

"This theatre was in the very heart of the concentration by the Lufwaffe in the Great Blitz, but they carried on the show right during the blitzing when buildings were being hit on both sides of them. You have to admit that those people had what it takes!

"They had a prepared slide telling the audience when the air raid was on. The Germans were so prompt in coming over each night that they knew just what time to strike the arc on the stereopticon each night and then would await the manager's ring telling them to throw it on the screen."

We do admit that those people "have what it takes," Bill, and your very interesting word picture gives us an even more intimate feeling of the hardships under which the English projectionist follows the code of the theatre "The show must go on," even under circumstances beyond the conception of any but those who have actually experienced its stark reality.

We also admire the feeling of genuine pride which allows a theatre to maintain its proud tradition of spotless cleanliness as it carries on with a gaping hole in its roof through which a bomb has dropped into its balcony! The Ritz Cinema in Leyton is one of those enterprises of the motion picture that have written a never-to-be-forgotten chapter in the history of showmanship.

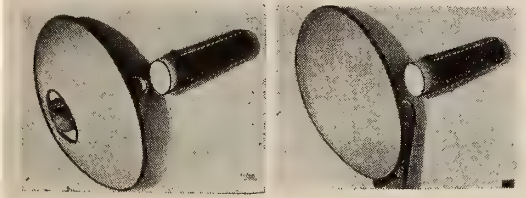
Some Features of British Equipment

The English have taken the problem of cooling the gate and film trap very seriously indeed. For instance, the Continental projector contains a gate made of a hollow casting (much like the block of an automobile engine) through which water is circulated to maintain the gate at low temperature. This has the disadvantage of requiring water connections to the projector, but it is a very sound means of allowing the film to pass through a cool gate and reduces the expansion that is so undesirable to the free operation of the moving parts of a projector.

An American projectionist might also be astonished at the sight of an English low-intensity reflector arc containing a mirror having no center hole. The hole through which the negative carbon passes in our type of low-intensity lamp is quite unnecessary in the English lamp, because the negative is inclined at a very steep angle to the positive and is almost vertical in position. The entire negative carbon lies in front of the reflector. I have made a drawing of the general design and that of our familiar American type to show the difference in their appearance.

The Odeon Hall (theatre) in Leicester

Square London contains a unique and interesting device for checking its screen brightness. An optical system in the projection room picks up light reflected from the screen and records its comparative brilliancy upon a meter. The device is expensive, but it provides an excellent means for evaluating the efficiency of the entire projectio[illegible] *including* the screen. The projectionist is able to take readings at any time without leaving the projection room. A decrease in efficiency can be noted and corrected instantly, and the slow depreciation of some of the components of the system (which usually go unnoticed for so long) are betrayed to the truthful needle of the instrument.



Low-intensity reflectors—American (left), with center hole in mirror; and the type of reflector used in Britain, which 'as no bloody 'ole at all.

One possible disadvantage which could produce inaccurate readings might arise from the fact that the air in the auditorium must be clear of smoke, dust or fog when the readings are taken. Impurities in the air scatter the light and reduce the intensity of the projected beam. The use of this device requires that the light pass through the air to the screen and return to the optical system of the device in the form of reflected light. Foreign particles floating about in the air will rob the intensity at the screen *and* the brightness of the reflected light.

Incidentally, there are some interesting differences in nomenclature as well as equipment in the theatre business of our valiant ally. How many of the dozen following words and phrases do you recognize?

(1) *Copies,* (2) *halls,* (3) *racking,* (4) *racking torch,* (5) *projection rake,* (6) *canting the screen,* (7) *mute head,* (8) *over-dots,* (9) *over-running the arc,* (10) *spool box,* (11) *runners,* (12) *spool box aperture.*

Without looking below for the answers, how did you make out?... Here are the answers:

(1) Prints, (2) theatres, (3) framing, (4) framing light, (5) projection angle, (6) tilting the screen to compensate for keystone resulting from excessive projection angle, (7) projection head, (8) change-over cues, (9) excessive arc power, (10) projector magazine, (11) tracks that guide the film in the trap and gate, (12) window in the projector magazine.

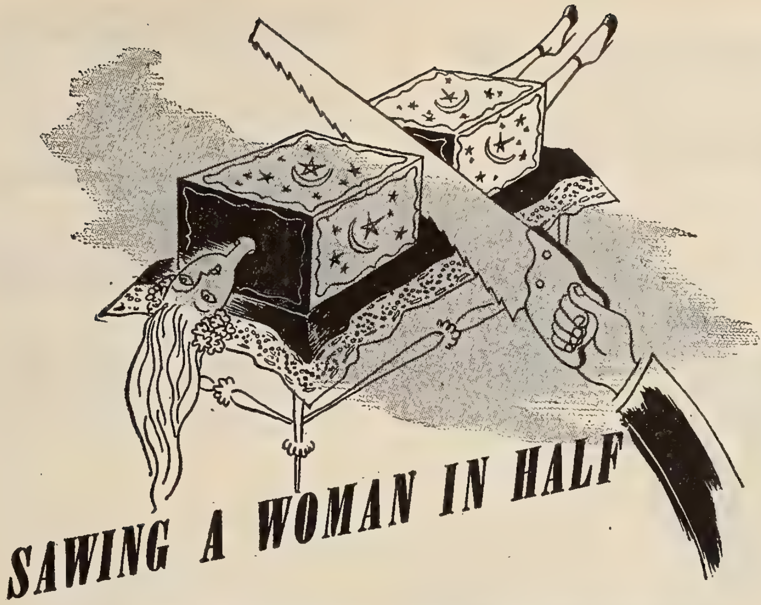
These terms were all used by the well known British projection engineer, R. H. Cricks in a recent report delivered before the British Kinematograph Society. They are as common-place to the British projectionist as their counterparts are to us.

•

REMINDER MEMO

Projector carbons of all kinds give their best performance when absolutely dry. It's a good idea to put a day's supply of carbons in the lamphouse where the heat of the arc will dry out any moisture that they may have absorbed and condition them for use.

Charlie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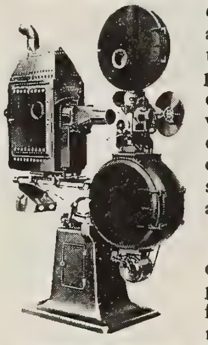

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METHODS in MANAGEMENT

A department for newcomers to theatre operation

The Manager's Responsibility for Safety to the Public and the Staff

A MAJOR CONCERN of the theatre manager is *safety*. He must be constantly conscious of it; he must take measures to make his staff be constantly conscious of it. There are no acceptable degrees of safety in theatre operation less than maximum. It should be thought of as an asset without which the business is taking unnecessary chances.

Circuit managers are likely to get specific instruction on what to do to insure safe conditions; those that do not should instruct themselves by observing every part of the properties of which they are in charge and asking, concerning every possible hazard, "Can this be made safer?"

In any case, a manager should study his particular theatre—the building inside and out, its plan, structural and finishing elements, and its furnishings for the express purpose of familiarizing himself with points of hazard, so that each is impressed upon his mind according to the frequency of inspection it advises. Theatres vary in the kind and number of hazards. In one a relatively narrow staircase, a bit steeper than it might be, suggests examination of its carpeting extraordinarily often. In another the distance between entrance door sills and rubber matting recesses may not be quite enough to assure stepping over it in wet weather without special attention, which one cannot count on all people to give it. And so it goes throughout the theatre.

Fire, or rather the panic that fire threatens, is the greatest hazard; but it is not the only one, of course, nor is it even the most consistent one. Conditions that can cause a patron to fall down, tear his clothing, bruise or cut himself are far more likely to be present than those which cause fire (outside projection rooms and the backstage areas of theatres present stage performances). Bruises don't kill, but they annoy—and sometimes they *can* be aggravated, under shrewd legal counsel, into expensive injuries. Besides, a theatre has a reputation and good-will to preserve.

Not only the public is concerned with safety; it is up to the manager to insist upon conditions which minimize hazards to employes. Under compensation laws, an injured employe is a charge upon the theatre without any return. And here proof of his own negligence, if injury was sustained while in the performance of duty, is not apt to relieve the management of responsibility. Conditions should be so that an employe is extremely unlikely to be injured in the regular pursuit of his tasks.

Safety begins and ends with the manager, but he requires a hazard-conscious staff to help him. It should be the subject of a general meeting of the staff, and after that occasion should be appointed every so often to "pep 'em up" on it. This consciousness of the presence of hazards, some of them hidden, many of them capable of appearing where they did not show before, and of the necessity to keep both the public and themselves protected at all times, should not be allowed to lag. It happens to be one of those matters which can be easily forgotten.

If an accident does occur, it should not be taken as something unavoidable, even though it appears to be, and actually may be. It should rather be used as a case in point. It bears reviewing at a staff meeting. What caused it? Anybody negligent? What should be done to make a recurrence as improbable as possible? Even if nobody associated with the theatre can reasonably be blamed, such an inquiry makes the staff understand that every accident, no matter how slight or apparently unavoidable, is important.

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PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS CHART
ADVANCE SYNOPSES
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Princess and the Pirate

RKO Radio—Fate, Hope and Piracy

In a season when pirates are once more roaming the seas, Sam Goldwyn and Bob Hope are not men to be left high and dry. They've jumped in with both feet, cutlasses, Technicolor and a gorgeous princess named Virginia Mayo, keeping their heads well above water and churning up laughs like sea foam.

For Hope fanciers, it's probably his best solo effort. It has been given a most spectacular production and a cast which includes such fine old brigands as Walter Brennan, Walter Slezak and Victor McLaglen. But it's a Hope show all the way, as well as a Goldwyn production from start to finish.

Bob plays one Sylvester Crosby, a vagabond actor long on confidence and short on courage, who falls into the clutches of "The Hook" when pirates attack his ship to kidnap the lovely princess. He escapes to a lawless island ruled by a wicked governor, finds himself in possession of a treasure map, makes his way out of captivity and and back again, and otherwise follows the accepted outline of swashbuckling tales from time immemorial. But only in outline.

There are more switches in the telling than script writers and gag men, and each one is good for several solid laughs. Hope is no hero, even when cornered. He eats the map rather than let it be found on him, but it turns up tattooed on his chest. He takes command of the ship, bellowing "Avast! Shiver me timbers," only when he believes, with good reason, that "The Hook" is dead. But "The Hook" refuses to stay shot—the script writers let him come to, rubbing his head—and it takes the King's Navy to settle the mess. By this time, and convinced that the princess business is on the level, Hope decides to succumb to the lady's infatuation, only to find that the last delightful switch is on him. In an ending that will bring a final burst of hilarity, Crosby, decked out in a sailor suit, gets the girl. The other Crosby.

Virginia Mayo sings in the only musical number, an invitation to the blood-thirsty buccaneers to "Kiss Me in the Moonlight," and otherwise disports herself with grace and beauty. The gruesome threesome of Brennan, Slezak and McLaglen play their roles to the hilt but still wind up as straight men for the inimitable Hope.

David Butler, who directed, and Don Hartman, associate producer, are first in line for applause, with a crowd of inventive writers—Melville Shavelson, Everett Freeman, Allen Beretz, Curtis Kenyon and Sy Bartlett—following close behind with a light in their eyes.

Seen in the Normandie theatre, New York, where a packed house kept laughing on into the next line. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, not set. Running time, 94 min. PCA No. 10211. General audience classification.

Sylvester	Bob Hope
Margaret	Virginia Mayo
Featherhead	Walter Brennan
La Roche	Walter Slezak
The Hook	Victor McLaglen

Marc Lawrence, Hugo Haas, Maude Eburne, Adia Kuznetzoff, Brandon Hurst, Tom Kennedy, Stanley Andrews, Robert Warwick.

The Woman in the Window

RKO Radio—Murder in Self-Defense

International Pictures, Inc., follows up "Casanova Brown" with another winner in quite a different field. The theme is murder, as it might affect the lives of two very ordinary people, and the story by Nunnally Johnson, who also produced the film, is relentlessly logical and continuously fascinating. There is, in addition, a surprise ending which will send the audience away happy without in any way detracting from the taut suspense of the film. It would be better, of course, that they find it out for themselves.

What they may and should know beforehand is that Edward G. Robinson has one of his best roles in recent years and plays it splendidly, with good support from Joan Bennett and Raymond Massey. Also that Fritz Lang, a master of suspenseful melodrama from 'way back, gives the production force and movement where the crisp Johnson dialogue leaves off.

Robinson plays a college professor who visits a beautiful woman's apartment for a drink, with some small sense of adventure, and murders a man who bursts in on them in jealous fury. It's self-defense, but it means his reputation and career. He decides to move the body to the woods and take his chances with the police.

Through one of his friends, an assistant district attorney, he keeps in touch with developments in the case, protected by his seemingly innocent position and in spite of his own fearful bungling. When the girl's connection with the case is discovered by a friend of the murdered man, he at first succumbs to blackmail, but feels the noose growing tighter. Clumsily, they plan a second murder which misfires. When suicide appears the only way out, the surprise is sprung.

In outline this may sound like many another murder story, but the difference lies in the careful detail, the occasional humor, the credibility of characters and situations and Robinson's sympathetic performance. Arthur Lange's musical score should be credited with an assist along with Milton Krasner's deliberate avoidance of artiness in photography.

Seen in the Normandie theatre, New York, where the audience gasped, chuckled and applauded. Reviewer's Rating: Excellent.—E. A. C.

Release date, not set. Running time, 95 min. PCA No. 10300. General audience classification.

Prof. Richard Manley	Edward G. Robinson
Alice Red	Joan Bennett
Frank Lalow	Raymond Massey

Edmund Breon, Dan Duryea, Thomas E. Jackson, Dorothy Peterson, Arthur Loft, Frank Dawson, Carol Cameron, Bobby Blake.

The Conspirators

Warner—Adventure in Lisbon

When a studio turns out a "Casablanca" that makes Academy and box-office history—as what studio wouldn't like to?—it lets itself in for having any and all of its similar productions compared with that one when it goes into exhibition, for the public is that way. And "The Conspirators" is a similar production, which is not to say it's an attempt to duplicate "Casablanca," since duplication is notoriously a short cut to disaster. But it is to say that it's another film about secret agents of warring nations who go about their secretive business in Lisbon instead of in Casablanca, with intrigue, stealth and scheming, all shot through with a romance between a man and a woman, as the ingredients counted upon to fascinate and thrill the customers. To dispose at once of the comparison, "The Conspirators" is not a "Casablanca," but if the studio had chosen to title it "Lisbon" it would be a very good "Lisbon."

Production by Jack Chertok, direction by Jean Negulesco and the script by Vladimir Pozner and Leo Rosten are dedicated to the objective of creating, maintaining and finally dispelling dramatically a web of mystery concerning which the observer must revise his deductions repeatedly as the film proceeds steadily from event to event, a tried and proven formula for suspense. There is steadiness of pace and of pitch which contributes to the same objective.

The hero is a leader of the underground movement in Holland, who arrives in Lisbon en route to England, but remains there to assist his resident co-workers in determining which of their number is a traitor. He falls in love with the wife of a German diplomat, who explains early that she married out of gratitude. After a series of incidents which include two murders, an imprisonment, an escape and other excitements, it turns out that the diplomat, who has pretended to be anti-Nazi, is the traitor. When he is disposed of by pistol fire, there's nothing to keep the hero and heroine apart except an assignment given him to return to his duties in Holland.

Paul Henreid is smoothly satisfactory as the hero, and Hedy Lamarr looks and acts as she should as the heroine. Sydney Greenstreet, Peter Lorre and Victor Francen top a large and experienced supporting cast.

Previewed at studio. Reviewer's Rating: Good. WILLIAM R. WEAVER.

Release date, October 21, 1944. Running time, 103 min. PCA No. 10053. General audience classification.

Irene	Hedy Lamarr
Vincent	Paul Henreid

Sydney Greenstreet, Peter Lorre, Victor Francen, Joseph Calleia, Carol Thurston, Vladimir Sokoloff, Edward Ciannelli, Steve Geray, Kurth Katch, Gregory Gay, Marcel Dalio, George Macready, Doris Lloyd, Louis Mercier, Monte Blue, Billy Roy, David Hoffman, Otto Reichow, Leon Belasco, Frank Riecher.

To Have and Have Not

Warner—Bogart and Other Hot Stuff

Here's Humphrey Bogart, rated hot as a firecracker just now in terms of box-office, served up with similarly high-temperature ingredients in a dish of Ernest Hemingway prepared by producer-director Howard Hawks, cooking with gas. Whether the customers are in the market in profitable numbers for a meal of this seasoning is a matter to be determined at the cashier's desk, but the menu is plenty provocative and studded with items to talk about.

Firstly there's Bogart, who may be said to be at the peak of his boxoffice power, and he's neither too much nor too little as he was in "Casablanca" in this picture, which is neither too much nor too little like the same production.

Secondly, there's Hemingway, whose name means more to more people since "For Whom the Bell Tolls" than most writers' names ever mean, and the switches of locale and such made in his book may have improved it some for screen purposes.

Thirdly, there's Walter Brennan, all-time champion Academy-award winning character man, who plays a stew-bum in this job as nobody ever has before, which is to say without giving him a silver lining or cleaning him up for the finale.

Fourthly, although for many customers of various ages he rates mention higher up than this, there's Hoagy Carmichael, the "Stardust" man, portraying a pianist in a Martinique cafe and turning in—with a small band back of him—some of the hottest and sweetest uses of the piano forte, the larynx and the technique of understatement the screen's ever had a chance to offer. (It's his first picture, but no public liking music in the lowndown, confidential manner is going to let it be his last).

And somewhere upstairs there—possibly right after Bogart—belongs the news about one Lauren Bacall, a slim, blonde, deliberate actress who can slur a line—or line a slur—with all the throaty innuendo of the early-day Marlene Dietrich. This is her first picture too, as it is Carmichael's, and it'll be a while before the vote is in and counted, since there was a certain swing away from this kind of thing back there when La Dietrich took to Westerns, but there's no question about there being plenty of voting coming up. People just don't fail to talk about a personality of this kind, pro or con, and emphatically.

The script by Jules Furthman and William Faulkner furnishes Miss Bacall with dialogue lines and business which vary from warmish to sizzling. Mr. Bogart being on the receiving end of the lady's attentions and displaying considerably less of his accustomed reserve than usual. Some of this stuff verges on the mushy, by inadvertence and over-protraction, but in the main it's live steam, too hot for kiddies.

The action, of which there's plenty, has to do with Bogart's operation of a fishing boat in Martinique in 1940 while the place is under Vichy control. An American, he remains neutral until a shortage of money impels him to do a job for the Free French, which gets him into trouble with the Vichy gestapo, and he has to shoot his way out of it. He gets pretty rugged about some of this, killing off one of his opponents and cuffing the other two a bit with his gun, but there's a theoretical possibility he's still neutral at heart and doing all this in self defense.

Previewed at Warners' Beverly theatre, Beverly Hills, where some of the hot lines and situations got audible reaction from an audience which appeared to get quite a bang out of the whole picture. Reviewer's Rating: Good.—W.R.W.

Release date, January 21, 1945. Running time, 100 min. PCA No. 10052. Adult audience classification.

Morgan	Humphrey Bogart
Marie	Lauren Bacall
Eddie	Walter Brennan
Crickett	Hoagy Carmichael

Dolores Moran, Walter Molnar, Sheldon Leonard, Marcel Dalio, Walter Sande, Dan Seymour, Aldo Nadi, Paul Marion, Patricia Shay, Pat West, Emmet Smith, Sir Lancelot.

Laura

20th Century-Fox—Mystery and Romance

An engrossing mystery with an attractive cast, "Laura" should prove to be popular drama for the general audience. Interesting character development, a cleverly contrived plot and good production values set the film well above usual run of mystery melodrama. If the direction is a bit stilted, there is more than enough suspense to maintain interest and the added elements of romance and humor to give satisfaction.

The story, written by Vera Gaspary for magazine serialization and adapted for the screen by Jay Dratler, Samuel Hoffenstein and Betty Reinhardt, is set in New York's cafe society where the sudden discovery of murder disturbs the highly complicated personal relationships of some highly unattractive people. The victim is supposedly a young woman of great beauty and charm loved by two men and exerting an unusual influence, through her personal effects, over the hard-bitten detective who takes up the case.

Laura turns up in the middle of the film alive and well, although a possible murder suspect herself. The murdered woman is found to be a friend of her fiancé's. Gradually she sees her former friends in a different light—the handsome ne'er-do-well to whom she was engaged, the caustic columnist who groomed her for success, the aunt who loved her—all shattered by fear and suspicion. She turns finally to the detective, a man without the polish to which she has become accustomed, but with a sincerity she has not known, and helps him track down the murderer.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Gene Tierney plays Laura capably with quiet sincerity, but is somewhat overshadowed by the more colorful roles of the men in the cast. Dana Andrews as the detective, Clifton Webb as the columnist and Vincent Price as the playboy have nicely contrasted parts, any one of which might have stolen the picture but none does. Judith Anderson appears rather briefly, but to decided advantage, as the aunt.

Otto Preminger, the stage producer, shows considerable improvement in screen technique in his production and direction. •

Seen in the home office projection room. Reviewer's Rating: Good.—E.A.C.

Release date, November, 1944. Running time, 88 min. PCA No. 10088. General audience classification.

Laura	Gene Tierney
Mark McPherson	Dana Andrews
Waldo Lydecker	Clifton Webb
Shelby Carpenter	Vincent Price

Judith Anderson, Dorothy Adams, James Flavin, Clyde Fillmore, Ralph Dunn, Grant Mitchell, Kathleen Howard, Lee Tung Foo, Cy Kendall.

Code of the Prairie

Republic—Western

A crusading newspaper editor had a hard row to hoe in the days of the old West, according to writers Albert Demond and Anthony Coldeway. They have devised an interesting screenplay as a background for the talents of Sunset Carson and Smiley Burnette. Direction by Spencer Bennet never lags, and the whole is a highly satisfactory Western drama.

Tom Chatterton plays a one-armed newspaper editor who is killed by lawless elements afraid of his reform program. Determined to avenge Chatterton's death, Sunset and Smiley, aided by Weldon Heyburn, arrange a fake stagecoach holdup as a trap for the killers. When the trap is neatly sprung, Smiley, whose hobby is photography, comes up with pictorial evidence sufficient to convict the villains.

Chatterton's performance is so good he is sorely missed during the last part of the picture. Peggy Stewart is sympathetic as the heroine, and Smiley and Sunset are seen at their best. Lou Gray was the associate producer, and William O'Sullivan executive producer.

Previewed at Hollywood's Hitching Post theatre. Reviewer's Rating: Good.—THALIA BELL.

Release date, October 6, 1944. Running time, 56 min. PCA No. 10256. General audience classification.

Frog	Smiley Burnette
Sunset	Sunset Carson
Helen	Peggy Stewart
Bat	Tom Chatterton

Roy Barcroft, Weldon Heyburn, Bud Geary, Tom London,-Jack Kirk.

Bluebeard

PRC—Class Melodrama

As if wearied of the tawdry fripperies frothed up these days under the guise of melodrama, PRC's Leon Fromkess and Martin Mooney turned their camera's attention to the old original Bluebeard—not the one with the seven wives, but the one that scared Parisians to bed in the latter years of the century preceding this one. They have the distinction of presenting here an orthodox thriller with more suspense per minute of running time than perhaps has been created by all the zombies, mummies and ghosties let loose in the theatres recently. The production has polish, rhythm, tone and pace, offering a good cast in a good story under good direction and with intent to do nothing but entertain all kinds of people.

John Carradine portrays an artist, obsessed with the notion that he's got to kill all the girls who pose for him because one he once loved let him down; he also engages in puppeteering between paintings and killings. Bodies of girls he strangles show up in the Seine with such regularity that the city goes on the alert and the police set out to detect the killer, getting nowhere much until the art dealer who controls the artist's career tries to double-cross him and gets slain in the act. It's by no means that rough and simple in the doing—on the contrary, the plot's as neat a piece of work as has been turned out in a long time—and it pays a premium on every one of its 70 minutes.

Edgar Ulmer directed with skill and conviction from a script by Pierre Gendron based on the story by Arnold Phillips and Werner H. Furst, the production stacking up with the best that's borne the PRC trademark and possibly well above.

Previewed at the studio. Reviewer's Rating: Good.—W.R.W.

Release date, October 15, 1944. Running time, 70 min. PCA No. 10303. General audience classification.

Bluebeard	John Carradine
Lucille	Jean Parker

Nils Asther, Ludwig Stossel, George Pembroke, Teala Loring, Sonia Sorel, Iris Adrian, Henry Kolker, Emmett Lynn, Patti McCarty, Carrie Deven, Anne Sterling.

Alaska

Monogram—Drama of the Far Northwest

There's never a dull moment in Lindsley Parson's latest production. Arson, robbery, murder, occasionally leavened by songs, dances, and the best-known soliloquies of William Shakespeare, are the spectacular stuff of which this picture is compounded. The cast is uniformly good, and George Archainbaud's direction is paced to match his material.

The story, based on a novel by Jack London and adapted for the screen by George Wallace Sayre, Harrison Orkow and Malcolm Stuart Boylan, is familiar to all Western fans. It's the one about the claim jumpers who attempt to drive out the mine-owners by tactics of terror. The hero is charged with murder and remanded in the custody of a crooked U. S. Marshal who is the brains behind the claim-jumping gang. A love-affair develops between Kent Taylor, the hero, and Margaret Lindsay, an entertainer in a local dance hall. Unfortunately, she is married to an alcoholic, a part which John Carradine plays with accuracy and understanding. It takes several fist fights, an attempted lynching, and the destruction by fire of half the town of Moose River, Alaska, to resolve matters for the harried principals.

Among the supporting players, Nils Asther and George Cleveland deserve special mention. The photography by Mack Stengler and Archie Stout lends authenticity to the proceedings. Vernon Keays was the associate producer.

Previewed at the Wilmarte Theatre in Hollywood. Reviewer's Rating: Good.—T. B.

Release date, November 18, 1944. Running time, 76 min. PCA No. 10113. General audience classification.

Gary Corbett	Kent Taylor
Roxie	Margaret Lindsay
Reagan	John Carradine
Masters	Dean Jagger
Tom Brackett	Nils Asther

Iris Adrian, George Cleveland, Dewey Robinson, Lee "Lasses" White, John Rogers, Jack Gorton, John Maxwell, Warren Jackson, Dick Scott.

They Live in Fear

Columbia—Nazi Turns Jitterbug

This is partly a study in contrasts, beginning in a Nazi youth camp and shifting to an American high school campus. It moves from stark brutality to teen-age humor and problems, with a group of likeable young people doing their best by a familiar plot. Otto Kruger gives evidence of his experience and competence in the principal adult role.

The central character is a young German who escapes from a Nazi labor battalion with the aid of the underground and shows up at a small school in the United States with a letter of introduction to the principal. He is eager to learn new ways, but he has been trained for war without any recognition of personal freedom. While most of his fellow students understand the conflict, the football hero lets personal jealousy drive him to anonymous threats against the boy's parents in Germany. Even this does not succeed in stopping the young man from making an impassioned speech against the Nazis.

Clifford Severn plays the centrol role with understanding and a stiffness that is quite in keeping with the character. Kruger is the school principal and Pat Parrish the charming co-ed.

Jack Fier produced the film and Josef Berne directed from a script by Michael L. Simmons and Sam Ornitz.

Seen in a New York neighborhood theatre where a sparse audience was quiet throughout. Reviewer's Rating: Fair.—E.A.C.

Release date, June 15, 1944. Running time, 65 min. PCA No. 10102. General audience classification.

Matthew Van Camp ....Otto Kruger
Paul Graffen ....Clifford Severn
Pat Daniels ....Pat Parrish
Jimmy Carpenter, Erwin Kalser, Danny Jackson, Jimmy Zaner, Jimmy Clark, Danny Desmond, Billy Benedict, Kay Dowd, Eileen McClory, Douglas Wood.

The New Gulliver

***Mayer-Burstyn*—Russian Fantasy**

"The New Gulliver," first shown here in 1935 and now offered as a reissue, is a Russian film based on Jonathan Swift's satirical novel, "Gulliver's Travels." In this picture the Lilliputians are puppets created by Sarra Mokil. Gulliver is shown as a man of flesh and blood, portrayed by Vladimir Konstantinov. The film was produced by the Moscow Film Studios and directed by A. Ptushko from the screenplay by G. Roshal and A. Ptushko.

As the picture opens a young lad is given a copy of Swift's "Gulliver's Travels." He then dreams that he is the new Gulliver. Then there are displayed the familiar adventures and experiences of the traveler in this famous story. Gulliver as a champion of freedom has a message for the strange land he is visiting. He joins the little people of Lilliput in a fight to overcome their dictators.

This subject has an appeal probably limited to art theater patrons. It does not have the topical interest of many of the recent Russian films concerned with the present conflict. Children should like the puppet fantasy, but the Russian dialogue is a distinct handicap, although there are English titles by Julian Leigh. The most interesting parts of the film are those contributed by the work of the mannikins and the stirring music, which is credited to Lev Schwartz.

Seen in a New York projection room. Reviewer's Rating: Fair.—M.R.Y.

Release date, October 7, 1944. Running time, 75 min. General audience classification.

IT'S MURDER (OWI-Col.)

War Information Film

Illustrating just about all the examples of careless talk which aid the jigsaw puzzle expert, the espionage agent—told in most poignant terms—this short subject, made by Columbia for the Office of War Information, is particularly timely. As the European action ends, troop movements from east to west will be large, and embarkations and formation identities must be kept especially secret. The story is told by an offstage voice, that of a dead soldier, killed by the carelessness of his neighbors, and even of his wife and self. Shown is the fond mother who, to postman and neighbor, tells of a Japanese island, "Atawa"; the neighbor at the railway station who discloses the division number; the railway men and bartender who discuss car loadings; the soldier and his wife who, by a rendezvous in San Francisco, and open talk, disclose embarkation; and the talkative telephone operator, who discloses the time of embarkation. Although production values are mediocre, it is an important story, and at the important time.

F. E. S.

10 *minutes*

NOSTRADAMUS IV (MGM)

Miniature (M-589)

Man's eternal desire to see into the future is recognized in the latest reel interpreting the prophecies of Michel de Nostradamus. Of immediate interest is the account of the death of Hitler as seen from a 16th Century vantage point, translated by Carey Wilson.

Release date, September 30, 1944 10 *minutes*

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

PUTTIN' ON THE DOG (MGM)

Technicolor Cartoon (W-540)

Another adventure of the two perennial feudists, Tom Cat and Jerry Mouse, this takes them to the dog pound. There the chase is considerably complicated by interfering dogs whose intentions toward Tom just about match his toward Jerry.

Release date, not set. 7 *minutes*

FOOTBALL THRILLS OF 1943 (MGM)

Pete Smith (S-557)

Every year as the football season opens MGM gathers some of the highlights of games played the previous year. This season's compilation of gridiron thrills includes plays from 13 of the major games, in the colleges and between professional teams.

Release date, September 23, 1944 8 *minutes*

RETURN FROM NOWHERE (MGM)

Passing Parade (K-573)

Choosing a timely subject when the rehabilitation of returning soldiers is a serious national problem, John Nesbitt presents the case of a man who has lost his background and identity. Modern medical science in the field of psychology is applied to the exploration of his difficulties with success.

Release date, not set. 10 *minutes*

UNUSUAL OCCUPATIONS, NO. 1 (Para.)

*L*4-1

The items in this reel are many and varied—all the way from Sao Paulo, Brazil, to The Great Gildersleeve. In the former, the difficulties of a gasoline shortage have been solved in a unique manner. The latter illustrates the sound effects of radio in his familiar style. In between are accounts of orchid growing in Java; an alligator enthusiast in St. Augustine, Fla.; a Cleveland, Ohio, man who makes fish lures from hub caps and a New York woman who creates personal crests from names and signatures.

Release date, November 10, 1944 10 *minutes*

BEFORE THEY ARE SIX (Pictorial Films)

National Film Board of Canada

Another Canadian short independently distributed on 16 mm for non-theatrical showing, this is devoted to the subject of nurseries for the children of war workers. Canada has set up supervised play groups for children under six, cared for by a staff of trained nurses and costing but 35 cents a day.

16 *minutes*

BLUE GRASS GENTLEMEN (20th-Fox)

Sports Reviews (5351)

Not quite in season, but still beautiful in Technicolor, the home of the Sport of Kings makes a different sport subject. Some of the atmosphere of the old southern towns serves as background for good horse talk of the past and present. There are glimpses of Man O'War, Whirlaway and some champions of the future still grazing on pasture land or getting their early training on the track.

Release date, September 15, 1944 8½ *minutes*

MUTT 'N' BONES (Col.)

Phantasies (6701)

A dog story with a moral, this cartoon has Mutt hugging his bone while he dreams of himself as a canine King Midas with a limitless store. He wakes to find the war bone drive in full swing and is reluctant to make his contribution. A patriotic bull does some prodding and Mutt finally makes the sacrifice, tossing his bone to the K-9 fund.

Release date, August 25, 1944 7 *minutes*

HARMONY HIGHWAY (Univ.)

Name Band Musical (9122)

Al Donahue and his orchestra, and a wide variety of vocalists, are featured in this musical reel with accent on swing. Lynne Stevens and Dick Vance sing "Knock Me a Kiss." Marlyn Hare does a chorus of "Blame It on the Rhumba." "In a Little Spanish Town" receives jazzed up treatment from The Foursome. A specialty dance number by the Stapletons and two orchestral pieces, "The Moon Is Low" and "Temptation" complete the medley.

Release date, not set 15 *minutes*

BEACH NUTS (Univ.)

Swing Symphonies (9232)

The Swedish seal has a good crowd and is making the most of it. His victim is Woody Woodpecker who has, as he explains, become unbearable to a peace-loving, picnicking seal. After a tongue and fist lashing he throws Woody off the pier with an anchor tied to one leg and a rope to the other. It's a good finish, but the whole pier goes with it, while seal and spectators get a similar ducking.

Release date, October 16, 1944 6½ *minutes*

SCREEN SNAPSHOTS No. 3 (Col.)

6853

Here's another quick visit around Hollywood for social events and entertainment specialties. Jane Withers is throwing a party at her swimming pool for many of the younger set. Vera Vague is her usual self on a shopping tour. Spike Jones and his City Slickers are giving out at a Naval Hospital in Corona, Calif. The last shot is of the "People Are Funny" broadcast with Ken Murray entertaining.

Release date, October 19, 1944 9½ *minutes*

MOSCOW CIRCUS (Artkino)

Russian Made Short

The fame of the Moscow Circus may not have spread far into this country but the stuff of circuses is international. Here are some of the European artists doing daring and picturesque feats on the trapeze, on motorcycles and across the tight rope. Ballet dancers and comedians add their specialties along with a toe dancer who performs on a revolving wheel.

18 *minutes*

COSSACKS ON THE DANUBE (Artkino)

Russian Musical

This musical short, produced in Russia, presents scenes from the operetta, "Cossacks on the Danube." The story is historical, going back to the time of Catherine the Great who exiled some undesirables to Turkey. When they were permitted to return to their native land, the Sultan objected and the men were forced to take stealthy means of getting back. It is a half hour subject suitable for the art houses.

30 *minutes*

TWO GUN RUSTY (Para.)

Puppetoons (*U*4-2)

Rusty, in his dreams again, rides a hobby horse into the sagebrush, strumming his guitar as he goes. There he meets some familiar Western adventures, and some very familiar Western characters. All of them—bartender, desperado, gambler or hero—bear a remarkable resemblance to Rusty. There's a wild chase at the climax and a final struggle on the edge of a cliff before the scene shifts back to a bedroom where Rusty sleeps on his hobby horse.

Release date, December 1, 1944 7½ *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, prior to March, 1944, see pages 2068 and 2069.

COLUMBIA

ALL STAR COMEDIES

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5434	His Tale Is Told (Clyde)	3-4-44	1803
5406	Busy Buddies (Stooges)	3-18-44	1803
5435	Defective Detectives (Langdon-Brendel)	4-3-44	1922
5411	Oh Baby (Herbert)	4-17-44	1870
5422	Crazy Like a Fox (Gilbert)	5-1-44	1887
5407	The Yoke's on Me (Stooges)	5-26-44	1870
5436	You Were Never Uglier (Clyde)	6-2-44	1911
5423	Mopey Dope (Langdon-Brendel)	6-16-44	1982
5412	His Hotel Sweet (Herbert)	7-9-44	2031
5408	Idle Roomers (Stooges)	7-16-44	2090
5424	Pick a Peck of Plumbers (Howard-Brendel)	7-23-44	2054
	1944-45		
6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	....
6401	Gents without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	....
6427	Open Season for Saps (Howard)	10-27-44	....

COLOR RHAPSODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6504	The Disillusioned Bluebird	6-15-44	1982

PHANTASIES CARTOONS

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5706	Lionel Lion	3-3-44	1911
5707	Giddy Yapping	4-7-44	1878
5708	Tangled Travels	6-9-44	1959
5709	Mr. Fore by Fore	7-7-44	2054
5710	Case of the Screaming Bishop	8-4-44	2054
	1944-45		
5701	Mutt'n Bones	8-25-44	2139

FOX & CROW

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5753	The Dream Kids	4-28-44	1887
5754	Mr. Moocher	9-8-44	....
	1944-45		
6751	Be Patient, Patient	10-27-44	....

FILM VODVIL

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5955	No. 5 Novak's Comedy Band	4-21-44	1887
	1944-45		
6951	Kehoe's Marimba Band	9-1-44	2130
6952	The Rootin' Tootin' Band	10-20-44	....

COMMUNITY SING (Series 7)

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5660	No. 10 Mairzy Doats, Paper Doll	3-17-44	1815
5661	No. 11 Yes'r That's My Baby	5-16-44	1887
5662	No. 12 Too Young Or Too Old	6-30-44	2090
	1944-45		
6651	No. 1 Love, Love, Love	8-25-44	....
6652	No. 2 Ikky Tikky Tambo	9-29-44	....

PANORAMICS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5904	Traditions of Mexico	4-18-44	1922

SCREEN SNAPSHOTS (Series 23)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5858	No. 8	3-24-44	1815
5859	No. 9	4-21-44	1870
5860	No. 10	6-2-44	1935
	1944-45		
6851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139

WORLD OF SPORTS

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5807	Golden Gloves	3-31-44	1838
5808	Table Tennis Topnotchers	5-5-44	1887
5809	Mat Maulers	6-19-44	1982
5810	G. I. Sports	7-28-44	2114

SPORT REELS

(Average 10 minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6801	K-9 Kadets	9-8-44	2130
6802	Over the Jumps	10-13-44	....

LI'L ABNER

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5601	Amoozin' but Confoozin'	3-3-44	1783
5602	Sadie Hawkin's Day	5-4-44	1935
5603	A Peekoolyar Sitcheeayshun	8-11-44	2054
	1944-45		
6601	Porkuliar Piggy	10-13-44	....

M-G-M

TWO REEL SPECIALS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-406	Easy Life	5-20-44	1959

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-516	Mackinac Island	3-18-44	1803
T-517	Along the Cactus Trail	4-15-44	1838
T-518	Colorful Colorado	5-29-44	1922
T-519	Roaming Through Arizona	6-3-44	1922
T-520	City of Brigham Young	6-17-44	1982
T-521	Monumental Utah	7-29-44	2067

PETE SMITH SPECIALTIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-553	Groovie Movie	4-8-44	1938
S-554	Sportsman's Memories	4-22-44	1846
S-555	Movie Pests	7-8-44	2031
S-556	Sports Quiz	9-2-44	2114
S-557	Football Thrills of 1943	9-23-44	2139

PASSING PARADE

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-571	Immortal Blacksmith	5-20-44	1922
K-572	Grandpa Called It Art	7-15-44	2114
K-573	Return from Nowhere		2139

MINIATURES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-584	Tale of a Dog	4-15-44	1846
M-585	A Great Day's Coming	4-22-44	1846
M-586	Important Business	4-29-44	1846
M-587	Why Daddy	5-20-44	1922
M-588	Somewhere, U. S. A.	6-3-44	1922
M-589	Nostradamus IV	9-30-44	2139

TECHNICOLOR CARTOONS

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-532	Screwball Squirrel	4-1-44	1846
W-533	Batty Baseball	4-22-44	1870
W-534	Million Dollar Cat	5-6-44	1887
W-535	The Tree Surgeon	6-3-44	1922
W-536	Happy Go Nutty	6-24-44	1982
W-537	The Bodyguard	7-22-44	2054
W-538	Bear Raid Warden	9-9-44	2114
W-539	Big Heel Watha		2122
W-546	Puttin' on the Dog		2139

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L3-3	No. 3	3-3-44	1838
L3-4	No. 4	5-12-44	1935
L3-5	No. 5	6-23-44	1994
L3-6	No. 6	9-1-44	....
	1944-45		
L4-1	No. 1	11-3-44	2139

MADCAP MODELS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U3-4	Say Ah Jasper	3-10-44	1803
U3-5	And to Think I saw It on Mulberry Street	5-5-44	1959
U3-6	Jasper Goes Hunting	7-28-44	2054

GEORGE PAL PUPPETOONS

Prod. No.	Title	Rel. Date	P.D. Page
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139

POPEYE THE SAILOR

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E3-3	We're on Our Way to Rio	4-21-44	1887
E3-4	Anvil Chorus Girl	5-26-44	1994
E3-5	Spinach-Packin' Popeye	7-21-44	2031
E3-6	Puppet Love	8-11-44	....
E3-7	Pitching Woo at the Zoo	9-1-44	2130
E3-8	Moving Aweigh	9-22-44	....
	1944-45		
E4-1	Shape Ahoy	12-8-44	....

POPULAR SCIENCE (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J3-3	No. 3	3-3-44	1783
J3-4	No. 4	4-7-44	1887
J3-5	No. 5	6-2-44	1959
J3-6	No. 6	8-4-44	2054
	1944-45		
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-29-44	....

SPEAKING OF ANIMALS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y3-3	In the Newsreel	3-17-44	1838
Y3-4	Your Pet Problem	3-19-44	1922
Y3-5	In a Harem	7-14-44	1994
Y3-6	Monkey Business	9-15-44	2114
	1944-45		
Y4-1	As Babies	11-24-44	....

SPORTLIGHTS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R3-6	Heroes on the Mend	3-24-44	1838
R3-7	Trail Breakers	4-28-44	1887
R3-8	Speed Couriers	6-9-44	1994
R3-9	Catch 'Em and Eat 'Em	7-7-44	1994
R3-10	Furlough Fishing	8-25-44	2054
	1944-45		
R4-1	Rhythm on Wheels	10-6-44	2122
R4-2	Broncs and Brands	11-3-44	....
R4-3	Long Shots of Favorites	12-8-44	....

MUSICAL PARADE

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF3-4	Showboat Serenade	4-14-44	1838
FF3-5	Fun Time	6-16-44	1911
FF3-6	Halfway to Heaven	8-25-44	1970
	1944-45		
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-15-44	....

LITTLE LULU

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D3-3	Lulu Gets the Birdie	3-31-44	1887
D3-4	In Hollywood	5-19-44	1994
D3-5	Lucky Lulu	6-30-44	2054
D3-6	It's Nifty to be Thrifty	8-18-44	2122
D3-7	I'm Just Curious	9-8-44	2130
D3-8	Indoor Outing	9-29-44	....
	1944-45		
D4-1	Birthday Party	11-17-44	....
D4-2	Beau Ties	12-29-44	....

NOVELTOON

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P3-3	Cilly Goose	3-24-44	1838
P3-4	Suddenly It's Spring	4-28-44	1959
	1944-45		
P4-1	Yankee Doodle Donkey	10-27-44	....
P4-2	Gabriel Churchkitten	12-15-44	....

RKO

WALT DISNEY CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34,117	Contrary Condor	4-21-44	1870
34,118	Commando Duck	5-12-44	1911
	1944-45		
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114

SPORTSCOPE

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,308	On Point	3-24-44	1838
44,309	Past Performances	4-21-44	1887
44,310	Boys Camp	5-19-44	1946
44,311	Boot and Spur	6-16-44	1970
44,312	Ski Chase	7-14-44	2054
44,313	Swim Ballet	8-11-44	2114
	1944-45		
54,301	Harness Racers	9-8-44	2114

HEALINER REVIVALS

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell	12-3-43	1677

Prod. No.	Title	Rel. Date	P.D. Page
	1944-45		
53,201	Songs of the Colleges	8-8-44	2114
	EDGAR KENNEDY (Average 17 Minutes)		
43,404	Love Your Landlord	3-3-44	1815
43,405	Radio Rampage	4-28-44	1838
43,406	The Kitchen Cynic	6-25-44	2054
	LEON ERROL (Average 17 Minutes)		
43,705	Poppa Knows Worst	4-14-44	1838
43,706	Girls, Girls, Girls	6-9-44	1982
	1944-45		
53,701	Triple Trouble	9-1-44	2130
	FLICKER FLASH BACKS (Average 9 Minutes)		
44,207	No. 7	2-18-44	1803
	1944-45		
52,201	No. 1	9-15-44	2122
	THIS IS AMERICA (Average 19 Minutes)		
43,105	News Front	3-10-44	1803
43,106	Aircraft Carrier	4-7-44	1846
43,107	Viva Mexico	5-5-44	1887
43,108	Hot Money	6-2-44	1935
43,109	They Fight Again	6-30-44	1970
43,110	Rockefeller Center	7-28-44	2042
43,111	Brazil Today	8-25-44	2090
43,112	That Men May Live	9-22-44	2122

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color) (Average 9 Minutes)		
	1944-45		
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mysic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	....
5255	City of Paradox	11-24-44	....
5256	Alaskan Grandeur	1-5-45	....
	(Black and White)		
4201	Sails Aloft	3-31-44	1659
4203	Mailman of Snake River	5-5-44	1846
	MAGIC CARPET (Color) (9 Minutes)		
4153	Steamboat on the River	3-10-44	1659
	SPORTS REVIEWS (Average 9 Minutes)		
4303	Fun for All	4-14-44	1846
4304	Students of Form	6-30-44	1981
	(Color)		
4351	Nymphs of the Lake	6-9-44	1959
4352	Ski Slopes	7-21-44	2042
	1944-45		
5351	Blue Grass Gentleman	5-15-44	2139
5352	Trolling for Strikes	12-15-44	....
	TERRYTOONS (Technicolor) (7 Minutes)		
4512	A Day in June	3-3-44	1785
4513	The Champion of Justice	3-17-44	1762
4514	The Frog and the Princess	4-7-44	1762
4515	Mighty Mouse Meets Jekyll and Hyde Cat	4-28-44	1815
4516	My Boy Johnny	5-12-44	1846
4517	Wolf! Wolf!	6-2-44	1922
4518	Eliza on the Ice	6-23-44	1935
4519	The Green Line	7-7-44	1970
4520	Carmen's Veranda	7-28-44	1982
	1944-45		
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	....
5506	At the Circus	11-17-44	....
5507	Gandy's Dream Girl	12-8-44	....
5508	Dear Old Switzerland	12-22-44	....

Prod. No.	Title	Rel. Date	P.D. Page
	MARCH OF TIME (Average 18 Minutes)		
V10-8	South American Front	3-24-44	1815
V10-9	The Irish Question	4-21-44	1870
V10-10	Underground Report	5-19-44	1887
V10-11	Back Door to Tokyo	6-16-44	1946
V10-12	Americans All	7-14-44	1994
V10-13	British Imperialism	8-11-44	2031
	1944-45		
V11-1	Post-War Farms	9-8-44	2083
V11-2	What to Do With Germany	10-6-44	2122
	DRIBBLE PUSS PARADE (9 Minutes)		
4902	Lew Lehr Makes the News	5-26-44	1959
	2-REEL SPECIAL		
5601	Three Sisters of the Moor	9-8-44	2114

UNITED ARTISTS

	WORLD IN ACTION (21 Minutes)		
....	Battle of Europe	5-5-44	1898
....	Global Air Routes	6-23-44	1959
....	Zero Hour		1970
....	Fortress Japan	8-10-44	2042
....	Inside France		2122

UNIVERSAL

	COLOR CARTUNES (Average 7 Minutes)		
8238	Barber of Seville	4-10-44	1815
8239	Fish Fry	6-19-44	1946
	SWING SYMPHONIES (Average 7 Minutes)		
8232	Greatest Man in Siam	3-27-44	1718
8233	Jungle Jive	5-15-44	1838
	1944-45		
9231	Abou Ben Boogie	9-18-44	1970
9232	The Beach Nuts	10-6-44	2139
	PERSON—ODDITIES (Average 9 Minutes)		
8377	Aviation Expert Donald Douglas	3-20-44	1878
8378	Foster's Canary College	4-22-44	1838
8379	Varga and his Beauties	5-22-44	1911
8380	The Honest Forger	6-19-44	2031
8381	Spinning a Yarn	8-7-44	2067
	1944-45		
9371	Idol of the Crowds	9-18-44	2114
	VARIETY VIEWS (9 Minutes)		
8358	Hobo News	3-27-44	1878
8359	Fraud by Mail	4-24-44	1838
8360	Mr. Chimp Goes South	5-29-44	1922
8361	Bear Mountain Game	8-14-44	2031
	1944-45		
9351	From Spruce to Bomber	9-25-44	2122
	NAME-BAND MUSICALS (Average 15 Minutes)		
8127	Fellow on a Furlough	3-29-44	1815
8128	Stars and Violins	4-26-44	1846
8129	Melody Garden	5-17-44	1846
8130	Pagliacci Swings It	6-14-44	1959
8131	Midnight Melodies	7-19-44	2054
	1944-45		
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway		2139
	TWO-REEL SPECIAL		
8112	With the Marines at Tarawa	3-1-44	1774

VITAPHONE

	TECHNICOLOR SPECIALS (Average 20 Minutes)		
9004	Devil Boats	8-12-44	2006

Prod. No.	Title	Rel. Date	P.D. Page
9005	Winner's Circle	5-6-44	1911
9006	Musical Movieland	9-9-44	2114
	1944-45		
1001	Let's Go Fishing	10-21-44	....
	FEATURETTES (20 Minutes)		
9104	Our Frontier in Italy	4-29-44	1870
9105	Night in Mexico City	3-25-44	1815
9106	U. S. Marines on Review	7-8-44	2006
	1944-45		
1101	I Am an American	12-26-44	....
1102	Proudly We Serve	9-23-44	9130
1103	Once Over Lightly	10-14-44	....
	SPORTS PARADE (Technicolor) (Average 10 Minutes)		
9506	Chinatown Champs	3-18-44	1815
9507	Backyard Golf	4-22-44	1870
9508	Filipino Sports Parade	6-10-44	1959
9509	Mexican Sportland	5-13-44	1911
9510	Cattlemen's Days	6-24-44	1959
9511	Colorado Trout	7-1-44	1982
9512	Champions of the Future	11-4-44	....
9513	Bluenose Schooner	8-5-44	2067
	MELODY MASTER BANDS (10 Minutes)		
9606	Songs of the Range	6-10-44	1959
9607	South American Sway	3-18-44	1815
9608	Rudy Vallee's Coast Guard Band	4-15-44	1870
9609	Junior Jive Bombers	7-1-44	1982
9610	All Star Melody Masters	7-29-44	2031
	1944-45		
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	....
	BLUE RIBBON MERRIE MELODIES (Average 7 Minutes)		
9307	The Bear's Tale	3-11-44	1815
9308	Sweet Sioux	4-8-44	1846
9309	Of Fox and Hounds	5-13-44	1887
9310	Thugs with Dirty Mugs	6-3-44	1959
9311	A Wild Hare	6-17-44	1959
9312	The Cat Came Back	7-15-44	2031
9313	Isle of Pingo Pongo	8-19-44	2067
	BLUE RIBBON HIT PARADE (Color)		
	1944-45		
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	....
	MERRIE MELODIES CARTOONS (Color) (Average 7 Minutes)		
9703	I Got Plenty of Mutton	3-11-44	1803
9704	The Weekly Reporter	3-25-44	1815
9705	Tick Tock Tuckered	4-8-44	1846
9706	The Swooner Crooner	5-6-44	1911
9707	Russian Rhapsody	5-20-44	1911
9708	Duck Soup to Nuts	5-27-44	1911
9709	Angel Puss	6-3-44	1959
9710	Slightly Daffy	6-17-44	1959
9711	Brother Brat	7-15-44	2006
9712	Plane Daffy	9-16-44	2130
9713	Birdy and the Beast	8-19-44	2067
9714	From Hand to Mouse	8-5-44	2054
9715	Goldilocks and the Jivin' Bears	9-24-44	2130
9716	Lost and Foundling	9-30-44	2130
9717	Booby Hatched	10-14-44	....
	"BUGS BUNNY" SPECIALS (7 Minutes)		
9722	Bugs Bunny Nips the Nips	4-22-44	1870
9723	Hare Ribbin'	6-24-44	1959
9724	Hare Force	7-22-44	2031
9725	Buckaroo Bugs	8-26-44	2067
9726	The Old Grey Hare	10-28-44	....

Prod. No.	Title	Rel. Date	P.D. Page
	SANTE FE TRAIL WESTERNS (Average 20 Minutes)		
9111	Wells Fargo Days	4-1-44	1870
9112	Trial by Trigger	5-27-44	1911
	VITAPHONE VARIETIES (Average 10 Minutes)		
9404	Struggle for Life	3-4-44	1803
9405	Jungle Thrills	4-15-44	1870
9406	Throwing the Bull	7-22-44	2031
	1944-45		
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	....
	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Brothers in Blood		1659
	Family Feud		1659
	Food and Magic		1659
	Destination: Island X		1967
	No Exceptions		1726
	This Is Worth Fighting For		1743
	At His Side		1803
	Prices Unlimited		1838
	The Why of Wartime Taxes		1838
	The Negro Soldier		1846
	America's Hidden Weapon		1846
	Road to Victory		1911
	It's Your War, Too		1922
	No Alternative		1922
	Reward Unlimited		1959
	Skirmish at the Front		1959
	Movies at War		1959
	The Liberation of Rome		1944
	The War Speeds Up		2090
	It's Murder		2139
	BRITISH MINISTRY OF INFORMATION		
	Naples at War		1946
	Lili Marlene		1946
	Canadian Landscape		1982
	Hen Hop		1982
	UNRRA		1982
	MISCELLANEOUS		
	Trade Horizons (Scheftel)		1697
	Avengers Over Europe (Telenews)		1697
	Parade of the Past (Fun Film)		1870
	Cameramen at War (Astor)		1946
	Iran (Artkino)		1982
	Moscow Circus (Artkino)		2139
	Cossacks on the Danube (Artkino)		2139
	WAR ACTIVITIES COMMITTEE		
....	Battle for the Marianas		2114

SERIALS

COLUMBIA

5160	The Phantom (15 episodes)	12-24-43	1697
5140	The Desert Hawk (15 episodes)	7-7-44	2018
	1944-45		
6120	Black Arrow (15 episodes)	10-20-44	....

REPUBLIC

382	Captain America (15 episodes)	1-29-44	1718
383	Tiger Woman (12 episodes)	5-27-44	1911
384	Haunted Harbor (15 episodes)	8-26-44	2067
	1944-45		
....	Zorro's Black Whip (12 episodes)		....
...	Manhunt of Mystery Island (15 episodes)		....

UNIVERSAL

8881	Great Alaskan Mystery (13 episodes)	4-25-44	1870
	1944-45		
9781	Raiders of Ghost City	7-24-42	2054

ADVANCE SYNOPSES *and information*

THE CLOCK
(M-G-M)

PRODUCER: Arthur Freed. DIRECTOR: Fred Zinnemann. PLAYERS: Judy Garland, Robert Walker, Hume Cronyn.

COMEDY DRAMA. A working girl, returning from a weekend in the country, accidentally meets a soldier in the Grand Central station in New York. She discovers that he is on a 48-hour furlough, and offers to show him the town. During the next two days they fall in love and are married, compressing the experiences that in normal times would cover many months into the 48-hour time span.

DR. RED ADAMS
(M-G-M)

PRODUCER: Carey Wilson. DIRECTOR: Willis Goldbeck. PLAYERS: Lionel Barrymore, Van Johnson, Marilyn Maxwell, Gloria DeHaven.

PSYCHIATRIC DRAMA. A chorus girl dancing at a night-club faints one evening when Dr. Adams is in the audience. He examines her and finds that she has all the symptoms of starvation, although there is nothing physically wrong with her. Psycho-analysis discloses that the girl has subconsciously identified herself with a friend who has previously lost her job and starved to death. This revelation cures the chorus-girl.

BLONDE FEVER
(M-G-M)

PRODUCER: William H. Wright. DIRECTOR: Richard Whorf. PLAYERS: Philip Dorn, Mary Astor, Gloria Grahame, Felix Bressart, Marshall Thompson.

SOPHISTICATED COMEDY. Philip Dorn and Mary Astor are a married couple in their late thirties who run a swank cafe at Lake Tahoe. Dorn becomes infatuated with a young waitress, and asks his wife for a divorce. The wife, abetted by the cafe's bartender, determines to prevent this. When Dorn wins $40,000 in a lottery, the bartender pretends to give the money to a filling-station attendant, who thereupon becomes the object of the waitress' affections. Dorn and his wife are reconciled, and later it is revealed that the bartender only gave $1,000 of the money away.

THE BRIGHTON STRANGLER
(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Max Nosseck. PLAYERS: John Loder, Rose Hobart, June Duprez, Michael St. Angel, Rex Evans, Olaf Hytten, David Thursby.

PSYCHOLOGICAL MELODRAMA. This story is laid in wartime London and concerns an actor cast in the part of "The Brighton Strangler." On the night of the last performance, he is wounded in an air-raid and upon regaining consciousness believes himself to be the character he has been portraying. He commits a number of crimes and is exposed by his fiancee, a playwright, who notices the similarity of the methods used by the real and the fictional "Brighton Strangler."

LAKE PLACID SERENADE
(Republic)

PRODUCER: Harry Grey. DIRECTOR: Steven Sekely. PLAYERS: Vera Hruba Ralston, Vera Vague, William Frawley, Eugene Pallette.

ROMANTIC DRAMA. A Czechoslovakian girl takes refuge in the United States. She is a talented ice-skater and soon skates her way to fame and fortune. Through a misunderstanding, she quarrels with the man she loves, but they are later reunited.

HOLLYWOOD AND VINE
(PRC)

PRODUCER: Leon Fromkess. DIRECTOR: Alexander Thurn-Taxis. PLAYERS: James Ellison, Wanda MacKay, June Clyde, Ralph Morgan, Franklyn Pangborn.

COMEDY DRAMA. A girl en route to Hollywood to join her girl friend, who she believes is a star, meets a young man who shares her interest in a stray dog. In Hollywood she works as cashier in a drug store at Hollywood and Vine and finds the young man employed there as soda fountain clerk. She doesn't learn until their romance has progressed further that he is a screen writer working as a clerk to gain information for a picture, a discovery that leads to a rift. They are brought together again when the writer's producer decides to make a dog picture featuring the stray animal.

MUSIC FOR MILLIONS
(M-G-M)

PRODUCER: Joe Pasternak. DIRECTOR: Henry Koster. PLAYERS: Margaret O'Brien, Jose Iturbi, June Allyson, Jimmy Durante, Marsha Hunt, Hugh Herbert, Marie Wilson, Larry Adler, Madeleine Le Beau, Katherine Balfour.

ROMANTIC DRAMA WITH MUSIC. A group of girls who are replacing men in a great symphony orchestra live together in a boarding-house. One of their number is the young wife of a soldier stationed in the South Pacific, from whom she has not heard for many months. She is about to have a baby, and the strain of not hearing from her husband is telling on her nerves although she is continually urged to have faith by her little sister, played by Margaret O'Brien. The other girls persuade a forger to write a fake letter, purporting to be from the husband. The letter arrives just before the baby is born. In the end, however, it is revealed that the letter was not a forgery, but actually came from the missing husband.

SHERIFF OF SUNDOWN
(Republic)

ASSOCIATE PRODUCER: Stephen Auer. DIRECTOR: Lesley Selander. PLAYERS: Allan Lane, Linda Stirling, Max Terhune, Duncan Renaldo, Roy Barcroft, Twinkle Watts.

WESTERN. A young rancher drives his herd of cattle into town to sell them before taking a trip abroad. He finds the market in the hands of crooks, who refuse to pay a fair price. He organizes other small ranchers into a protective association, which the crooks attempt to rout by starting a stampede when the herds are driven to market. In the melee the sheriff is killed and the young rancher takes his place. The villains are driven off, the rancher proceeds on his trip, leaving peace and prosperity behind him.

DOUBLE EXPOSURE
(Paramount)

PRODUCERS: William Pine and William Thomas. DIRECTOR: William Berke. PLAYERS: Chester Morris, Nancy Kelly, Phillip Terry, Jane Farrar, Richard Gaines, Charles Arnt.

MELODRAMA. Chester Morris is the editor of a New York picture magazine. Sight unseen, he hires a girl photographer. She meets and falls in love with a playboy whose wife is later murdered. The girl is accused of the murder, and the editor tries to establish her innocence by producing a faked photograph which indicates the playboy is the real criminal. Confronted by this evidence, he confesses.

BREWSTER'S MILLIONS
(UA-Small)

PRODUCER: Edward Small. DIRECTOR: Allan Dwan. PLAYERS: Dennis O'Keefe, Helen Walker, "Rochester," Gail Patrick, Garry Moore.

COMEDY-DRAMA. Based on the famous novel by George Barr McCutcheon, this is the story of a young man who returns from the war to find that a relative has left him $7,000,000 on condition that he spend $1,000,000 within six months. According to the terms of the will, he cannot tell his fiance about it, nor marry her until the six months are up. She continues to have faith in him, although he postpones their marriage, and makes a fool of himself by spending money like the proverbial drunken sailor. When the terms of the will are finally fulfilled, the boy and girl are reunited.

THE FALCON IN HOLLYWOOD
(RKO Radio)

PRODUCER: Maurice Geraghty. DIRECTOR: Gordon Douglas. PLAYERS: Tom Conway, Veda Ann Borg, Emory Parnell, Frank Jenks, Barbara Hale.

MYSTERY MELODRAMA. The principal scenes of this feature are laid in a Hollywood studio, at the Hollywood Bowl, and at the Hollywood Park race track. The story concerns two mysterious deaths and a shooting, all involving members of the cast and crew of a certain motion picture production. Tom Conway, in his role of the Falcon, solves the crimes and brings the criminals to justice.

SHERIFF OF LAS VEGAS
(Republic)

ASSOCIATE PRODUCER: Stephen Auer. DIRECTOR: Lesley Selander. PLAYERS: Wild Bill Elliott, Bobby Blake, Alice Fleming, Peggy Stewart.

WESTERN. This is another in the "Red Ryder" series. Wild Bill Elliott becomes sheriff in order to save an innocent boy from hanging for the murder of his father. The murder was instigated by the town banker, who contrived to place suspicion on the boy. The sheriff exposes the plot, and the banker pays for his crime.

CHRISTMAS IN CONNECTICUT
(Warner Bros.)

PRODUCER: William Jacobs. DIRECTOR: Peter Godfrey. PLAYERS: Barbara Stanwyck, Dennis Morgan, Sydney Greenstreet, S. Z. Sakall, John Alexander, Frank Jenks, Joyce Compton.

COMEDY. As a promotion stunt, a magazine invites a soldier, victim of a recent shipwreck, to spend a quiet Christmas in the country. His hostess is Barbara Stanwyck, pretending to be a country lass, but in reality a sophisticated feature-writer for the magazine. Confusion ensues, resulting in a romance between the soldier and the magazine writer.

ANCHORS AWEIGH
(M-G-M)

PRODUCER. Joseph Pasternak. DIRECTOR: George Sidney. PLAYERS: Gene Kelly, Frank Sinatra, Jose Iturbi, Kathryn Grayson.

COMEDY WITH MUSIC. Two sailors on shore leave, one bashful, the other brash, befriend an aspiring young singer, and manage to obtain an audition for her. The girl makes good, and marries one of the sailors, after imagining herself in love with the other.

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest includes the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. References to Round Table Exploitation and Legion of Decency ratings with audience classifications are also listed. Index to Service Data may be found in the Release Chart starting on page 2144.

And the Angels Sing (Para.)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performances—99.1%
Round Table Exploitation—July 22, '44, p. 46; Sept. 23, '44, p. 48.

Bathing Beauty (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—101%
Round Table Exploitation—July 22, '44, p. 46; Aug. 5, '44, p. 54; Aug. 19, '44, p. 58; Aug. 26, '44, p. 46; Sept. 16, '44, p. 66; Sept. 23, '44, p. 54; Oct. 7, '44, p. 56, 64.

Casanova Brown (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 16, '44, p. 62; Sept. 23, '44, p. 53; Oct. 7, '44, p. 56.

Christmas Holiday (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.8%
Round Table Exploitation—June 24, '44, p. 92; July 22, '44, p. 44; Aug. 19, '44, p. 63; Aug. 26, '44, p. 46; Sept. 30, '44, p. 60; Oct. 7, '44, p. 66.

Dragon Seed (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—111.3%
Round Table Exploitation—Aug. 12, '44, p. 52; Sept. 2, '44, p. 60; Sept. 9, '44, p. 41; Sept. 16, '44, p. 72, 66; Sept. 23, '44, p. 50, 55; Sept. 30, '44, p. 65, 67.

Eve of St. Mark (20th-Fox)

Audience Classificatoin—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—91.3%
Round Table Exploitation—June 3, '44, p. 65; Sept. 2, '44, p. 57; Sept. 30, '44, p. 64.

Frenchman's Creek (Para.)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 30, '44, p. 62.

Going My Way (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—126.2%
Round Table Exploitation—Sept. 16, '44, p. 67; Sept. 30, '44, p. 62; Oct. 7, '44, p. 64.

Greenwich Village (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 9, '44, p. 43; Oct. 7, '44, p. 58.

Hail the Conquering Hero (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 23, '44, p. 51.

The Hairy Ape (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 29, '44, p. 75; Aug. 19, '44, p. 63; Sept. 23, '44, p. 55.

Heavenly Days (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 30, '44, p. 64.

The Impatient Years (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 23, 44, p. 51.

Janie (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—109.7%
Round Table Exploitation—Sept. 2, '44, p. 56; Sept. 9, '44, p. 45; Sept. 16, '44, p. 62; Sept. 23, '44, p. 48; Sept. 30, '44, p. 60, 65; Oct. 7, '44, p. 56.

Minstrel Man (PRC)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 30, '44, p. 64.

Mr. Winkle Goes to War (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 27, '44, p. 76; Aug. 19, '44, p. 62; Sept. 2, '44, p. 57; Sept. 23, '44, p. 52; Sept. 30, '44, p. 58.

Rainbow Island (Para.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 23, '44, p. 53.

Sensations of 1945 (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 29, '44, p. 75; Sept. 9, '44, p. 43; Sept. 23, '44, p. 54.

The Seventh Cross (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—106.6%
Round Table Exploitation—Sept. 23, '44, p. 51; Oct. 7, '44, p. 58.

Show Business (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—98.9%
Round Table Exploitation—May 27, '44, p. 62; July 1, '44, p. 46; July 15, '44, p. 54; Sept. 23, '44, p. 48.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Unobjectionable in Part
Class C	Condemned

Since You Went Away (UA)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 29, '44, p. 75; Aug. 12, '44, p. 50; Aug. 19, '44, p. 60; Sept. 9, '44, p. 40; Sept. 23, '44, p. 51, Sept. 30, '44, p. 62.

Step Lively (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—103.9%
Round Table Exploitation—Aug. 19, '44, p. 62, 63; Sept. 9, '44, p. 44; Oct. 7, '44, p. 62.

Storm Over Lisbon (Rep.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 23, '44, p. 51.

Story of Dr. Wassell (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—108.5%
Round Table Exploitation—July 15, '44, p. 55; Sept. 2, '44, p. 60; Sept. 23, '44, p. 54.

Summer Storm (UA)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 26, '44, p. 48; Sept. 23, '44, p. 50.

Sweet and Lowdown (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 30, '44, p. 64.

Take It or Leave It (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Oct. 7, '44, p. 62.

Up in Arms (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—110.1%
Round Table Exploitation—May 20, '44, p. 68; Sept. 2, '44, p. 54; Sept. 9, '44, p. 44; Sept. 30, '44, p. 64.

Waterloo Bridge (MGM)

Audience Classification—Adult
Legion of Decency Rating—not given
Round Table Exploitation—Aug. 26, '44, p. 50; Sept. 30, '44, p. 60; Oct. 7, '44, p. 62, 64.

Wilson (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—149.2%
Round Table Exploitation—July 29, '44, p. 72; Aug. 19, '44, p. 60; Sept. 9, '44, p. 45; Sept. 16, '44, p. 63; Sept. 30, '44, p. 60.

Wing and a Prayer (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—104.7%
Round Table Exploitation—Aug. 5, '44, p. 57; Aug. 19, '44, p. 63; Sept. 2, '44, p. 52.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2140-2141.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2123.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Bokhara (Rus.)	Artkino	....	Russian feature	Aug. 19,'44	84m	Sept. 2,'44	2082	....	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Dec. 16,'44	....	....	....	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Nov. 18,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	151m	July 1,'44	2095	1457	2072
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	....	....	....	1715	....
•And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	2143
•Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Anchors Aweigh	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Nov. 4,'44	....	....	....	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	....
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2115
•Attack	OWI-RKO	462	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street	Univ.	....	Peggy Ryan-Ann Blyth	Oct. 27,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
•Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
•Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	2072
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	....	Philip Dorn-Mary Astor	Not Set	....	....	....	2142	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Oct. 15,'44	70m	Oct. 14,'44	2138	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 9,'44	....	....	....	2032	....
Bowery to Broadway	Univ.	....	Contract Players	Nov. 3,'44	....	....	....	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	....	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	....	....	....	1971	....
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2115
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Not Set	....	....	....	2093	....
•Carolina Blues (formerly Battleship Blues)	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	....	....	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2143
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Nov. 30,'44	....	....	....	....	....
Champagne Charlie (British)	Ealing	....	Tommy Trinder-Sterling Holloway	Not Set	105m	Sept. 9,'44	2090	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2143
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Dec. 2,'44	....	....	....	2092	....
Climax, The (color)	Univ.	....	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	....
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	....

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Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	103m	Oct. 14,'44	2137	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	....	....	....	2007	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Jan. 13,'45	....	....	....	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	....	Charles Starrett-Dub Taylor	Nov. 9,'44	....	....	....	2131	....
Czarina	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Feb.,'44	....	....	....	2131	....
DANGEROUS Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block I	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
•Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	....	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	72m	July 8,'44	1981	1913	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	....	Chester Morris-Nancy Kelly	Not Set	....	....	....	2142	....
•Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2115
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Nov. 30,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2143
Dr. Red Adams	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	....	2142	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
End of the Road	Rep.	....	Edward Norris-June Storey	Nov. 10,'44	....	....	....	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Oct. 21,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	...
•Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2143
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....
FALCON in Hollywood, The	RKO	....	Tom Conway-Veda Ann Borg	Not Set	....	....	....	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
•Falcon Out West, The	RKO	421	Tom Conway-Barbara Hale	Block 5	64m	Mar. 4,'44	1782	....	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
•Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
•Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2143
Fugitive, The	Univ.	....	Gloria Jean-Alan Curtis	Dec. 2,'44	....	....	....	2131	....
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
•GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	58m	Sept. 23,'44	2111	2092	....
•Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	2072
•Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns (formerly Ghost of Indian Springs)	Mono.	....	Johnny Mack Brown	Dec. 23,'44	....	....	....	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Jan. 6,'45	....	....	....	2131	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush, The	RKO	....	Frances Langford-Wally Brown	Not Set	....	....	....	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Give Us the Moon (Br.)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
•Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	2143
Goin' to Town	RKO	504	Lum and Abner	Block I	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
•Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
•Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 30,'44	73m	Sept. 2,'44	2082	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2143
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2115
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2143
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2143
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
•Henry Aldrich Plays Cupid	Para.	4322	Jimmy Lydon-Charlie Smith	Block 5	64m	Apr. 22,'44	1858	1431	....
Her Heart in Her Throat	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Here Come the Waves (color)	Para.	....	Bing Crosby-Betty Hutton-S. Tufts	Not Set	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
Hi, Beautiful	Univ.	....	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	....	....	....	2131	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Not Set	....	....	....	2142	....
Hollywood Canteen	WB	....	Warner Stars	Dec. 31,'44	....	....	....	1676	....
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2115
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....

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Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Frankenstein (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Oct. 10,'44	....	....	....	2092	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2115
I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	68m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2143
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2115
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Nov. 25,'44	....	....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2143
•Johnny Doesn't Live Here	Mono.	.....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy MacDowall	Nov.,'44	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	103m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
•Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
Lake Placid Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	....	....	....	2142	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	....	....	....	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
•Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Dec. 23,'44	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama	PRC	421	Armida El Brendel-Luis Alberni	Aug. 18,'44	67m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	....	....	....	1747	....
•Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2115
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12, 44	2042	1971	....
•Mark of the Whistler	Col.	....	Richard Dix-Janis Carter	Nov. 2,'44	60m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	118m	Aug. 19,'44	2102	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	....	....	2071	....
•Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	2072
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Men Without Destiny (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
Merry Monahans, The	Univ.	....	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	....	....	....	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	....	Jim Bannon-Janis Carter	Nov. 16,'44	....	....	....	2131	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mr. Emmanuel (British)	Two Cities	....	Felix Aylmer-Greta Gynt	Not Set	100m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2143
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	....	Anne Gwynne-Donald Cook	Dec. 1,'44	...	....	....	1971	....
Music for Millions	MGM	....	Margaret O'Brien-June Allyson	Not Set	....	....	....	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2115
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	....	Bob Crosby-Grace McDonald	Dec. 15,'44	....	....	....	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	2030	....	....
Nevada	RKO	....	Bob Mitchum-Anne Jeffreys	Not Set	....	....	....	2007	....
New Gulliver, The (Russian)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....

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•Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	....
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'44	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
•Once Upon a Time	Col.	5004	Cary Grant-Janet Blair	May 11,'44	89m	Apr. 29,'44	1867	1616	2072
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	....	....	....	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
PATRICK the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
•Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	2072
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2143
•Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	....	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
•Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	...
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	....	....	....	1971	....
•SAN ANTONIO Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	....	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
•Sensations of 1945	UA	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	2143
Sergeant Mike	Col.	....	Larry Parks-Jeanne Bates	Nov. 9,'44	....	....	....	2131	....
•Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	64m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2095	1715	2143
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Sept. 23,'44	68m	Oct. 7,'44	2129	2032	....
Sheriff of Las Vegas	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	....	2142	....
Sheriff of Sundown	Rep.	....	Allan Lane-Linda Sterling	Not Set	....	....	....	2142	....
•She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,'44	2066	1890	....
•Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	2143
Sign of the Cross, The (Reissue)	Para.	....	Fredric March-Claudette Colbert	Not Set	118m	Aug. 19,'44	2103	....	....
•Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2143
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys	20th-Fox	....	Carmen Miranda-Michael O'Shea	Nov.,'44	....	....	....	2071	....
•Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
•Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
•South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
•Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2143
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
•Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	....	....	2071	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	....	2032	.
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2143
Sunday Dinner for a Soldier	20th-Fox	....	Anne Baxter-John Hodiak	Jan.,'45	....	....	....	2092	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	....	....	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2143
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	....	....	....	2032	....
•Swing in the Saddle	Col	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	2032	....
•TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	Oct. 14,'44	2138	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 27,'45	....	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	....	....	....	1389	...
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
This Man's Navy (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	2092	....
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
•Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	55m	Sept. 30,'44	2121	....	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
To Have and Have Not	WB	....	Humphrey Bogart-Lauren Bacall	Jan. 21,'44	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2092	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	....	....	....	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	....	....	....	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	..
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2115
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	....	...	2093	....
•Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	2143
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
VERY Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	....	....	....	1850	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Oct. 7,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	2030	....	2143
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	...	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Oct. 7,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	74m	Sept. 16,'44	2102	2032	....
Where Do We Go From Here?	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	....	....	2131	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2072
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2143
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	....	Edmond O'Brien-Jeanne Crain	Dec.,'44	....	....	....	2093	....
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	Not Set	95m	Oct. 14,'44	2137	1923	....
Woman's Privilege, A	Col.	....	Irene Dunne-Charles Boyer	Not Set	....	....	....	2131	....
Wonder Man (color)	RKO-Goldwyn	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Canary (Brit.)	Wilcox-RKO	423	Anna Neagle-Richard Greene	Block 5	84m	Nov. 20,'43	1634	....	....
•Yellow Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
•Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM		MGM Contract Stars	Not Set	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2123.

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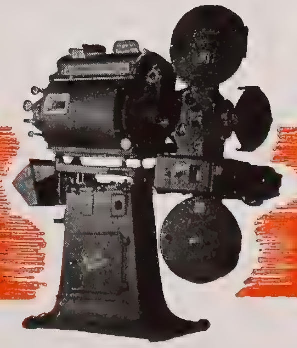

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Ministry of Fear
Bowery to Broadway
And Now Tomorrow
The Very Thought of You
Faces in the Fog
Man in Half Moon Street
Girl Rush
One Body Too Many
Law of the Valley
China Poblana

"Exhibitors Will Pay for Television"

AUSTRIAN to ENGINEERS

Cowdin sees only Prosperity Ahead

State Department in Wide Foreign Plans

A HERALD CHART of THE RADIO SPECTRUM WHERE TELEVISION MUST FIND CHANNELS

VOL. 157, NO. 3

OCTOBER 21, 1944

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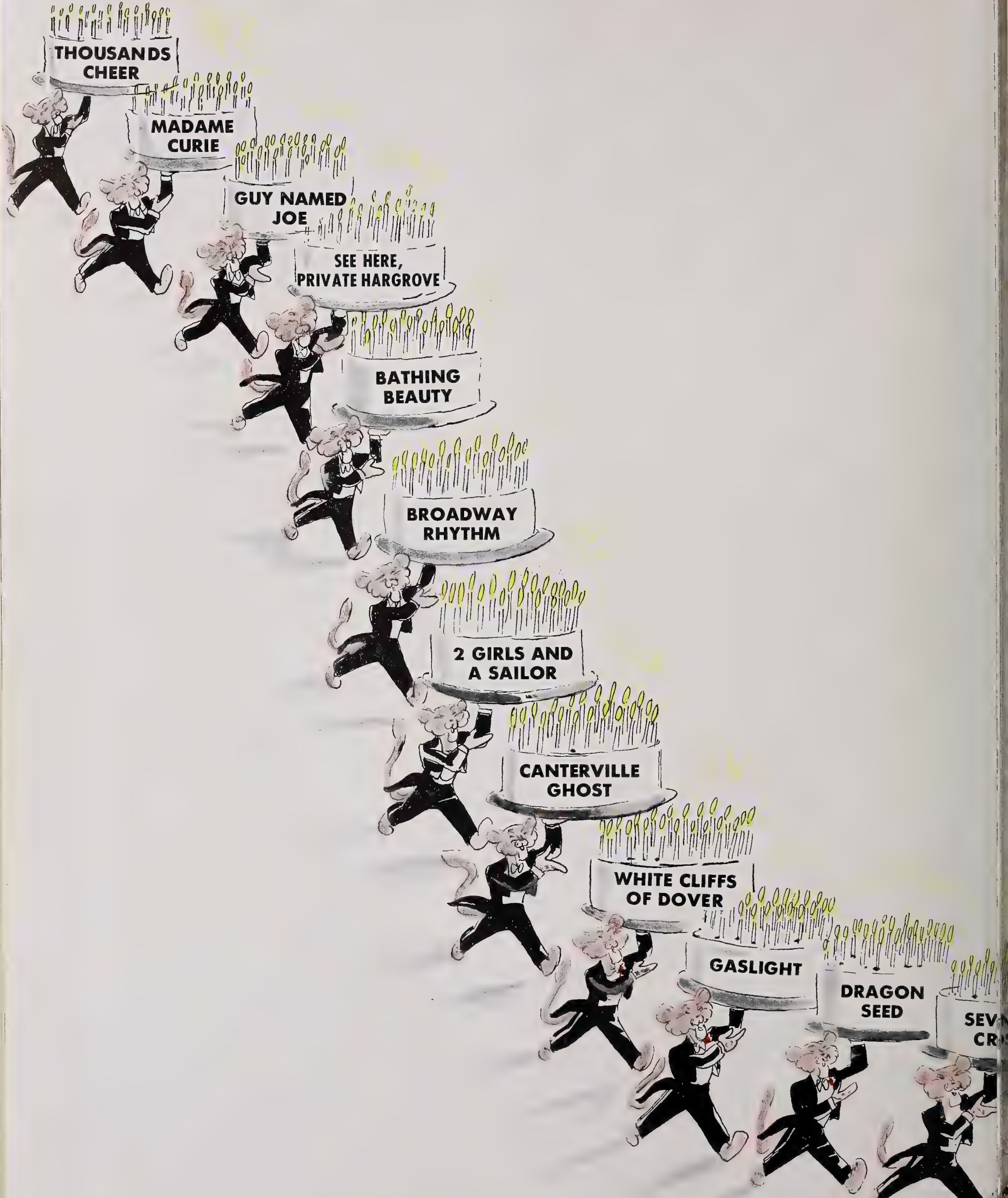
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GUY NAMED JOE
SEE HERE, PRIVATE HARGROVE
BATHING BEAUTY
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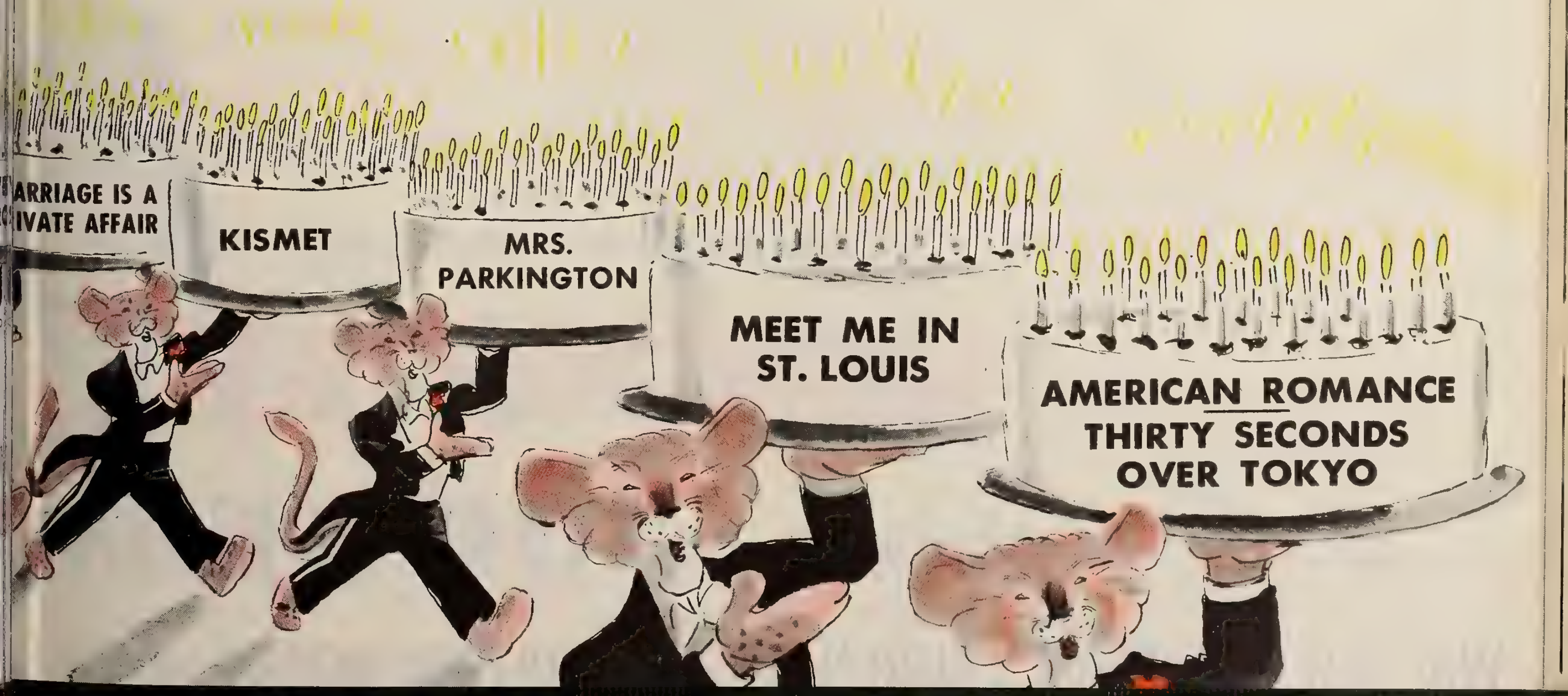
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MARTIN QUIGLEY
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Vol. 157, No. 3

October 21, 1944

THOSE TRADE SHOWS

THE trade showings of product under the Consent Decree prove to be formalities—and little more. Their only discernible effect is to set a release date for reviews in the industry press.

Mr. William F. Rodgers of Metro-Goldwyn-Mayer had the subject of trade showings under examination before a press audience last week, with the observation that there was an average national attendance of 250 exhibitors at the trade shows in the exchange centers. Considered in comparison with the sixteen thousand or so screens to be served, the figure would indicate an alarming indifference to the product. That, however, is not what it seems.

Inquiry among exchange managers draws indication that as many exhibitors and their bookers are looking at product as ever. They do not elect to lay aside other concerns and on a given day and date dash to the announced trade show. As many as ever do appear at the exchanges and arrange to see the pictures in which they are interested in the conduct of their business.

THE time required for screen examination of the product is a considerable factor, too. For last week's issue of Motion Picture Herald, reviewers in New York alone were required to make five separate trips to projection rooms and to spend a total of eight hours and eight minutes before the screen. And, remember, the main reviewing job is in Hollywood. In the week of September 17, trade showings of seven pictures from three companies required, scattered through the week, a total of nine and a half hours of looking.

There is no reasonable denial of the fact that close acquaintance with the product is important to good merchandising. All of the elements of that acquaintance are, however, not to be had in the projection room. The exhibitor rarely depends entirely on what he experiences as a spectator. His working judgment of the picture is made up very considerably from what he reads and hears. He gets in the pages of his trade journal information of the product from the day the story is bought through the processes of production up to the delivery of the negative.

There is an exhibitor state of opinion, in varying degrees of crystallization, about every picture of importance far in advance of screening dates. As far as practical he wants to buy proved performance. With that established, what is on the screen is, to him, incidental.

The function of the formally announced trade shows is to comply with a Consent Decree regulation intended to obviate "blind selling". It cannot obviate "blind buying", and it cannot compel screen examination of the wares upon a given date and a given hour.

■ ■ ■

HORRORS of WAR TIME

THE screen's highest achievement in the macabre is reached this week in the newsreels' releases of their pictorial recording of the slaying of Donato Carretta and the official execution of Pietro Caruso, Rome's police chief under the Germans, by shooting, including the neat detail of a splattering cranium.

One of the earliest of newspaper attentions to the motion picture ensued upon efforts of a cameraman to get permission to photograph the execution of one Buchanan, a murderer, at Sing Sing, in 1897. It was intended to serve vaudeville customers. Permission was refused. Public executions have not been had in the United States for more than half a century.

The contemporary newsreels essay to show this Italian execution to the theatregoers of the nation.

What a charming program component this can be along with such entertainment as "The Merry Monahans" or "Our Hearts Were Young and Gay"!

■ ■ ■

FINAL AUTHORITY

AMIDST all the discussions of foreign markets for American pictures in the post-war world and what's to be done about them, it is pleasant to reflect that the home market through these war years has conferred an unprecedented prosperity on this commonly prosperous industry.

With all that is being said about distribution deals and devices, reciprocal exchanges of product, and the like, nothing seems to be said very explicitly about or for the one authority who will decide everything. He is Mr. John Q. Public, sometimes known as George Spelvin.

The American motion picture achieved world dominance beginning in 1915 when World War I darkened the stages of Britain and continental Europe. A war payroll prosperity nourished the art of Hollywood, which swept the screens of the world.

The American industry enjoyed other special advantages. This big land of ours, with its citizenry from a vast diversity of origins, has presented a home audience which in tastes and desires might be considered a cross-section of the world. The market at home has been so cosmopolite that to serve it has been to make international merchandise.

It may be said without intent of boast that through the entire experience of the screen the importantly successful pictures have been those made in Hollywood with primary address to the American market.

EXAMINATION of the lists of "Annual Champions" in the last issue of *Fame*, our statistical talent annual, finds a total of 257 productions listed in that category of success, for the twelve years ending with the season of 1942-43. Only two out of that array can be correctly considered as of foreign origin.

It is clear enough now, with a new world pattern in the making, that any real address at the global market of the motion picture must concern itself with the great basic market of the United States. That means not only standards of production but also cognizance of the social, moral and cultural standards of this country. No arrangements, coalitions or trade deals can be made to make the customers look at something that does not please them.

The American customer for motion pictures is the most influential single factor in the whole world industry. He makes no deals. He buys what he likes. The exhibitor is his purchasing agent.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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EXHIBITORS will pay for television, Austrian tells engineers Page 13

COWDIN foresees a bigger and better industry after the war Page 14

FEDERAL foreign picture plans wait on results of election Page 19

ON THE MARCH—Red Kann discusses indictments by Pegler Page 20

FORMER leaders of Bond drives to aid Sixth War loan campaign Page 22

THE 16mm about to be industry talks of self-regulation Page 21

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Tempest in a Bowl

LAST Thursday the Association of Motion Picture Producers, Inc., issued in Hollywood this statement: "The AMPP has no connection with or interest in the Western Motion Picture Awards Association, and none of the studios who are members of the AMPP is taking any part in the November 5 program in the Bowl." The statement pertains to an announced event, subject of recent paragraphs in this space, scheduled for the Hollywood Bowl.

At the weekend the Hal Hall Publicity Office, which has taken over the handling of public relations for the WMPAA, issued a statement quoting Bronco Billy Anderson, now described as "head of the organization," and imparting additional information concerning the organization and its project.

Among the additional information is the assertion that 25 per cent of the gross receipts collected November 5 will be donated as follows: 10 per cent to the Motion Picture Relief Fund, 10 per cent to the Marion Davies Hospital Foundation, and five per cent to the Abbott and Costello Infantile Paralysis Home in Palm Springs. It is also declared that the WMPAA is "incorporated in the State of California as a non-profit organization" and that "after the expenses of voting and the Bowl program have been paid, the balance will be used to conduct a nation-wide poll in all theatres showing Western films for the selection of next year's winners" (due to shortage of time, only Southern California is being covered in the present poll).

By and large, as of the weekend, the project had taken on the aspect of an external undertaking about as directly related to the industry as the New Year's football classic at Pasadena's Rose Bowl or the Santa Barbara Horse Show.

Television Potential

BY 1955, 30,000,000 American homes will be equipped with television sets, Thomas F. Joyce, general manager of the television division, of Radio Corporation of America, predicted Monday in Boston at the 16th annual Boston Conference on Distribution—a merchandiser's meeting. If television is given the go-ahead now and assuming that television production gets under way in 1945, Mr. Joyce forecast that three-fourths of American families would become owners of television sets by the end of 1955. He estimated the average cost of receivers at $200 each.

Censor Trouble

OHIO's censor board at Columbus last week ordered eliminations of certain scenes in "Woman in the Window," International production being released by RKO. International refused to make the cuts on the ground, as explained by William Goetz, president, in Hollywood Monday, that the picture would be ruined. This week the company attempted to iron out with the censors the eliminations in question. Meanwhile, the world premiere of the picture scheduled was switched from Thursday at the RKO Palace in Cincinnati, to Minneapolis on October 27, at the Orpheum. At midweek plans were being made to open the picture a week later in St. Paul.

Disney on Education

WALT DISNEY, whose cartoon studios in Hollywood have been turning out training films for the Army, Navy and other Government agencies, foresees the motion picture as the most potent force for democratic education in the post-war.

Speaking on "Rehabilitation Through Motion Pictures," Monday at the annual New York *Herald Tribune* Forum at the Waldorf-Astoria Hotel in New York, Mr. Disney predicted that broader applications of the teaching-training principles via the screen used by the Army and Navy during the war could be immeasurably valuable in rehabilitating servicemen and women and civilians both at home and abroad.

"For in the motion picture we have a medium that speaks all languages," he said. "What we can do in this country we can do in the classrooms of France or Germany, India or Japan—throughout the world. That is where the educational picture will find its real level."

More Support

IN its survey to learn of the equipment and accessories needs of its members, conducted by Allied Theatres of Illinois, the item topping the "most needed" list is ladders. By way of explanation, exhibitors point out that their shopworn ladders were all right for their younger members of the staff, but those members are now in service.

Platter Pictures

CANNED television is to be offered as the latest post-war innovation. The Packard Manufacturing Company of Indianapolis has announced the development of a process for the recording of television programs on wax records. A demonstration for the public is planned, according to Raymond Binney, manager of the company's experimental division, and probably will take place within a month.

Sale and manufacture of the television discs would await the peace, Mr. Binney explained, and it is expected that they will retail for as little "as 20 per cent above the price of ordinary home use phonograph records."

The process was the result of seven years of experimenting. Mr. Binney worked in cooperation with his associate, Robert N. Auble, author of several books on radio technology.

Help Wanted

JAMES L. FLY, chairman of the Federal Communications Commission, who recently indicated he might leave the Government service, has been offered the post of general counsel to Muzak Corporation.

The offer came from William Benton, vice-president of the University of Chicago, who is heading a new project designed to offer advertising-free radio service to subscribers at an estimated rate of five cents a day. This new corporation would be associated with Muzak Corporation.

The continuous radio service—Muzak-style—would be transmitted over three frequency modulation channels, and an application was filed last week with the FCC.

Citation

COLONEL David Sarnoff of Radio Corporation of America, was awarded the Legion of Merit in Paris last week for his work with the Signal Corps of Supreme Headquarters in preparing news communications for the invasion and for Paris. He was cited for "ingenuity and resourcefulness in restoring cables severed by the enemy, and praised for his 'devotion to duty, courage and great diplomacy in handling French citizens,'" the Associated Press reported.

Gloves

IN the manufacture of film and photographic paper, and especially in the film inspection process during which the operator continually rubs his hands across the roll of film to detect imperfections as it travels in front of him, gloves are necessary to protect the flesh of fingers from being worn away to the bone. At the most, gloves will last four hours.

The Eastman Kodak Company is best known as the manufacturers of cameras, film, fire-control instruments, and wartime products ranging from periscope cameras to pontoons. Unknown to but a few outside the plant, the company also manufactures gloves. Gloves for their workers at Kodak Park.

Each year some 400,000 pairs of gloves of white cotton are made in five sizes and twelve styles. As a part of the Box Department, the glove-making process engages the full time of about a dozen employees. They are of knitted tubular cotton cloth, purchased in 500-yard lengths.

Protest

SENATOR Monrad C. Wallgren of Washington Wednesday protested strongly War Production Board approval during the past year of the construction of 100 theatres. The Senator asked the WPB for "definite information" regarding the number of theatres authorized, and challenged the action in view of the fact "that priorities for materials for alterations of business establishments and homes are being denied." Julius A. Krug, WPB chairman, replying to Senator Wallgren, explained that applications for new theatres were judged solely on the basis of "essentiality to the war effort."

Lucky Dog

HOME, for Lassie, the canine thespian, is among the stars of Hollywood. And he is there, now, on Metro-Goldwyn-Mayer's "personnel list," his name, one of the 33 players rated as stars, being the first animal so classified by the studio. Befitting his rating, he has been given his own dressing room, a stand-in, and Lassie also has an agent who handles his business. Lassie, in fact, now home, has no bone to pick.

Ingenuity

A SCENE in Columbia's "Counter-attack," currently before the cameras, has Paul Muni and Larry Parks trading shots with eight Nazi soldiers. The blasts from the guns kept blowing out the light of a kerosene lamp, and the scene would appear slightly incongruous with the lamp out and nothing to explain the light in the dark cellar.

The problem was costing about $2,500 an hour the while prop men worked on ideas to keep the lamp lighted. The second assistant cameraman, a lad just out of school, plugged a small disk of tin with several holes, suggested it be placed over the lamp chimney. The disk broke the force of the concussion and actors and crew went back to shooting the scene.

At Warner Brothers studio engineers in the sound department have come up with a miniature microphone boom requiring an operating space of only 30 inches, and invaluable in recording dialogue in very small sets.

Reckoning

NEWLY published government press ordinances were announced in Paris over the week-end decreeing that all French journalists will have to be licensed by the government, starting April, 1945, according to a report from the Agence Francaise de Presse in Paris. The licenses may be denied to newspaper, radio and magazine writers and commentators who, since June 16, 1940, evidenced in words "insufficient patriotism," or an attitude "insufficiently independent in regard to the enemy or the de facto government which collaborated with the enemy." A commission will be appointed to pass on the licenses. The press agency said the ordinances also empowered the current Minister of Information, Pierre Teitgen, to regulate the paper allotment, format, size, sale price and frequency of publications of all periodicals.

Morale Builder

WHEN the infantile paralysis plague was at its height in Milwaukee, youngsters were kept at home and barred from public places, theatres and schools included. To keep up their morale the Fox-Wisconsin Amusement Corporation under the direction of Harold J. Fitzgerald, ran an ad announcing a "Coming Out Party" for the children once the perils of the plague were over. Other circuits followed suit, promising added attractions for the children. Came the day and the Fox-Wisconsin circuit held a party at one of its first run downtown houses and several neighborhood theatres. The neighborhood houses of the Warner circuit gave a "Back to School Party."

No Egg

BING CROSBY, entertaining American troops of a frontier regiment in an abandoned factory, experienced a shock with the fear that his famous crooning had laid an egg. The place was packed with G.I.'s who had been forewarned that this show would offer something very special. The name of the star had been withheld, and when the owner of the voice made his appearance he got a great reception. He sang one song and was half way through the second when suddenly his audience made for the exits, and the great Crosby finished his song singing to an empty house. It was with some relief that he learned, later, why. Word had come of a German attack, an order was passed quickly down the line of listening soldiers, and, with disappointment spread across their faces, they departed hurriedly to do battle with the enemy.

Factual Rebuttal

SPEAKING for the Hollywood Victory Committee, some of whose members also did some speaking for themselves, chairman Kenneth Thomson last week said, in response to an editorial headed "A Gripe Is in Order," printed in "The Round-Up," Army newspaper of the China-Burma-India theatre of war, "Through the Hollywood Victory Committee 132 players have gone overseas as volunteers to entertain the armed forces in combat areas everywhere. From the men and officers all over the world we have expressions of the highest commendation for the fine results of those trips. From our own records, the players have fulfilled every commitment made except in one or two cases of serious illness."

Players named in the Army newspaper's piece about the matter, which charged them with doing less than they might have done during their stay in the C-B-I theatre, were Ann Sheridan, Ben Blue, Joel McCrea, Paulette Goddard, Al Jolson and Joe E. Brown.

Miss Sheridan and Miss Goddard replied individually to the charge, Miss Sheridan offering to "fight, boy fashion, no holds barred, anyone who thinks I dogged it," and Miss Goddard remarking that "I was the first white woman ever seen in some of those places, and the first woman ever to fly the Hump . . . I stuck with my job until they said I was groggy from air fatigue and ordered me to bed."

Possibly at the root of the "Round-Up" comment was editorial ignorance of a basic fact controlling the arrival of players at, their stay in, and their return from the several fronts. It goes like this: The HVC names a performer who's available for overseas duty, and the War Department takes over from that point on, picking up the player at a place and time of its own designation, taking him to where they want him and, finally, bringing him back and putting him down again. Maybe the "Round-Up" writer didn't know that.

Cronin Gold

A. J. CRONIN, the Scotch physician who forsook the stethoscope for the pen and whose novels have been filmed, has set a record in the publishing business and the film industry. His most recent novel, "The Green Years," to be published November 13 by Little, Brown, was sold to MGM at a price of $200,000, the highest sum ever paid by Hollywood for a book. On Broadway, in the struggle for Hollywood purchases of hit plays, $200,000 these days is high, but not a record.

Richard Mealand, eastern story editor of Paramount, discussing Dr. Cronin's book-film sales in particular and film trading for novels in general, in the October 14 issue of *Publishers Weekly*, estimates that the good doctor has earned more than $500,000 from film rights. His magazine serial prices have been proportionately high also, Mr. Mealand reports, running from $50,000 to $60,000 and $70,000.

"Keys of the Kingdom," the Cronin novel now being produced by Twentieth Century-Fox, originally was acquired by David O. Selznick for $100,000.

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THIS WEEK the Camera reports:

ANNUAL MEETING OF THE ALLIED THEATRES OF NEW ENGLAND. In the array above, at the Parker House, Boston, last week, are, front row, Thomas Kinnealy, Emil Groth, Stanley Sumner, treasurer; Samuel Pinanski, president; John H. Devlin, vice-president; Joseph Brennan, secretary; Max Melincoff; rear, Charles Kurtzman, John S. Giles, E. A. Cuddy, Richard Dobbyn, Martin J. Mullin, Samuel Paine, Abner Eilenberg. Mr. Pinanski was reelected, other officers elected.

John G. Capstaff

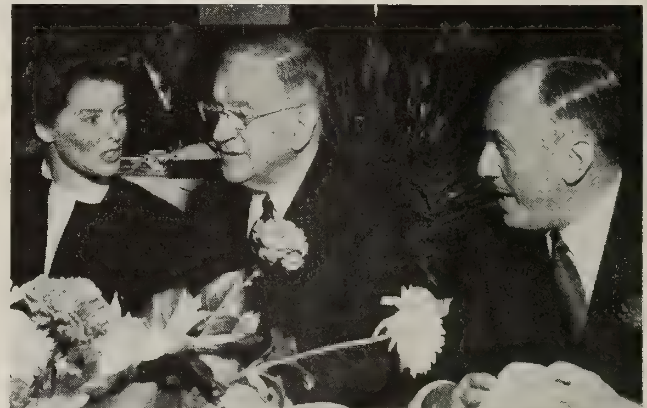
John I. Crabtree

George T. Eaton

Lowell E. Muehler

By Staff Photographer

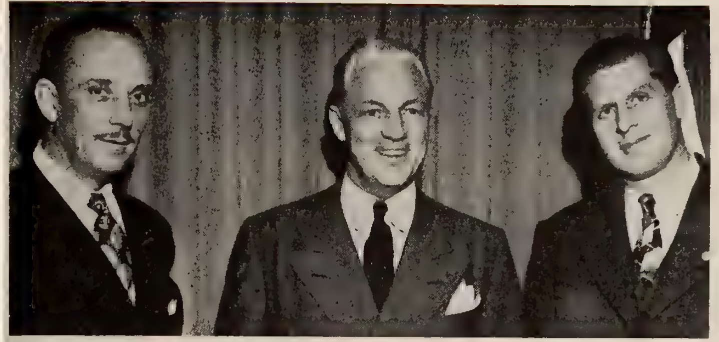
IN NEW YORK, for a short visit this week, was Lt. Col. Hal Roach, AAF, recently returned from an overseas mission.



"HOLLYWOOD IS FOR ROOSEVELT". At the dinner sponsored by the committee of that name, in the production capital: Katharine Hepburn and Jack L. Warner, co-chairman of the committee, flank Secretary of the Interior Harold L. Ickes, the guest of honor. The affair was at the Ambassador Hotel.

AT THE FIRST meeting of Texas exhibitors for the Sixth War Loan: Phil Isley and John Q. Adams, state co-chairmen, and Robert J. O'Donnell, national honorary chairman.

THE PROGRESS AWARD AND JOURNAL AWARDS of the Society of Motion Picture Engineers were handed Tuesday evening to the quartet of Eastman Kodak engineers shown at the right, above. The occasion was the banquet-dance of the 56th semi-annual convention of the organization, at the Hotel Pennsylvania, New York; the awards were made, respectively, to Mr. Capstaff, for pioneer development of sub-standard films, and to Messrs. Crabtree, Eaton and Muehler, for research in film processing. See page 13.



IN MILWAUKEE. Above, visitor Chester Friedman, Managers' Round Table editor, right, with Harold J. Fitzgerald, president of Fox Wisconsin Theatres, and, left, Alfred Kvool, Warner circuit district manager. At the right, during the start of the Wisconsin Sixth War Loan Drive, Mr. Fitzgerald and Mr. Kvool, standing, are seen with war hero Corporal Rodkonski, Don Woods, state distributor chairman, and 80-year-old Frank Cook, the state's oldest exhibitor, and honorary Drive chairman.

IN CINCINNATI, right. At the two-day meeting, Friday and Saturday, of MGM exploiteers, William Ferguson, director of publicity, with some of his men. Seated, E. C. Carrier, special representative; Jack Gilmore, Buffalo; Charles Deardourf, Cleveland; Mr. Ferguson. Standing, Charles Baron, Pittsburgh; Charles Dietz, Detroit; Irving Waterstreet, St. Louis; Norman Linz, Indianapolis; J. E. Watson, Cincinnati; William Bishop, supervisor; Volney Phifer, home office; William Coleman, supervisor.

SIGNING for distribution of Constance Bennett Cosmetics by Metro Premium Company (below) — Miss Bennett, George Alderman, Irving Zussman, Ted Nathan.

EDWARD COHEN, left, will govern Twentieth Century-Fox business in Brazil, Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia. The appointment was announced this week by Murray Silverstone, foreign sales vice-president. Mr. Cohen has been Panama manager.

VISIT. Harry Novak, right, general manager for Warners in Argentina, confers with Charles Einfeld, director of advertising and publicity, at the Burbank, Calif., studio.

Radio-Television's Battle for the Air

WITH a military decision in Europe expected at least by spring, the scramble, in abeyance thus far during the war years, has begun for routes through the expanding new region of the ether. Extension of radio, including radar, and the developing demands of television, have pushed back the frequency frontier from 30 thousand to 30 million kilocycles. The accompanying chart maps the area of current claims, both those established and those sought in petitions to the Federal Communications Commission.

To these claims, some of which represent conflicting commercial, government and civic interests, the motion picture is expected soon to add its demand for channels through which it will be able to protect its three-billion-dollar stake in the services of public amusement. The television committee of the Society of Motion Picture Engineers has urged allocation of exclusive studio-theatre bands in the area between 500,000 and 2,000,000 kilocycles.

Television today is operating in seven channels, between 50 and 108 megacycles, or 50,000 to 108,000 kilocycles (see red areas in chart). The present standard radio broadcast band operates between 550 and 1,600 kilocycles.

The FCC will have to decide whether television channels should remain in their present bands or moved up the spectrum to the higher frequencies above 400 megacycles. Radio-television experts of Columbia Broadcasting System and the Interdepartmental Radio Advisory Committee, spokesman for Governmental radio users, have insisted at the FCC hearings that television bands should be allocated in the higher frequencies, contending that the wider bands will make clearer pictures possible. National Broadcasting Company and RCA, which already manufacture sets for the 50 to 108 megacycle frequencies, claim these bands are satisfactory. NBC and RCA, with a reported $15,000,000 investment in television, assert it will be five years before telecasting in the higher frequencies can be perfected.

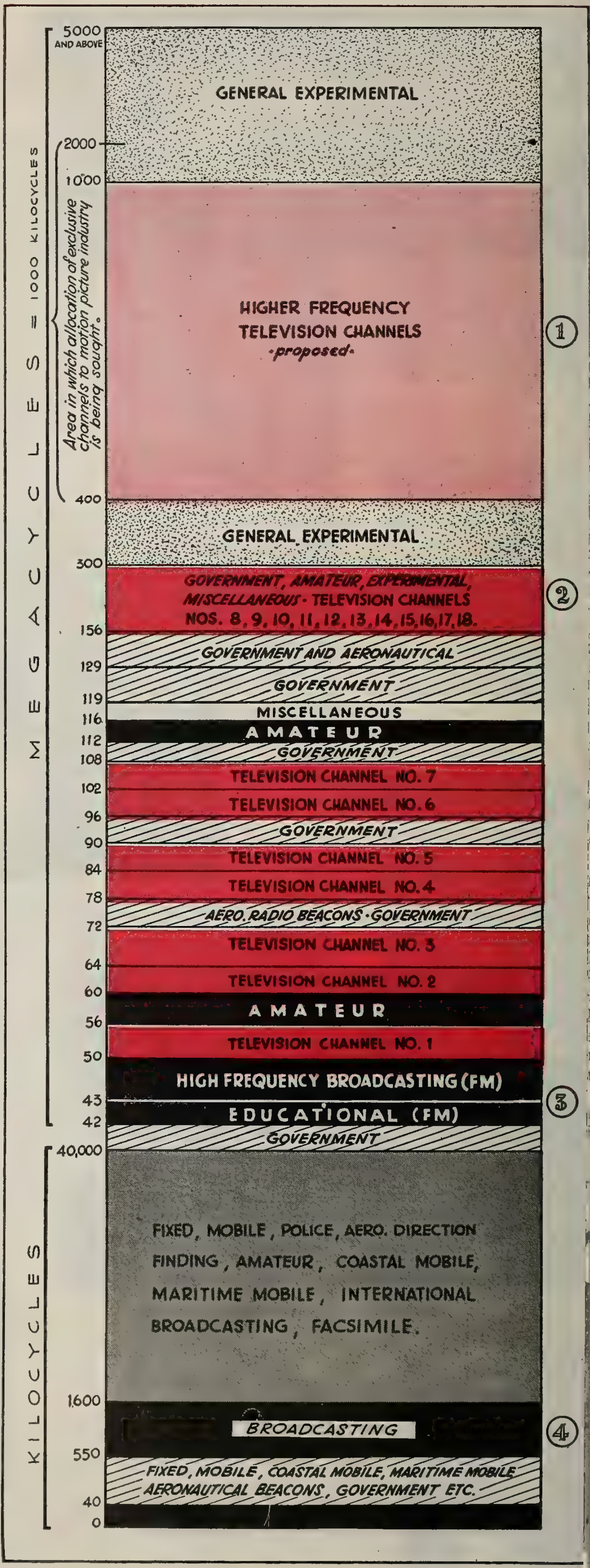
What Price Wave Lengths?

SO FAR, during this year a total of 105 radio stations have gone on the block, many selling for 10 times their original cost and one station bringing 13 times its installation value, causing officials of the Federal Communications Commission to view a state of inflation with a certain degree of alarm.

The figures were printed by *The Wall Street Journal* as part of a survey of the situation made by the newspaper's Kermit V. Sloan.

Mr. Sloan gave a number of illustrations. A small Washington, D. C., station, WINX, costing originally $36,042, sold for a half a million dollars. In New York City, Station WQXR, which cost $79,454 to install, sold for $987,500. KECA of Los Angeles was sold for $800,000, a gain of $706,463 over its original investment.

Each transfer had to receive the approval of the FCC, but, explained the story, the officials "are far from happy about the situation". There are, it is reported, "dark suspicions that high prices bid and paid for stations do not represent merely the value of their physical facilities, nor even their current earning capacity, but the potential future value of the wave lengths assigned to the operators by the Government".



EXHIBITORS WILL PAY FOR TELEVISION, SAYS AUSTRIAN

Tells SMPE Convention New Medium Should Not Hurt Film Business

The answer to "Who is going to pay for theatre television?" is: the motion picture exhibitor, Ralph B. Austrian, executive vice-president, RKO Television Corporation, told members of the Society of Motion Picture Engineers this week. "He has the box office," explained Mr. Austrian.

The RKO television executive addressed the engineering society at its three-day Fall meeting which opened at the Pennsylvania Hotel, New York, Monday, with 300 ttending.

In the biennial election of officers, Donald E. Hyndman of Eastman Kodak, formerly engineering vice-president of the society, was chosen president for the next two years, succeeding Herbert S. Griffin, head of Librascope, Inc., Burbank, Cal., who was present to preside at this convention.

Other officers announced at the convention dinner-dance at the Hotel Pennsylvania Tuesday evening were: Loren L. Ryder, executive vice-president; Arthur C. Downes, editorial vice-president; William C. Kunzmann, convention vice-president; M. R. Boyer, treasurer; E. Allan Williford, secretary; John A. Maurer, engineering vice-president, filling Mr. Hyndman's vacated post. Governors for the Atlantic Coast area are R. O. Strock, reelected, and John I. Crabtree. For the Pacific Coast area, H. W. Moyse, reelected; C. R. Daily, and Peter Mole.

Both the Progress and the Journal awards of the society were presented for 1944. The Progress Medal went to John George Capstaff, vice-president and director of research of the Eastman Kodak Company, for his work on film suited to amateur cinematography. The 1944 Journal Award is shared by John I. Crabtree, George T. Eaton and Lowell E. Muehler, as joint authors of a paper on the removal of hypo and silver salts from photographic materials. They also are members of the Eastman organization.

In one of a group of papers at a special session on television, Mr. Austrian said that he did not share the views of those who held that theatre television would hurt the motion picture business, and he also indicated that he did not think theatre attendance would be affected adversely for very long after home television became established.

"We shall have home television before theatre television becomes general," he said, "and the effect on theatre attendance will probably follow the same pattern as that of radio—that is, there will be no effect until there are several million home sets; then we can expect a dip in theatre attendance, followed by a return to normal patronage."

A year or two after home television becomes entrenchced, he predicted, equipment for "satisfactory and showman-like" television for the theatre will be available for general installation.

Explains Significance for Theatre and Television

Referring to the Telephone Company's plans for coaxial television transmission over telephone wires, he described how a stage show at one theatre might be made available by television to a number of theatres which had "subscribed" for such an attraction. The "syndicating" of motion picture theatre stage presentations, and also of dramatic and musical stage performances, could develop, he said, into a nation-wide business to supplement regular motion picture performances, at least on occasion.

To explain what this might mean both to the theatre and to television interests, he said, "There is now one motion picture theatre open for every 8,000 people, providing a vast potential audience for television. The gross is $150,000,000 a month, hence theatres in the United States will gross in two months more than the entire radio broadcasting industry in one year. Motion picture admissions in one year amount to $1,800,000,000, whereas the total expenditure of advertisers for radio in 1943 was $300,000,000. Despite the fact that radio gives $300,000,000 worth of entertainment, the public spends six times this much fore movies."

Pointing to the vast physical establishment of the motion picture theatre business as a ready-made outlet for television, he declared that exhibitors would be favored beneficiaries of the new art. He cited such attractions as horse racing, football and baseball games, various sports events at Madison Square Garden in New York, etc., as material well adapted to television technique and theatre programs.

"For example, a theatre patron could see the Kentucky Derby at Churchill Downs much better on the television screen than a person having a seat at the track. Unquestionably, there would be a television camera at every furlong post. Churchill Downs has only a small capacity—there are 11,700,000 motion picture theatre seats. The television rights to the race would be exclusive to theatres, each theatre subscribing for the service on a per seat basis."

He added that it was not beyond the bounds of possibility for a nation-wide circuit to be created for the purpose of exploiting personalities developed for home television, contracting for the exclusive appearance of those personalities in performances available only to theatres. He said he believed such a circuit could afford to pay these personalities more than they would receive for home television programs.

"For example, one of the highest-priced radio showmen today represents a weekly program cost of about $25,000. Add transmission charges and you have a big price for a half-hour once a week. If exhibitors could get five or 10 cents a seat more than their regular price, or merely increase their attendance by booking that personality for a television performance exclusive to theatres they could offer that personality considerably more than $25,000 per performance."

Theatre Group Could Set Up Its Own Organization

As to who would supply the pickup equipment and personnel for theatre television, Mr. Austrian said that if broadcasters did not do this, a theatre group could well afford to set up its own cooperative organization to do this.

"To support such a theatre broadcasting establishment," he said, "prices could be increased according to the event." Also he saw the possibility that without an increase in admission price, sufficient and additional revenue could be obtained through increase in attendance, which, he added, would "produce more

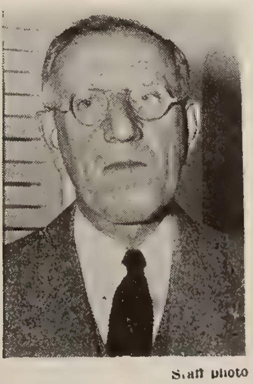
(Continued on following page, column 3)

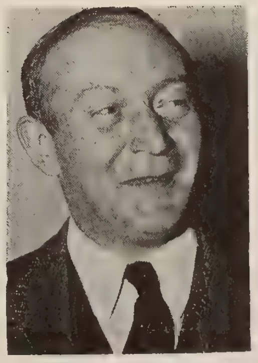
NEW OFFICERS OF THE SOCIETY OF MOTION PICTURE ENGINEERS

Donald E. Hyndman
President

Loren L. Ryder
Executive Vice-President

Staff photo
Arthur C. Downes
Editorial Vice-President


Staff photo
William C. Kunzmann
Convention Vice-President


M. R. Boyer
Treasurer

Staff photo
E. Allan Williford
Secretary

COWDIN FORESEES BIGGER & BETTER

Stockholders of Universal Told No Reconversion Problem Big Factor

The film industry will emerge from the war with greater stature as an industry than ever before, in the strongest financial condition in its history, J. Cheever Cowdin, chairman of the board of Universal Pictures Corporation, declared in a letter to stockholders Monday.

Discussing the post-war prospects of the industry, Mr. Cowdin pointed out that the film business would have no reconversion problem when the war ends. It is to be remembered that most of the large American industries, such as the automobile, must retool to a large extent before turning fully from war production to civilian operation. The letter stressed the viewpoint that whereas the public finds a 20 percent admission tax acceptable as a war measure, it will find a continuance of the tax in peace time highly unacceptable.

The industry, too, will have an increased number of "fans" throughout the world when the war ends, in Mr. Cowdin's opinion.

Pointing out that the industry has an outstanding record of service to our Armed Forces, Mr. Cowdin said that the industry would have the opportunity of playing a post-war role of the greatest significance in helping to unite the peoples of all lands through a common bond of ideals and sympathies.

"During this war films have followed our troops right up to the front lines, relieving taut nerves and providing pleasure," Mr. Cowdin asserted. "The industry's 16mm gift films to our armed forces have had an estimated attendance of 300,000,000 persons in uniform. Thousands of our fighting men when they return to civilian life will bring back with them the movie-going habit to a greater degree. This will be a factor in post-war attendance.

Sees Patronage Assured

Discussing the belief in some quarters that there will be a falling off of national income at the war's end and that as a result attendance will be adversely affected, Mr. Cowdin said, "Even if such a decline in national income should be fairly sharp, it is not likely motion picture revenues will be affected to any comparable degree for a substantial period of time in view of the huge accumulation of savings in the hands of the public. The movies, past experience indicates, are among the last things that people will give up. Following the last war, when the industry was in its infancy, there was but a slight falling off followed by a substantial increase, which lasted a long time. tion in the average theatre.

"The war has served to emphasize the basic nature of the industry. Going to the movies is an integral part of life in America and many other countries. Theatre attendance in this country alone averages 90,000,000 a week. Entertainment, in fact, is a fundamental need of all humanity and the motion picture is seasily the most universally popular of all forms of mass entertainment. It has the further advantage of being inexpensive and a cash business. Thousands of small communities rely almost entirely on movies and radio for entertainment.

The movies are, in effect, a necessity and this imparts a strong element of fundamental stability to the industry. The movie box office, of course, to some degree reflects the ebb and flow of general economic conditions, but to a less marked extent than most other industries. This industry is among the last to feel a depression, and among the first to respond to a revival. History shows that good pictures will always find a substantial market. The highest grossing picture in the history of the industry, which rolled up receipts of $30,000,000, was launched in the midst of the last depression.

"The motion picture industry is fortunate in that it faces no reconversion problem, although studios and theatres will require new equipment to replace that worn out during the war.

"From an operating standpoint, the industry will benefit at the war's end by the return of highly specialized personnel who, because of the training and experience required, could not be replaced effectively during the war and this should result in the lowering of basic unit costs, as well as again making available many stars who are today in our government's service.

Sees Much Construction

"When building materials are again available, it is expected that a large number of new theatres will be constructed to meet the growth and changes in population and to replace theatres that have become more or less obsolescent. These new theatres will contain many improvements. And anything that increases the effectiveness of the sound and screen performance and the comfort and convenience of theatregoers adds to the popularity of movie-going.

"In view of the importance of the movies in providing wholesome, inexpensive relaxation to the mass of the American people, the increase in admission taxes to 20 per cent, while perhaps acceptable as a war measure, will prove highly unpopular when peace returns and a movement to eliminate or reduce it will have strong support.

"It is our belief that the over-all foreign business available to the major picture companies will be extremely large in the post-war era despite the problems of foreign exchange, restrictive measures by foreign governments and competition from foreign film industries. Everywhere that American troops have gone, movies have gone along. The liberation of Europe, and later Asia, will not only permit the reopening of previous markets but there is every indication that new markets will be created. Already an insatiable demand for American pictures has developed in the countries that have been liberated so far.

Confident of Future

"Universal Pictures has continued to increase its standing in the industry during the war period and looks with confidence to the post-war era as an opportunity for further progress. It entered the 1944-45 season in September with more and, we believe, better feature pictures completed or in the making than ever before in its history. Such recent and current pictures as 'Christmas Holiday,' 'Gypsy Wildcat,' 'Abbott and Costello in Society,' 'The Merry Monahans' and 'San Diego, I Love You,' among others, are all demonstrating highly successful box office appeal.

"Anticipating that 'war pictures' would lose their popularity, Universal Pictures has eliminated such features from its 1944-45 schedule.

"While Universal Pictures Company has been unduly penalized from an earning standpoint during the war period through its low tax credit base, nevertheless, as long as such high tax levels prevail it would require a serious reduction in gross profits in order to affect net profits materially. In the post-war period, should there be, as anticipated, a substantial reduction in the Federal corporate tax rate, attendance figures can decline rather substantially and still leave Universal with net earnings as large or larger than those currently enjoyed."

DEFER MOVING LONDON NEWSREEL UNIT TO PARIS

The headquarters of the Office of War Information—Ministry of Information British-American newsreel will remain in London for the time being, its removal to Paris having been postponed for at least six weeks. Recent investigations disclosed French laboratories to be in good shape, but the raw stock situation there as grimmer even than in London. In addition, the lack of fuel in Paris would require newsreel operations there to take a low priority. Furthermore, it would be difficult to maintain an efficient censorship service under present conditions in Paris, it was said.

"Theatres to Pay For Television"

(Continued from preceding page)

new movie-goers and increase the exhibitor rate of occupancy and earning power per seat."

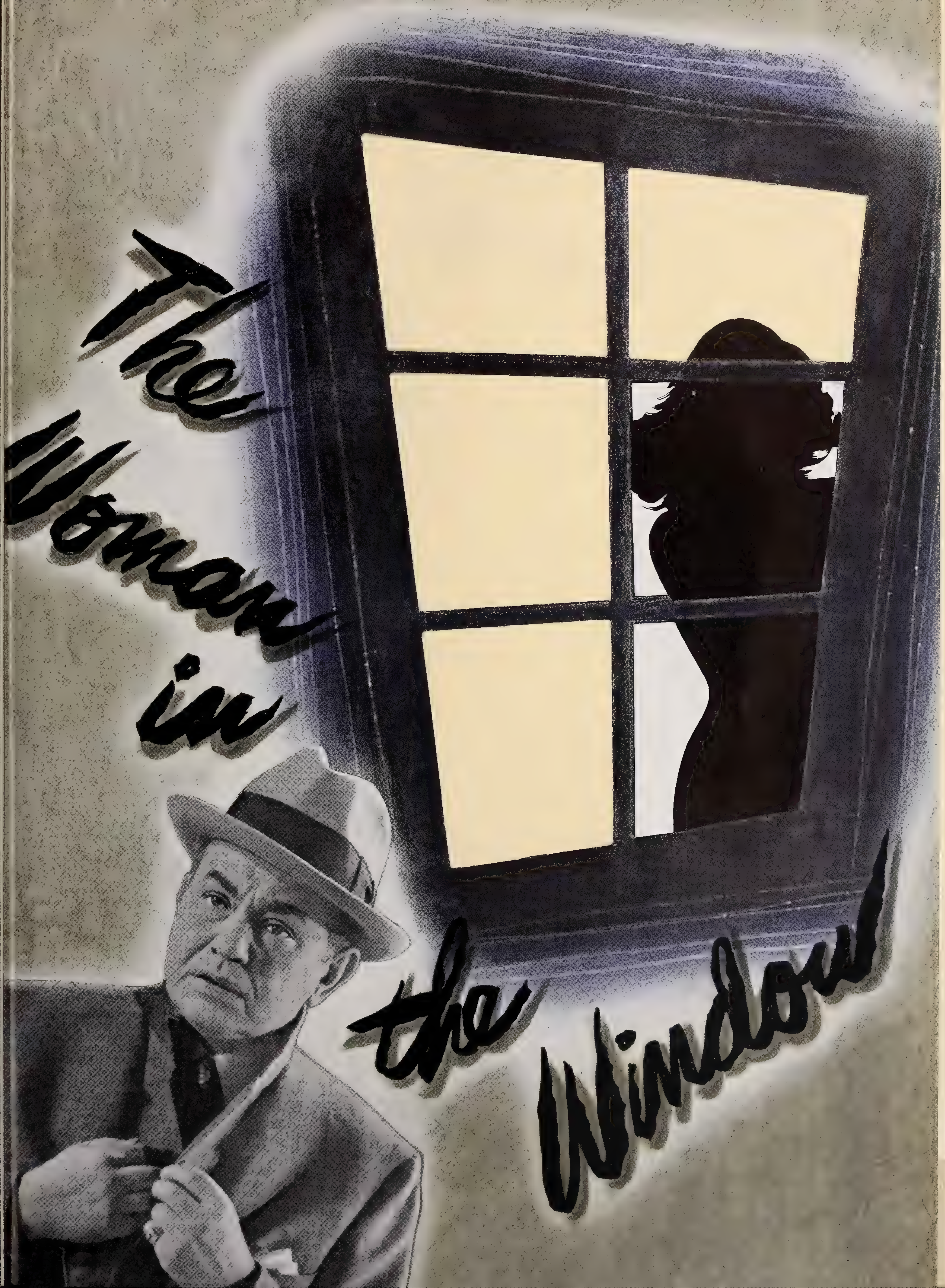
In another paper on television, by D. W. Epstein and I. G. Maloff of RCA, read by Mr. Epstein, developments in cathode tube television projection were reported which already have produced an image approximately nine feet wide comparable to motion picture definition in the average theatre.

In video transmission by telephone wires the Telephone Company is experimenting with a number of methods in a five-year program outlined at the convention by Harold S. Osborne, chief engineer. The program embraces the construction of from 6,000 to 7,000 route miles of coaxial cables.

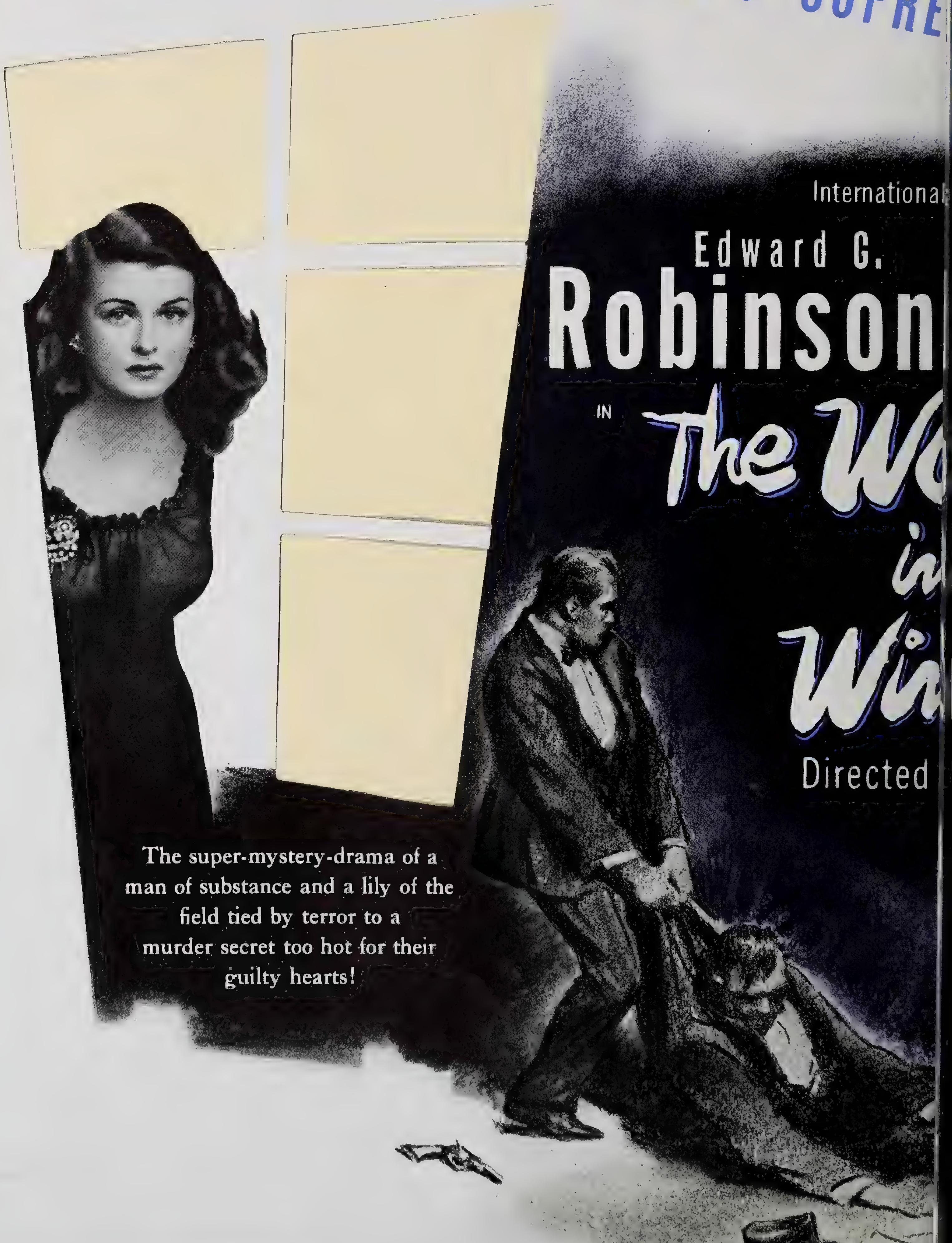
The papers at the Fall Convention totaled 38, dealing preponderately with television, film chemistry and non-theatrical applications of motion picture and related techniques.

In one paper R. M. Corbin, N. L. Simons and D. E. Hyndman reported two new Eastman fine-grain sound recording films. In another a method of mercury arc lamp control to attain greater precision in sound track printing was described by Lester F. Bird, of the Hanovia Chemical & Manufacturing Company, Newark, N. J., while M. P. Jones, R. J. Zavesky and W. W. Lozier of the National Carbon Company, described methods for measuring carbon arc brightness and presented a study of radiant energy at the motion picture film aperture. There were also several papers on the use of motion pictures in war services.

Elevated to fellowships by the board of governors were Earle L. Arnold, Eastman; F. T. Bowditch, National Carbon Company; Dr. Peter C. Goldmark, CBS; Barton Kreuzer, RCA; C. J. Staud, Eastman; James R. Wilkinson, Paramount; Dr. W. Wallace Lozier, National Carbon.


The Woman in the Window

THE SCREEN'S SUPRE



Internationa

Edward G.

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Directed

The super-mystery-drama of a man of substance and a lily of the field tied by terror to a murder secret too hot for their guilty hearts!

Released by RKO RADIO PICTURES, Inc.

ADVENTURE IN SUSPENSE!
s Inc. presents
Joan
Bennett
man
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RITZ LANG
th Raymond Massey
and Edmond Breon • Dan Duryea
A NUNNALLY JOHNSON PRODUCTION

AGAIN

GOOD ENTERTAINMENT IS "INTERNATIONAL"

① GARY COOPER • TERESA WRIGHT
Casanova Brown

② EDWARD G. ROBINSON
AND
JOAN BENNETT
in
The Woman in the Window
with RAYMOND MASSEY
and Edmond Breon • Dan Duryea
Directed by FRITZ LANG
A NUNNALLY JOHNSON Production
Released by RKO RADIO PICTURES, Inc.

INTERNATIONAL PICTURES, INC.

FEDERAL FOREIGN PICTURE PLANS WAIT ON ELECTION

Industry Considers a New Association under Webb Act for Service Abroad

The Government is putting the finishing touches to plans to aid the industry in post-war worldwide marketing of motion pictures and to utilize the screen for propagandizing the American way of life throughout the world.

In Washington, it was indicated that formulation of such plans by the State Department would not be completed, however, until after the November elections, for obvious political reasons, and until further Allied advances in Europe point to a quicker determination of how soon the Government can put into practice the current much-discussed assistance.

The State Department also is considering the eventual disposition of the motion picture activities now being conducted by the Office of the Coordinator of Inter-American Affairs. There is a plan.

Meanwhile, industry leaders are going ahead with their own plans to establish a firm footing in the world market.

Discuss Industry Foreign Trade Association

Formation of an industry foreign trade association, to function under provisions of the Webb Act, and which would be empowered to represent the industry on trade problems in any part of the world, is under study by the general counsel of the major distributors. Last Wednesday, a meeting was held at the New York headquarters of the Motion Picture Producers and Distributors of America to explore the proposal further.

Thus far, the project already has received the tentative approval of company presidents, subject to the results of the study now being made by the attorneys. It was indicated this week that following the clearing by counsel, the plan would be put into motion before the end of the year.

In Washington Tuesday, Nathan D. Golden, special consultant to the motion picture division of the Bureau of Foreign and Domestic Commerce, Department of Commerce, said that the organization of a foreign trade association would be a "distinct advantage to our companies in their dealings with foreign countries" and would act as a "united stand against inimical forces abroad."

Sees Great European Obstacles After War

The industry has greater obstacles to overcome in seeking to reestablish itself in the continental European market after the war than it faced in those same countries before the war, he pointed out, adding, however, that "the U. S. Government will make every effort to help the American industry in this task."

Establishment of the trade association is not related to, nor designed to affect the distributors' earlier plan to appoint trade representatives to the various leading world capitals. The latter project was approved by distributor heads last spring and will proceed, entirely apart from the outcome of the present plan, according to the Hays office.

Under the Webb Act, the new association, if and when formed, must be registered with the Federal Trade Commission in Washington. It will permit the companies to act in concert in any part of the world in which problems affecting one or several of the distributors may arise.

Ready to Discuss Post-War Trade Agreements

Meanwhile, in Washington last week, it was learned that State Department officials are now ready at any time to enter discussions with representatives of other governments regarding post-war international trade agreements.

A number of film studies initiated by Francis De Wolfe, chief of the Telecommunications Division of the State Department, which covers the press, radio and motion pictures, have been completed. It was learned that the Department is prepared to make suggestions known to any other country which may be interested.

To date, no foreign government has been invited to discuss the subject of post-war film trade and there is no indication that the Department is desirous of pressing the matter at this particular time.

The State Department's motion picture program insofar as it has been disclosed, lays down broad principles of equitable and non-discriminatory treatment by all nations for the films of other countries, both as regards import duties and internal taxes and regulations; censorship on moral grounds only, and no restrictions on the payment of earnings on films to those to whom they are due.

Industry spokesmen admit, however, that the U. S. Government is in no position to demand that foreign countries remove their barriers against the importation of American films and restrictions against exhibition while we pursue a policy of a protective tariff invoked against the free movement of their products into our country.

J. Cheever Cowdin, chairman of the board of directors of Universal, and a director of the National Association of Manufacturers, pointed out last week that the film industry among other American industries, can expect to receive revenues from European countries as soon as "responsible" governments are reestablished in the early post-war period, but the question would arise as to what constitutes a "responsible" government.

Webb Act of 1918 May Become Implement of Film Export

The Webb Exporter Combination Act, of current industry significance, became law in April, 1918. Its sponsor was Edwin Yates Webb, Democratic member of the House of Representatives from North Carolina from March, 1903, to November, 1919. He was co-sponsor of the better known Webb-Kenyon Act, 1913, which prohibited the shipment of liquor to dry states, a forerunner of the Eighteenth Amendment.

Associations entered into for the sole purpose of engaging in export trade and those actually engaging solely in such trade are declared by the statute to be legal if they are not in restraint of trade within the United States or of the export trade of any domestic competitor. It is further provided that such associations must not enter into any agreement or conspiracy which enhances or depresses prices within the United States of the commodities of the class exported by the combination.

The statute permits a corporation to acquire the whole or any part of the stock or other capital of the export associations authorized if the effect of such acquisition does not restrain trade or substantially lessen competition within the U. S.

The prohibition against unfair methods of competition in the export trade is extended to acts done outside the territorial jurisdiction of the U. S. Likewise, the remedies for enforcing the prohibition.

Such associations as the law permits must submit to the Federal Trade Commission, within 30 days after their creation, a verified statement of the place of business, officers and stockholders. A corporation must file a copy of its certificate or articles of incorporation.

The Webb Act has received recent attention from Wendell Berge, Assistant Attorney General in charge of the Department of Justice's anti-trust division, in his book, "Cartels, Challenge to a Free World", reviewed in Motion Picture Herald, October 7. Mr. Berge there emphasizes that the Act does not repeal the Sherman Anti-Trust Act of 1890 nor allow the division of territory abroad. He says that he has given some thought to the question of whether the export associations law should be tightened.

Dembow Brothers Head Pioneer Dinner Committee

Sam Dembow, Jr., and George Dembow have been appointed co-chairmen of a special dinner committee which will be in charge of the next Picture Pioneers' dinner, according to an announcement by Jack Cohn, house manager of that film veterans' organization. Members of the dinner committee are Sam and George Dembow, Jack Cohn, John Alicoate, Hal Hode and Gilbert Josephson. The event will be held November 16 at the Waldorf-Astoria Hotel, New York.

File Incorporation Papers

The Varietrix Amusement Corporation, Waterbury, Conn., has filed certificate of incorporation at Hartford, naming Frank Bryan of Boston, Marcus H. Weisman and Antoinette E. Ciminera, both of Waterbury, as incorporators

ON THE MARCH

by RED KANN

HOLLYWOOD

WESTBROOK PEGLER, who once tarred the Hollywood Victory Committee as "distinctly left wing" and an adjunct of an industry "loudly in favor of the New Deal and a fourth term" has rolled back his boundaries. His contention now is that the industry "as a whole has been a subsidiary for propaganda, of the New Deal and in favor of Communism and Communistic elements and ideas".

First, background.

In a piece for King Features Syndicate, a Hearst enterprise, Pegler continues his effort to tear apart Secretary of the Interior Ickes. The massacre has been raging back and forth between them for some little time now. It's their own war which we have no intention of invading. But it hops the line and enters the picture business by way of a dinner sponsored by the "Hollywood Is for FDR" group under the auspices of the Hollywood Democratic Committee. Place: Hotel Ambassador, Los Angeles. Time: October 8.

Pegler, the fair-enough one, describes this function flatly as "the dinner of the Hollywood Communists and their fellow-travelers", including, no doubt, such old revolutionaries as Samuel Goldwyn, Jack Warner, Katherine Hepburn, Tallulah Bankhead, Bill Goetz, Walter Wanger, Claudette Colbert, Joan Crawford, Charlie Einfeld, Robert Benchley, and Walter Huston, all of them among the thousand or more on deck that evening.

Later he indicates uncertainty with, "The element to which Ickes was speaking was not, as one might suppose, altogether cynical and vile. The Communists, of course, predominate and out-voice the men and women, actors, writers and others, of the luxurious class who are Democrats or even New Dealers, for honest motives and convictions."

Still later, he bumps along the bottom of his poisonous swimming pool when he charges this industry, as a whole, has nurtured and favored Communism or Communistic elements and ideas; that this industry has ridiculed Congress "to the point of utter detestation"; that it has "damned" the American press, "preached the futility and failure of the American way of life and Government and extolled the system which deliberately organized ghastly famines and mass deportations". His allegations in the Los Angeles *Examiner* include the charge this industry has never examined "its own corruption". And what seems to rile him into a frenzy is his beef it has never "produced a single film which criticized the tendencies of the Roosevelt Government."

Here once more, as part of a dangerous pattern, are generalities which glitter malevolently and maliciously. Pegler and the Peglers are difficult forces to combat. They write at large and very much at random. They enjoy wide-flung audiences. They indict in wholesale sweeps, resist rebuttal which this industry weakly refuses to undertake. They rely upon a Goebbels technique of repeating a lie until its reiteration stands chance of acceptance as truth.

If this industry, as a whole, requires assurance, it is the assurance which its record of wartime cooperation securely establishes beyond the reaches of a Pegler and his typewriter. That record is not challengeable. It is attested to by the Administration, the very one which moves Pegler toward perpetual apoplexy. It is verified by the military and naval high command. It is reflected magnificently by the fighting men on all fronts.

Of course and admittedly, this industry has cooperated with its Government. It is to be shouted, not denied. Does Pegler presume to believe the cooperation would be less if the Administration were Republican?

Let him answer that one.

Puppet Feature

LIKE every ambitious cartoon producer, it's George Pal whose eyes are now alight with feature plans. His first would take a year to make with first call on distribution resting with Paramount.

Pal entered his field via architecture. He caricatured his Budapest instructors with unrecorded consequences, headed Ufa's cartoon department in Berlin, used puppets first in advertising reels made for the Phillips Company (radios) of Holland, used a butcher shop and an icebox for a darkroom.

Those puppets of his are five to six inches high, never answer back, follow instructions, work overtime, if required, and can be very charming as "The 500 Hats of Bartholomew Cubbins" and "And to Think I Saw It on Mulberry Street" have shown. Pal is now conferencing with three new characters to be known as Lookie, Earie and Speedie, and blueprints provide for them to be pretty smart kids operating on a Robin Hood premise.

Pal's pals run all over his studio, make housing a problem and influenced a deal with the adjacent Simmons Wallpaper Company. A Simmons' wall backed up a Pal wall. It was demolished and leg room given the puppets.

After the war, Pal plans a studio geared to his own scheme of things. Puppets will be made of plastics, plus wood, and kept properly cooled by refrigeration. No temperament or high blood pressures are involved. It's merely that they shrink otherwise and affect precision of camera work and registration.

Hollywood Tendency

MORE eyes are glued to the calendar of history than to its chapters. A noticeable drift shows itself in some Hollywood quarters to judge pictures—particularly those with war themes—by year rather than by merit. Some types of stories, of course, become outmoded and recede into relative insignificance, so great is the march of events in this period. Let's try to illustrate what is in mind.

Dramas based on the underground movements of Europe have been made by the dozen; thus, the public is familiar with the outline. Yet only in recent weeks has the tremendous saga of the French Forces of the Interior begun to assume form. Does it follow there is no film in such an exciting and heroic chapter of French history merely because it would be another underground film? We think not.

A parallel yardstick may be created in other directions, as well. But, actually, the point is:

Great drama does not buckle down to time. If an irrevocable door were to be closed tightly on the basis of when it happened, rather than what happened and how vital it was, the flexibility of production would approach an end and strangulation set in. If time, not content, were to fix the decision, "Gone With the Wind" would not have been produced. Nor would "Wilson".

Need Good Films To Hold Patron Gains: Warner

The present high level of motion picture attendance not only can be maintained but even exceede after the war so long as pictures maintain, or surpass, the quality level of the past few years, declared Col. Jack L. Warner, vice-president an executive producer of Warner Bros. Pictures, i a talk to New York home office executive Wednesday following his arrival from the coast.

The conference, first of a series to be held b Col. Warner during his stay in the east, was attended by Harry M. Warner, Major Albert Warner, Charles Einfeld, Joseph Bernhard, Ben Kalmenson, Samuel Schneider, Harry M. Kalmine Joseph S. Hummel, Wolfe Cohen, Mort Blumenstock, Arthur Sachson, Roy Haines, Jules Lapidus Norman H. Moray, Robert W. Perkins, Harr Goldberg, Jacob Wilk, Samuel Carlisle, W. Stewart McDonald, E. K. Hessberg, I. F. Dolid, E Hinchy, Stanley Hatch, Albert Howson, Gi Golden, Larry Golob, and others.

Must Give Better Pictures

"The motion picture industry has educated th public to better pictures," Col. Warner said, "an the only way we can hold their patronage is b giving them consistently better pictures. What' more, I am confident that with the cooperation o all branches of the industry, we can give them no only as good pictures as we have in the past, bu still better ones. I am also confident that we wil have a sufficiently high level of general busines activity to support the present volume of motio picture business.

"I know the temptation of many old-time exhibitors to turn to cheaper pictures as protectio against an uncertain future. But that day is past and the only result that can follow from cheape and poorer pictures is to drive people out of th theatres.

"There is every reason to believe that we hav a post-war boom ahead of us. While there ma be some temporary slackening in business activit to permit readjustment to a peace-time basis, th backlog of civilian demand is too great to permi slowing up in our national business volume. Exhibitors and producers who make the mistake o turning to cheaper pictures now will find themselves out of the running later on. The sures way to get into a hole is to climb down into it an that is exactly what happens when you try to forc down the quality of pictures.

Strong Competition Ahead

"There is also a long-range reason why everyone interested in the welfare of our industry shoul cooperate to keep standards high. As soon as th war is over the American motion picture industr is going to face a degree of competition that i never had before—the competition of newly developed film industries of other countries. Th war has speeded up the development of pictur making in many countries and these new film industries will expand greatly as soon as the wa ends. England wants its own film industry an so do France, Mexico, Argentina and others.

"The years after the war will see a change i American motion picture audiences. Men returning from the fighting fronts will bring back wit them a new appreciation of the value of motio pictures."

Hatch Promoted by Warners, Jones Also Is Advanced

Stanley Hatch has been promoted to head of th contract sales department of Warner Bros. taking over the duties handled by Ralph Clark before his recent promotion to Canadian division manager, i was announced last week by Ben Kalmenson, general sales manager.

Arthur S. Jones has been moved up to head th contract department, filling Mr. Hatch's forme post.

Mr. Hatch came to Warner Bros. in 1937 after an association with Educational Film Exchanges as sales manager.

16MM ABOUT TO BE INDUSTRY TALKS SELF REGULATION

Problem of War Surplus Is Headache. Also, What Plans Has Government?

The busy, rapidly evolving, and sometimes experimental 16mm picture business now tends, even among the distractions and excitements of war, to jell into a structiure of recognizable form—an industry in fact. Among the current developments:

1—*A movement toward self-regulative arrangements, a production code, and, mayhap a trade association.*

2—*Significant breaking of the ice of limitation by the announcement that the great Swift packing concern is financing the making of a feature in color, 16mm Kodachrome.*

3—*Report of an ambitious undertaking in educational 16mm films under consideration, so the story runs, by John Hay Whitney as "something to do after the war."*

An important problem facing the field and one in which opinions have split distributors and exhibitors and equipment manufacturers miles apart, is that of the eventual disposition of Army and Navy surplus 16mm equipment. Educators are urging that 16mm projectors be allocated by the Government after the war to schools and colleges in need of film teaching aids. Manufacturers are urging the return of the equipment to their plants for reconditioning and resale by them on the market.

Concern About Government Programs in 16mm

There is further concern about what may develop as Governmet programs in the 16mm field both at home and abroad, in view of the background of assorted tentative and experimental efforts and the not to be forgotten and long hushed plans for a sort of Federal film "information service" with distribution and government agents across the country—and other lands, too, maybe. That project is still turning in its sleep and may awake, assuming the political success of its sponsors.

Spokesmen representing the production, distribution and exhibition phases of the non-theatrical field have expressed the view that 16mm feature film production, now hampered by wartime raw stock restrictions cannot develop at any appreciable pace until after the war. All agree, however, that it is entirely possible 16mm entertainment pictures will become an important element of product in this post-war period.

Self-Regulation Move Currently Developing

Coincident with the planning of product, new and improved projectors and equipment, expanded use of the medium for the educational and industrial fields, there is developing a move in the direction of self-regulation for the entire 16mm branch of the industry.

Several associations already are in existence, including the National Association of Visual Education Dealers, the Educational Film Library Association, Visual Equipment Manufacturers Association and Allied Non-theatrical Film Association. These and others, representing a total of eight 16mm organizations comprise the National 16mm Advisory and Policy Committee of the Office of War Information.

OWI 16MM FILMS REACH 750,000 MONTHLY

Latest figures on the distribution of 16mm films by the non-theatrical division of the Office of War Information, under the direction of Charles R. Reagan, were made known in Washington Wednesday.

Currently, the OWI estimates that non-theatrical audiences average 750,000 a month. The number of OWI films in release totals 100, with a total of 30,000 prints. There are between 25,000 and 30,000 16mm projectors in use in the U. S., exclusive of those being used by the armed forces.

Recently in New York a group of 16mm producers formed an association, the Educational Film Producers Association. Last year, industrial producers, including Jam Handy, Caravel, Sound Masters and others, attempted to set up an organization to establish trade practices and to protect their interests, but their plans were abandoned.

Concerted effort on the part of a few distributors and producers in the field is being made currently to influence all factions in the field to join together and to adopt self-regulatory measures to improve the standards of the business and to avoid past mistakes.

See Possible Wasted Effort If No Joint Action Is Taken

A spokesman for a Government agency expressed the view in New York this week that "if leaders in the 16mm business don't get together now, there is the possibility that all the gains made in their field and the tremendous amount of money poured into it during the war by Government agencies, ultimately will result in a waste of effort and money."

Charles R. Reagan, head of the non-theatrical film division domestic branch of the Office of War Information, has gone on record that neither the OWI nor any other Government agency would attempt to force regulation on the business. He has remarked, however, that after the war, the OWI National Advisory and Policy Committee might be continued in some other form, with the aim of establishing regulatory procedures for the entire field.

Roy Winton, managing director of the Amateur Cinema League and editor of *Movie Makers*, said this week in New York that although "an association representing all phases of the business is urgently needed to set up and execute trade practice measures," it is doubtful that the production branch of the 16mm field has as yet been sufficiently organized as the distribution and exhibition interests, and for that reason, there may be some delay in the formulation of such an association. "Some kind of 'Hays office' is definitely desired, however," he added.

Mr. Winton has urged this action in an editorial in *Movie Makers*. He is of the opinion that responsible persons in the 16mm business are not interested in any development which would encroach on the 35mm industry. "From our point of view," he said, "whatever falls into the province of the entertainment and theatrical industry is the business of that industry and we are not interested in interfering with that industry."

Last year, MOTION PICTURE HERALD reported that from 50 to 100 16mm theatres, mainly in converted garages or stores, were operating in the south, the midwest and in New England.

Arthur Gale, formerly with *Movie Makers*, and now associated with Willard Productions, forecast a tremendous post-war activity in 16mm films for industrial companies. He pointed out that practically all of the existing sales and training films which were made before the war, are outdated, and that industrial firms already have mapped large-scale production plans for new training and morale pictures.

Feature-Length Films Are Seen as Post-War Trend

An executive of the Office of the Coordinator of Inter-American Affairs said this week that most of the educational pictures, in use in schools and colleges, which were made before Pearl Harbor, would have to be scrapped and new films produced embodying the best teaching techniques developed by the Army, Navy, Air Force and other service branches.

Expansion of 16mm film production to include feature-length entertainment pictures for non-theatrical patrons, at set admission prices, is indicated as an important post-war development in the field. Currently, one feature picture in 16mm has been completed and will be released in a manner to determine the extent of the 16mm market for productions of this kind. MOTION PICTURE HERALD last week reported that "Sundown Riders," produced in Kodachrome by Major 16mm Productions, is now ready for distribution.

The Swift & Company feature length 16mm project is in the broad nature of public relations. It is to be, it was said in Chicago Wednesday, a life of the founder, Gustavus Franklin Swift. He was one of the founders of the great packing industry of Chicago, contemporary with the famed Philip Armour. The Swift concern is interested in good will over a vast territory of meat production from the cattle ranges of the big West to the hog raisers of the corn belt. And there is also a vast network of distribution with dealers all over the world.

The motion picture, both standard and 16mm long has held the patronage and attention of the motor car and mining industries, and has made some progress with steel. The packing industry can be an important third.

The motion picture department of Goodyear Tire and Rubber Company reported in New York this week that in the first nine months of 1944, nearly 1,000.000 people had seen Goodyear films. The company has available 18 sound and 38 silent pictures in 16mm and 35mm on a variety of subjects dealing with rubber. These shorts were seen by 903,547 people and were sent out 5,350 times in the nine-month period to schools, clubs and organizations, according to the company.

FORMER LEADERS AID BOND DRIVE

BY TELEPHONE, the Sixth War Loan executive committee spoke Monday from New York to national co-chairmen. Below, Max Cohen, Jay Emanuel, Harry Brandt, Ned Depinet, John Hertz, Jr., and background, Max Youngstein.

National Committee To Make Pre-Campaign Tour of 19 Regional Key Cities

For the Sixth War Loan, opening November 20, the industry will have the collective experience of the leaders of four of the five previous drives, Harry Brandt, national chairman for the forthcoming drive, said this week.

Mr. Brandt announced that S. H. Fabian, L. C. Griffith, Charles Skouras and Robert J. O'Donnell would serve as honorary chairmen, and as a quartet will lend knowledge gained in past drives to the national committee.

Monday members of the national committee headed by Mr. Brandt will open their pre-campaign tour of 19 regional key cities, in Los Angeles. Prior to leaving for the coast Mr. Brandt said, "From the enthusiastic phone calls and wires I have received from both exhibitor and distributor representatives in the field, I am confident that each of our 19 meetings will be attended by the greatest number of exhibitors ever convened for Bond rally activities."

San Francisco Meeting Second

The Los Angeles meeting will be held at the Ambassador Hotel, and will be followed by a meeting at the St. Francis Hotel in San Francisco the following day. Wednesday the group will meet with exhibitors and distributors in Portland, Ore., at the Benson Hotel. Thursday the group will split up and a meeting will be held at the Utah Hotel in Salt Lake City, and another at the Olympic Hotel in Seattle. Friday there will be a meeting at the Fontanelle Hotel in Omaha, and on Saturday at the Muehlebach Hotel in Kansas City.

After Kansas City the two groups will travel to Chicago, Cleveland, Detroit, Buffalo, Louisville, Pittsburgh, Hartford, Boston, Charlotte, Philadelphia, Baltimore and New York.

Monday Mr. Brandt and other drive leaders, Ned E. Depinet, Jay Emanuel, Max Cohen, Francis Harmon, Ted Lloyd and John Hertz, Jr., held round-robin telephone discussions with Hugh Bruen in Los Angeles, Henry Reeve in Dallas, Al Steffes in Minneapolis, Jack Kirsch in Chicago, Fred Wehrenberg in St. Louis, John Rugar in Salt Lake City and Leo Wolcott in Des Moines. The nine men on the other end of the telephone conversations were Mr. Brandt's co-chairmen, who were given a complete picture of plans now being formulated for the campaign.

Paramount to Buy $20,000,000

Monday Neil Agnew, chairman of eastern industry sales for the drive, announced the first company commitments had been made by Barney Balaban for Paramount. Mr. Balaban, president of the company, pledged Paramount to the purchase of $20,000,00 in Bonds. Paramount bought $15,000,000 in Bonds during the Fifth War Loan.

Max Cohen, chairman of the special events committee for the New York area, announced Tuesday that a combination radio and stage show would be held November 20 in Madison Square Garden to launch the drive. Plans are being made for a national broadcast of the show. Mr. Kingsberg will be stage manager and Ted Lloyd radio director. Details are still under consideration.

The major Hollywood studios have completed plans to insert personalized appeals from stars to buy Bonds with every photograph of stars sent fans.

Mr. Depinet, chairman of the distributors division, announced Monday that all national distributors had agreed upon the terms for furnishing pictures for Bond Premieres.

Kingsberg Meets Chairmen

In New York last week Malcolm Kingsberg, New York area chairman, met with his executive committee: Leo Brecher, James Brennan, S. H. Fabian, Irving Lesser, Charles C. Moskowitz, Samuel Rinzler, Edward Rugoff, Fred Schwartz, David Weinstock and William White.

In a telephone conversation with William F. Crockett, assistant national chairman, in New York, O. J. Miller in Portland, Oregon state chairman, said he planned a meeting of industry executives in his territory, and that a huge blackboard located behind the speakers' table will list every theatre in his area, and opposite each theatre will be marked a figure for the number of Bond Premieres, Free Movie Days and Children's Premieres. The figure will be the quota for each theatre.

Lou Brown, Connecticut Publicity Chairman, late last week announced the names of his state publicity committee and Harry F. Shaw, state chairman, named county chairman and his distribution committee. Mr. Shaw also announced that plans have been set for the territorial national committee meeting in Hartford November 9.

Alfred Hitchcock has directed a trailer for the campaign titled "The Fighting Generation," produced by David O. Selznick, written by Sydney Longstreet and starring Jennifer Jones. It is 150 feet long and will be available to exhibitors through their local National Screen Service exchanges.

Name Publicity Chairmen

Mr. Hertz, national publicity director, Monday announced the names of the state publicity and advertising campaigns for the drive. chairmen, will formulate complete local publicity and advertising campaigns for the drive.

The publicity chairmen are:

Alabama, Bill Wolfson, Montgomery; Arizona, A. G. Pickett, Phoenix; Arkansas, Sam Kirby, North Little Rock; California, Seymour Peiser, Los Angeles, Mort Goodman, Hollywood and Fay Reeder, San Francisco: Colorado, Miss Margaret Goyette, Denver; Connecticut Lou Brown, New Haven; Delaware, Edgar J. Doob Wilmington; Florida, J. L. Cartwright, Tampa; Georgia Spence Pierce, Atlanta; Illinois, Bill Bishop, Chicago; Indiana, Ken Collins; Indianapolis; Iowa, Dale McFarland, Des Moines; Kansas, Woody Barritt, Wichita.

Also, Kentucky, Lew Hensler, Lexington; Louisiana Maurice F. Barr, New Orleans; Maine, C. J. Russell Sr., Bangor; Maryland, Louis E. Shecter, Baltimore; Massachusetts, Harry Browning, Boston; Michigan, Miss Betty Smith, Detroit; Minnesota, Norman Pyle, Minneapolis; Mississippi, Burgess Waltmon, Columbus; Missouri, Jerry Zigmond, Kansas City; Montana, Jack Edwards, Helena; Nebraska, Ted Emerson, Omaha; Nevada, Harry Hunsaker, Reno; New Hampshire, Frank K. Eldridge, Concord; New Jersey, George Kelly, Newark, Eli M. Drowitz, Camden; New Mexico, George Tucker, Albuquerque; New York, Charles Smakwitz, Albany; Charles B. Taylor, Buffalo, Harry Mandell, New York City; North Carolina, Roy L. Smart, Charlotte.

Also, North Dakota, Ed Krauss, Fargo; Ohio, J. E Watson, Cincinnati, Charles Deardourff, Cleveland; Oklahoma; Robert Busch, Oklahoma City; Oregon, Jack Matlack, Portland; Pennsylvania, James M. Totman, Pittsburgh; South Carolina, Sam Suggs, Columbia; South Dakota, Cliff Knowles, Mitchell and Ken Peters, Pierre Tennessee, E. W. Street, Knoxville and J. R. McEachron Jackson; Texas, Ray Beall, Dallas; Utah, Miss Helen Garrity, Salt Lake City; Vermont, Eugene C. Keenan Newport; Virginia, Brock Whitlock, Richmond; Washington, D. C.; Frank LaFalce; Vic Gauntlett, Seattle West Virginia, partial, James M. Totman; Wisconsin William V. Geehan, Milwaukee; and from Wyoming G H. Turner, Lusk.

All Officers Reelected by Allied of Michigan

Allied Theatres of Michigan at its recent three day convention at the Book-Cadillac Hotel, Detroit, reelected all officers. They include: Ray Branch, president; W. James Olson, vice-president; Edgar E. Kirchner, secretary-treasurer, and Fred E. Pennell, business manager. A new member was elected to the board, H. S. Gallup of Marquette.

Pensacola Levies Tax on Theatre Admissions

A city amusement tax, passed at the last session of the City Council, Pensacola, Fla., became effective October 7. Rates are one cent on ticket up to 25 cents; two cents on 26 to 50-cent admissions and one cent on each 10 cents or fraction on admissions of 50 cents or more.

Goldstein in Vanguard Post

Neil Agnew, vice-president of Selznick Enterprises and Vanguard Films, this week reported the appointment of Jack Goldstein as Eastern director of publicity and exploitation. Mr. Goldstein recently resigned as publicity manager of Twentieth Century-Fox in New York.

Black

as the ace I am . . ."

CARY GRANT

Smashing...

Adventurous...

Restless...

Virile...

IN THE ROLE OF HIS CAREER!

(Trust R.K.O.: to give you the Big Ones!)

Three were his to Love . . .

One guarded his restless soul . . . one held refuge for his wayward heart . . . one hungered for the safety of his arms!

A story that looks life straight in the eye . . . and blinks at nothing!

CARY GRANT

in

None but the Lonely Heart

with

MISS ETHEL BARRYMORE

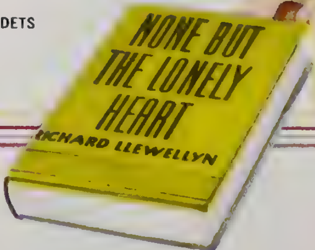
BARRY FITZGERALD

JUNE DUPREZ • JANE WYATT

GEORGE COULOURIS • DAN DURYEA • ROMAN BOHNEN
KONSTANTIN SHAYNE

Produced by DAVID HEMPSTEAD • Directed by CLIFFORD ODETS

WRITTEN FOR THE SCREEN BY CLIFFORD ODETS


NONE BUT THE LONELY HEART
RICHARD LLEWELLYN

FROM THE NOVEL BY RICHARD LLEWELLYN

RKO RADIO PICTURES

Good old RKO!

Favor Hollywood Films in Sparse African Market

Washington Bureau

Only a small fraction of Africa's 150,000,000 people live in localities that are accessible to film theatres and the total annual audience of the continent probably does not exceed 60,000,000, but wherever pictures are shown Hollywood's product ranks high in favor, it was reported Monday by Nathan D. Golden, chief of the motion picture unit of the Department of Commerce, in the third of a series of reports on motion picture markets of the world.

In all of the 15 African countries and colonies, the report disclosed, there are only 991 theatres with a total of 559,382 seats, and only in Egypt is there any domestic film production, although a film commission recommended this year that the Union of South Africa establish a national film board to stimulate local production, with the Government to make the pictuers if, after a trial period of two years, commercial companies are unable to carry out a satisfactory program.

Because of the fact that, with three exceptions, Africa consists of colonies owned by Britain, France, Spain, Portugal, Belgium and (formerly) Italy, State Department consular officers who made the first-hand surveys on which Mr. Golden's report is based found a variety of controls on films, ranging from the strict supervision exercised by the British in the former Italian colony of Eritrea, and the control of film imports into Algeria by the Bureau of Psychological Warfare, to the unrestricted showing of not very popular German pictures in Spanish North Africa.

No Native Audience Developed

Little or no effort has been made to develop a theatre audience among the African aborigines and, in fact, the 14,000,000 natives in the Belgian Congo are not permitted to attend films except for very occasional special showings, the report disclosed.

The one country which has attempted to produce pictures has been quite successful, Mr. Golden reported, and the 26 full-length features made in Egyptian studios in 1942 were highly popular among the Arab-speaking population.

The competition from these domestically produced films has increased very rapidly during recent years, he said, and the local product has not only taken over all the second run houses in the big cities and practically all of the provincial theatres but is being shown exclusively in three first run houses in Cairo and an equal number in Alexandria. The Arabic pictures rent for as much as 10 times the cost of an English sound film, but double and higher admission charges are obtained and the pictures play from six to 12 weeks and have been known to have three or four repeat runs, whereas American pictures play at the most for three weeks with no repeat runs.

At the time the material for the report was collected, the major complaint against imported films was their age, and it was stated that when the Germans took over Algeria in 1942 they ordered the elimination of all American pictures more than five years old.

U. S. Films Good Salesmen

In countries that have any considerable moneyed populations, as in Egypt and the Union of South Africa, the report showed the American motion picture to have been an effective salesman for American goods generally.

"There is no question that American pictures act as advance salesmen for American products," it was said, "but it is difficult to definitely define any tangible results. However, after some of the 'supers' have been shown, dress styles and accessories worn by the leading lady are immediately copied in the foreign countries."

Because of temperature conditions, there are many "garden" theatres in Africa, and pictures also are shown, more or less sporadically, in cafes and other places at which people gather.

Of the nearly 1,000 theatres in the continent, it was shown, the Union of South Africa had 450, with a total annual attendance of 30,000,000, and Algeria had 196 houses with 114,187 seats and an annual audience of 19,376,000. The remaining 300-odd theatres were scattered throughout the remainder of the continent.

Number of Theatres and Seats

Angola, with 10 theatres seating 4,870 persons, has an annual audience of 220,000; the Belgian Congo, six theatres seating 1,955 persons, annual attendance, 125,000; Egypt, 121 theatres with 109,840 seats; Eritrea, 23 theatres; Franch Equatorial Africa, two theatres, annual audience of 22,000; French Morocco, 70 houses with 39,875 seats and a yearly audience of 165,000; Gold Coast, 13 theatres; Kenya, 17 theatres with 10,500 seats and 1,750,000 admissions a year; Liberia, one theatre with 300 seats and 37,000 admissions; Madagascar, 19 theatres with 8,550 seats, annual audience, 1,700,000; Mozambique, four theatres with 3,200 seats; Nigeria, 13 theatres with 8,200 seats and 625,000 admissions a year, and Spanish North Africa, 28 theatres with 18,645 seats and 3,000,000 admissions a year.

LAW AGAINST REFUSING ADMISSION IS UPHELD

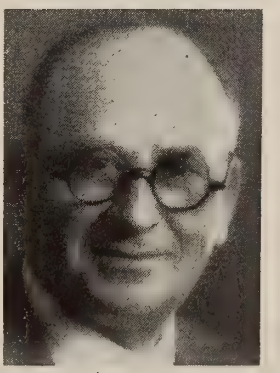
The United States Supreme Court has upheld in effect the constitutionality of a New York State statue barring theatre owners from refusing admission to adults who hold admission tickets and whose conduct is neither abusive nor conducive to a breach of the peace.

The Court recently denied a petition to review the New York State's Supreme Court decision awarding $500 damages to R. W. Christie, who was refused admission to the 46th Street Theatre, New York, May 27, 1941.

The defendant corporation had conceded that Mr. Christie had not been offensive and said that the refusal of admission had been made as a test.

Hyman Re-Elected By Exhibitor Unit

Members of the West Virginia Managers Association gathered in Charleston Tuesday, in annual convention, and reelected S. J. Hyman of Huntington as president. In the evening the delegates attended a banquet.



S. J. Hyman

Some 80 exhibitors of the state attended the banquet and heard Nathan Yamins of the national War Activities Committee. Mr. Yamins, a New England exhibitor, called upon the showmen to give even more of their time and effort to the forthcoming Sixth War Loan than they gave to the previous drives. He praised their efforts in past drives and warned that the forthcoming campaign would require the all-out efforts of every exhibitor.

Freeman Smith, of the neighboring Kentucky group of exhibitors was the guest speaker at the convention. Mr. Smith brught the best wishes of his group to the exhibitors of West Virginia.

During the day session the Association also elected J. C. Shanklin of Ronceverte as assistant to Mr. Hyman, and W. H. Holt of Richwood as secretary and treasurer.

Raibourn Sees Television and Film Cooperation

Washington Bureau

The motion picture and television will supplement each other in the field of mass entertainment, but the latter may be an important competitor in the field of 16mm films for homes and schools, it was predicted last week by Paul Raibourn, economist engineer for Paramount Pictures.

Speaking at a luncheon meeting of OWI executives and other Government officials interested in 16mm pictures, Mr. Raibourn expressed the belief that the broadcasting and motion picture companies would build talent for each other, while television might supplement theatre programs and motion picture companies might make films for broadcasting.

While television may be a serious invader of the home and school field for 16mm films, thus destroying the motion picture industry's hope of an ever-expanding market, the film will still be important in education, having the advantages that it can be filed away for use at any time, while a television program must be used at the moment or not at all.

"As to the relative limitations of the physical media involved," Mr. Raibourn said, "the picture at the station is not quite as good as 35mm film, but probably better than 16mm film. Lots of troubles arise in transmission to the home, where the picture is usually about as good as 16mm film or much worse where unusual electrical disturbances exist."

Mr. Raibourn took his listeners into the field of financial statistics in an analysis of one of the greatest problems confronting television—that of paying for the programs.

"Economically," he said, "what are known as Grade A features cost for negative and positive from $500,000 to $4,000,000 for from 60 to 150 minutes of playing time. This analyzes to a cost of from $8,000 to $25,000 per minute. How such sums can be profitably handled except by a direct return from every possible listener and value in accordance with the benefits received, is unknown at the present time. The motion picture theatre serves as the collector who takes the return, deducts the cost of exhibition and profit and forwards the remainder on to the producer.

"From this consideration, let us turn to what are known in the motion picture trade as 'B' and 'C' pictures, and what are known in the motion picture trade as shorts. Their costs range from $1,000 to $8,000 per minute, with probably a mode or median figure around $2,000 to $3,000 a minute. At these costs, the lower range of picture costs begins to merge with the higher range of sound broadcasting costs. If the relative values of sight and sound as selling media are anywhere near what we are all assuming they are, it is possible that advertisers will be willing to pay to put advertising on before their public an amount which will correspond to these figures.

"If they are, motion picture producers for these types of material are going to develop from television producers, and vice versa."

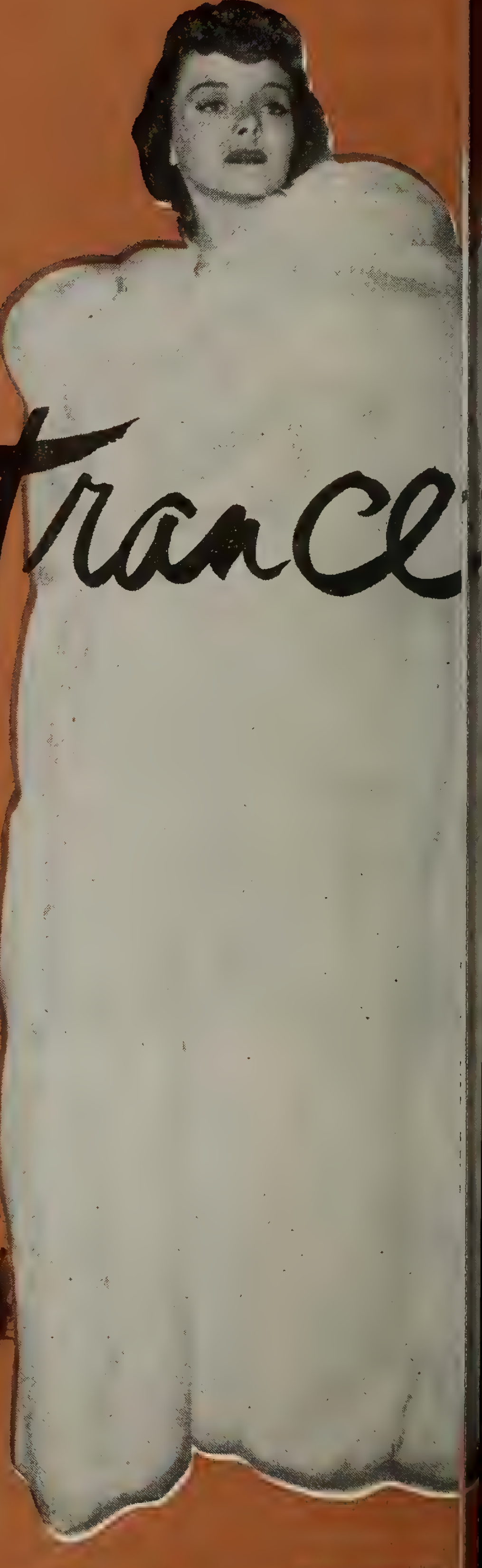
Set "American Romance" Opening in Hartford

The premiere of MGM's "An American Romance," in Hartford, Conn., has been set for October 26 at Loew's Poli. Lou Cohen, manager, has devised an elaborate publicity campaign. One of the chief features includes especially engraved invitations to Governor Baldwin, State Senators and Representatives, state and city police officials, Mayor William Mortensen, and other civic and military leaders. Newspaper and radio cooperation has been obtained.

Elder Named by Monogram

E. C. Elder, former Republic booker in Dallas, has been installed as office manager in charge of booking at the Monogram exchange in the same city.

What an Entrance



The Critics
Lost Their Hearts...
Completely!

"CHARMING!"
— Said N. Y. Times, Film Daily, and Daily Variety.

"DELIGHTFUL!"
— Said N. Y. Sun, Photoplay, Showmen's Review.

"DELICIOUS!"
— Said N. Y. Mirror.

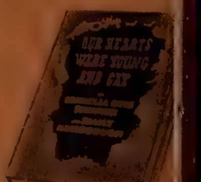
"CAPTIVATING!"
— Said N. Y. Daily News.

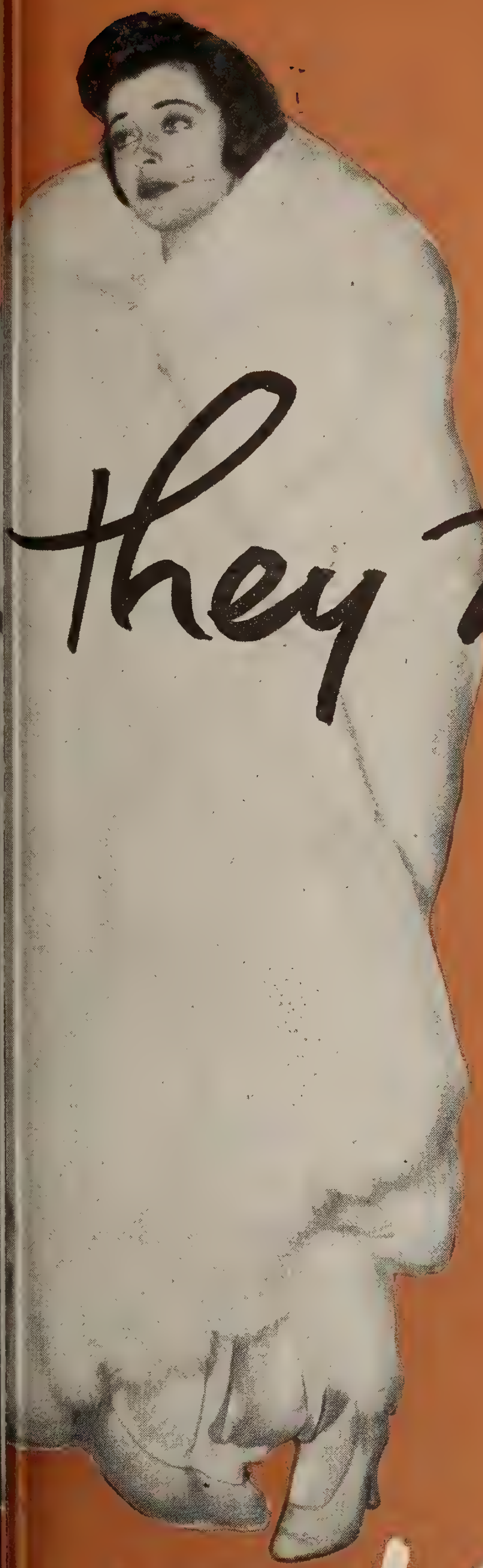
"REFRESHING
as a bubble-bath!" — Said Liberty.

"SENSATIONAL"
is the word for Gail and Diana, says every reviewer!

"OUR HEARTS

with Charlie Ruggles, Dorothy Gish, Beulah Bondi, James Brown, Bill Edwards • Directed by LEWIS ALLEN • Screen Play by Sheridan Gibney





they made

at riotous, record-breaking,

rave-reviewed Broadway

Paramount world premiere...

of their first starring picture...

from the famous twenty-million-

reader best-seller—

Gail Russell
Diana Lynn

in

WERE YOUNG AND GAY"

Now sneak-preview it and find out for yourself

the tremendous audience appeal of this

Phenomenal new hit from Paramount

AD SPACE RATION HERE INDEFINITELY

79% of Large City Papers Restrict Ads Because of Newsprint Shortage

The current shortage of newsprint will not end with the termination of the European phase of the war, it was indicated in Washington last week, and the great majority of metropolitan papers which ration their advertising lineage as a result of the emergency will, therefore, continue to do so for an appreciable length of time. Amusement advertising will continue to be rationed for an indefinite period.

The Association of National Advertisers, Inc., in announcing the results of a survey of 732 newspapers throughout the country last week, disclosed that 79 per cent of the papers having a circulation of 100,000 or more, report the use of some form of rationing of national advertising due to the limitations necessitated by the newsprint shortage.

Concurrently, the War Production Board's Newspaper Advisory Committee disclosed in Washington that, while no fourth-quarter reduction in paper quotas was necessary, the newsprint supply and consumption problems are expected to continue after the conclusion of the war in Europe and that government controls will not be relaxed at that time.

Less Tight in Small Cities

Local amusement advertising, generally rationed in the large metropolitan dailies since the inception of space restrictions, is reported to be continuing on the quota basis adopted to give this field a fair and equitable proportion of space available under the limitation system. The situation is less tight in small communities than in the large cities.

In national advertising, the percentage of newspapers with circulations of less than 100,000 practising rationing was only six per cent, the Association reported. However, twenty-three per cent of all the newspapers questioned said they rationed such space.

The seventy-nine percent of the newspapers having circulations of more than 100,000, rationing national advertising space, also reported that rationing was more prevalent among the morning papers of this category.

Preferential Allocations Used

Although several papers gave different answers, the broad picture of the preferential allocation of space was reported to be as follows: 52 per cent of those rationing space give preference to merchandise copy, 26 per cent to copy which aids in the war effort and 25 per cent to their regular users.

Many papers limiting space do so on a variation of the "last year's lineage" basis or on so many lines a week or month. In the matter of insertion frequency, most of the few papers involved try to give the advertiser the opportunity to appear at least once a week or a certain number of times a month.

Local amusement advertising in New York, which reflects substantially the situation prevailing in the large cities throughout the country, is rationed on the basis of space available in most cases, with several papers adopting policies at variance with the general pattern.

Agencies handling amusement copy report that theatrical advertising, both legitimate and motion picture, is allocated largely on the basis of the year previous to the advent of newsprint rationing.

The *New York Times* is adhering to its policy, adopted last March, of giving a maximum of 150 lines on openings, 100 lines the day before openings, 60 lines not more than five times during the two weeks preceding openings and a maximum of 60 lines after openings. The *Times,* which has published 7,074 volumes more news than any other paper, during the first nine months of 1944, has omitted several million lines of ads offered it for publication in the same period.

The *New York Journal-American* apparently has no formula for motion picture or legitimate theatrical advertising, operating on a day-to-day basis that employs its quarterly allotment of amusement lineage to the best advantage. This flexible system allows a reserve of lineage unused in "light weeks," that can be drawn upon on occasions when the demand for amusement space becomes heavy.

The *New York Daily News,* which has a daily circulation of 2,000,000 and a Sunday circulation of 3,700,000, the largest in the country, allots its motion picture advertising on the quota principle, based on the advertiser's space for last year less 15 per cent. The maximum lineage for film ads is 300 lines, not necessarily restricted to openings. Openings are, however, given preference when this is necessary, with holdovers requested to cut copy.

Other Papers Ration Space

Other rationed papers in New York are: The *Herald Tribune,* the *Evening Sun* and the *World-Telegram.* The *Evening Post* is the only New York newspaper that can be called unrationed. It adheres to last year's policy on motion picture advertising where that is feasible.

The WPB Newspaper Advisory Committee, in reporting the fourth-quarter situation, also found that while no further restrictions were now necessary, the supply condition is still tight, but that gaps may be expected to be filled by withdrawals from inventory. The committee pointed out reports that Sweden might be in a position to offer a solution to the supply problem were not to be regarded optimistically since paper available from that source is only a "drop in the bucket." Also, since Swedish pulp is of a very high grade, it is not considered as lending itself to economical use for conversion to newsprint, the committee reported.

A survey of newspapers in 125 large cities recently conducted by *Motion Picture Daily* disclosed that despite the cut in advertising space available for films, the over-all curtailment of space dealing with motion pictures was less than 10 per cent compared with 18 months ago. The consensus in the report attributed this to the recognition of the high news value placed on films news in general and on Hollywood personalities in particular.

Another factor contributing to the ability of the industry to obtain more space in news sections has been the widespread participation of film personalities in USO domestic and overseas entertainment tours for the armed forces.

Acquires Theatre Permit

A permit has been issued to Martin Theatres, Columbia, Ga., for a new $40,000 theatre to be opened in Marietta, Ga., about January 1, 1945.

NEWSPRINT RESERVES CUT TO 20 PER CENT

The War Production Board Monday announced that reserves of newsprint and other types of paper and cardboard which manufacturers are required to set aside for release on the board's orders have been reduced from 35 per cent to 20 per cent. The 35 per cent will continue to apply to groundwood printing, book, writing and coarse wrapping paper. All other paper, including tissue, non-bending cardboard, absorbent paper and special industrial stocks, were reduced to 20 per cent.

Two-Way Speaker Shown by Altec

A "Duplex" speaker having a claimed frequency range of from 38 to 15,000 cycles, and a two-way loud speaker system for theatres, also said to have an equally wide range, were demonstrated Monday by the Altec Service Corporation at the opening meeting of the company's annual technical conference in Hollywood. The conference, held at the Hollywood Roosevelt Hotel, was to continue through Friday.

The "Duplex" speaker was part of a display of electronic equipment developed in wartime for war use and will not be available for commercia use until the post-war period.

George L. Carrington, Altec president, in calling the meeting to order, said the company's men represented the largest group of sound technicians in the country, responsible for maintaining sound and service in 6,000 theatres and rendering technical guidance for equipment overseas.

Mr. Carrington pointed out that the attendance of the entire Altec district manager personnel at Hollywood this year was necessitated by the need of meeting the industry's sound technicians for discussion and demonstration of post-war technique in the design, manufacture and service of electronic equipment associated with the theatre business.

Illinois Allied Plans to Enlarge Buying Pool

Extension of their buying pool, which now covers films only, to include also equipment accessories was planned in Chicago, October 5, at a meeting of the Allied Theatre Owners, who viewed the step as a means of achieving savings, which they believed would be paramount in the post-war period when prices are expected to continue high.

Jack Kirsch, president, presided over the gathering of 50 members who attended a closed war emergency meeting at the Blackstone Hotel.

During luncheon, a National War Fund appeal was made by Arthur Schoenstadt, chairman of the amusement and recreation division. A plaque listing 268 local Allied employees in the service was dedicated.

Mary Field, Rank Producer Arriving in New York

Mary Field, British producer of instruction films, who has been detailed by J. Arthur Rank to make films for the children's film clubs he sponsors, was reported from London last week to be en route to New York for a lecture tour. While in the United States she will be married to G. T. Hankin, British civil servant, now stationed at the Inter-Allied Food Commission in Washington.

Turner a Universal Booker

Wilson Turner, brother of John Turner, film booker and buyer for the Warner theatre circuit in Philadelphia, has been named a booker at the Universal exchange in Philadelphia.

Treasury Lists Salaries Paid by Three Companies

Washington Bureau

The Treasury Department last week made public a supplementary listing of individuals receiving in excess $75,000 annually, and included the reports of three film companies, Loew's, Columbia and Universal.

Louis B. Mayer, vice-president and studio head of MGM, was reported as having received salary and commissions totaling $1,138,992,. for the year ending August 31, 1943.

It is pointed out that these are reports by corporations and not by individuals, and so do not necessarily indicate the total incomes.

Walter F. Wanger was paid a total of $710,372 by Universal, following Mr. Mayer on the list. Of Mr. Mayer's total, $104,500 was in salary, the balance, $1,034,492, in commissions. Mr. Wanger received $77,500 in salary, $632,872 in commissions.

The totals given do not include tax paid and are therefore not net incomes. A Treasury spokesman said that Mr. Mayer paid approximately $900,000 of his income in Federal taxes; all personal receipts above $200,000 being taxed at a rate of 94 per cent.

As a team and individually, Bud Abbott and Lou Costello led the stars with a joint total income of $789,628, paid them by Universal. Universal paid Deanna Durbin $282,250 in second place on the player list announced.

Wesley Ruggles, paid $210,600 by Loew's, headed the directors. King Vidor with $208,000 paid him by the same company, was second to Mr. Ruggles among the directors. Third on the national list was Nicholas M. Schenck to whom Loew's paid $512,391.

The industry list for Loews, Universal and Columbia follows:

COLUMBIA PICTURES

(*Year ending June* 30, 1943)

Brian Aherne, $144,958; Fred Astaire, $75,635; Samuel Bischoff, $91,000; Sidney Buchman, $115,250; Charles Coburn, $91,666; Harry Cohn, $130,000 salary and $20,788 other compensation; Jack Cohn, $78,000 salary and $10,394 other compensation; A. L. Hall, $108,458; Joel McCrea, $118,750; Abraham Montague, $78,000; Edward G. Robinson, $129,166; Abraham Schneider, $78,000; William Seiter, $130,000; George Stevens, $101,282; P. J. Wolfson, $87,500; Loretta Young, $85,000.

LOEW'S, INC.

(*Year ending August* 31, 1943)

Edward Arnold, $99,583; Wallace Beery, $150,000; Busby Berkeley, $109,875; Pandro S. Berman, $156,000; David Bernstein, $93,600 salary, $229,430 commission and $10,400 other compensation, total $333,434; Frank Borzage, $79,625; Clarence Brown, $201,933; Edward Buzzell, $78,000; Lenore Coffee, $87,780; J. J. Cohn, $118,416; J. W. Considine, Jr., $123,500.

Joan Crawford, $194,615; George Cukor, $90,850; John S. Cummings, $104,000; Roy Del Ruth, $83,375; William Dieterle, $156,000; Howard Dietz, $65,000 salary and $13,000 other compensation; Brian Donlevy, $141,250; Tommy Dorsey, $165,817; Irene Dunne, $200,000; Sam Eckman, Jr., $100,000; Victor Fleming, $212,500; Sidney Franklin, $182,000; Arthur Freed, $104,000; Tay Garnett, $90,101; Greer Garson, $159,083; Cedric Gibbons, $91,000; Jack Conway, $209,118.

Ben Goetz, $105,145; Frances Gumm, $89,666; Katharine Hepburn, $110,333; Arthur Hornblow, Jr., $183,060; Harry James, $128,559; Sam Katz, $156,000 salary and $214,189 commission; Kay Kyser, $99,999; Vincent Lawrence, $100,333; Charles Laughton, $128,562; Robert Z. Leonard, $208,000; Mervyn LeRoy, $182,000; Albert Lewin, $90,333; Al Lichtman, $156,000 salary and $160,604 commission; Anita Loos, $86,625; James J. McGuinness, $91,000; Norman McLeod, $92,560; Hedwig . Mandle, $88,250; Joseph Mankiewiez, $153,000; E. J. Mannix, $158,600 salary and $214,139 commission.

J. G. Mayer, $78,000; Louis B. Mayer, $104,500 salary and $1,034,492 commission, total $1,138,992; Frank Morgan, $185,680; George Murphy, $83,666; Joseph Pasternak, $143,000; Walter Pidgeon, $99,333; William Powell, $251,250; Harry Rapf, $80,375 salary and $29,472 commission; Sampson Raphaelson, $78,750; Gregory Ratoff, $151,388; Everett Riskin, $104,000; Mickey Rooney, $81,166 salary and $75,000 bonus, total $156,166.

William F. Rodgers, $104,000 salary and $11,400 other compensation; J. Robert Rubin, $88,400 salary, $213,927 commission and $15,600 other compensation: Wesley Ruggles, $210,600; Dore Schary $97,750; Nicholas M. Schenck, $105,300 salary, $382,391 commission and $24,700 other compensation; Louis K. Sidney, $76,750; Ann Sothern, $84,333; Norman Taurog, $156,000; Robert Taylor, $176,983; Benjamin Thau, $91,000 salary and $107,069 commission: Richard Thorp, $91,000; Spencer Tracy, $219,871; Dalton Trumbo, $76,250; Lana Turner, $87,000; W. S. Van Dyke, $109,083; King Vidor, $208,000; L. Weingarten, $169,000 salary and $53,534 commission; Carey Wilson, $107,000; Robert Young, $18,500; Sam Zimbalist, $94,208.

UNIVERSAL PICTURES

(*Year ending October* 31, 1943)

Bud Abbott and Lou Costello, $208,000 salary and $581,628 other compensation; Frank Borzage, $95,833; N. J. Blumberg, $112,666 salary and $126,553 other compensation; Charles Boyer, $80,000; Leo Carrillo, $87,208; J. Cheever Cowdin, $112,671 salary and $126,553 other compensation; Edna Mae Durbin, $282,250; Julian E. Duvivier, $130,000; Henry Koster, $103,000; Ole Olsen and Chic Johnson, $100,000 salary and $51,705 other compensation; Randolph Scott, $132,187; Charles D. Prutzman, $73,200 salary and $62,959 other compensation, total $136,159; Joseph Seidelman, $73,200 salary and $62,959 other compensation, total $136,159; Franchot Tone, $101,111; Walter F. Wanger, $77,500 salary and $632,872 other compensation, total $710,372; Cliff Work, $99,666 salary and $62,959 other compensation.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 13—Dramatic death of two Fascists. . . . Stettinius tells peace program of Dumbarton Oaks. . . . Secretary Ickes in campaign talk at Los Angeles. . . . War flashes of action. . . . G.I. heaven in Italy. . . . Sports

MOVIETONE NEWS—Vol 27, No. 14—Ploesti oil fields ripped by U. S. bombers. . . . Americans train and arm Chinese troops to fight near Burma. . . . General MacArthur on the Island of Morotai. . . . Marines land on Peleliu Island. . . . Stettinius tells peace program of Dumbarton Oaks. . . . Football.

NEWS OF THE DAY—Vol. 15, No. 211—War criminals put to death. . . . RAF sky attack on Nazi convoy. . . . Negro troops in Clark's army rout Nazis on Italian front. . . . Penn and Dartmouth grid thriller.

NEWS OF THE DAY—Vol. 15, No. 212—Landing on Morotai. . . . Mopping up on Peleliu. . . . Captured Jap film. . . . Navy blasts away. . Burma road battle won by the Chinese . . . Enemy films on how Yanks knocked Romania out of war. . . . Michigan downs Northwestern 27-0. . . . Navy edges out Duke 7-0.

PARAMOUNT NEWS—No. 14—Fighting 92nd hailed as liberators. . . . Hat fashions. . . . Rome mob lynches Fascist. . . . Caruso executed. . . . Football: experts vote Irish tops.

PARAMOUNT NEWS—No. 15—Army-Navy top East. . . . U. S. air power, the truth about Ploesti. . . . B-29s smash Formosa. . . . Peleliu invasion. . . . Invasion of Morotai.

RKO PATHE NEWS—Vol. 16, No. 16—Two Italian Fascists meet death. . . . Stettinius reports on Dumbarton Oaks. . . . Churchill comes home from Quebec. . . . RAF hits Nazi Holland convoy.

RKO PATHE NEWS—Vol. 16, No. 17—Ploesti oil fields ruined by U. S. air blows. . . . California downs Pacific. . . . Sea Hawks sink Perdu. . . . Ledo road city taken by Chinese. . . . Parer's last films from Peleliu.

UNIVERSAL NEWSREEL—Vol. 17, No. 337—Planes blast Nazi convoy. . . . 92nd division earns laurels. . . . Traitors executed in Italy. . . .Preview of Xmas dinners. . . . Sleepy time fashion. . . . Horse opera, eastern style.

UNIVERSAL NEWSREEL—Vol. 17, No. 338—Global warfare: Romania. . . . Morotal, in the Halmaharas. . . . Pelelie, in the Palaus U. S. . . . Siege of Tengchung. . . . Army 69, Pitt 7. . . . Georgia Tech 27, Auburn 0.

ALL AMERICAN NEWS—Vol. 2, No. 104—Maritime Commission gets huskies. . . . Attorney General Biddle discusses minorities. . . . Lovely ladies stage fashion show. . . . Homestead Grays trim Barons twice at Yankee stadium. . . . Yanks put Jap machines to use in Saipan.

Education Board Starts Inquiry of Sinatra Crowds

Some 25,000 shrieking, milling "Our-Frankie" girls descended upon the Times Square sector of New York to await the opening of the Paramount theatre last week. They were there to see and hear Frank Sinatra, and the early arrivals began to queue up at 4 A.M. in spite of Mayor La Guardia's curfew for juveniles, who made up most of the crowd. As a result, the Board of Education started an inquiry.

According to George H. Chatfield, a member of the Board, press agents were under suspicion. "We don't want this thing to go on," said Commissioner Chatfield. "We can't tolerate young people making a public display of losing control of their emotions."

The Commissioner spoke of the staging of fan demonstrations for swing band leaders in the past, which, he said, the Board of Education had been inclined to overlook. He said these demonstrations caused truancies, and, "If we can find anyone encouraging truancy we can prosecute them directly. If there is evidence of that we will do so."

More than 100 policemen, 20 policewomen and a group of plainclothesmen from the Juvenile Aid Bureau making their own investigations, were on hand to maintain order and make a report on the bobby socks demonstration.

At Columbia University Henry E. Garrett, professor of psychology, had a theory that did not involve press agents. The "Our-Frankie" girls were victims of "mass hysteria," he explained.

Newsreels Show Caruso Execution

The newsreels, after much conference room pondering by editors, Tuesday last released pictures showing in detail the lynching of Donato Carretta, vice-director of the Regina Coli prison, and the firing squad execution of Pietro Caruso, chief of police in Rome in the days of Nazi domination.

The newsreel versions of this officially passed and pooled material from Italy, vary in length from one hundred and fifty to four hundred and fifty feet.

The uncertainty of the editors concerning the introduction of this specimen of gruesome horror to the theatre screen is denoted by various warning titles, suggesting that the timid close their eyes for specified seconds, and by strident announcement from the commentators providing the accompanying discussions.

Carretta, it will be recalled, was beaten, drowned and hanged. The newsreels show his body hanging head down from a prison window. The Caruso execution was photographed with a long shot including the firing squad, and with a closeup which gives clearer definition of the blasting of his head and the spilling of his brains on the landscape. The newsreel editors made various uses of the assorted scenes.

Gen. Terry Hails Exhibitors In Wac Recruiting Drive

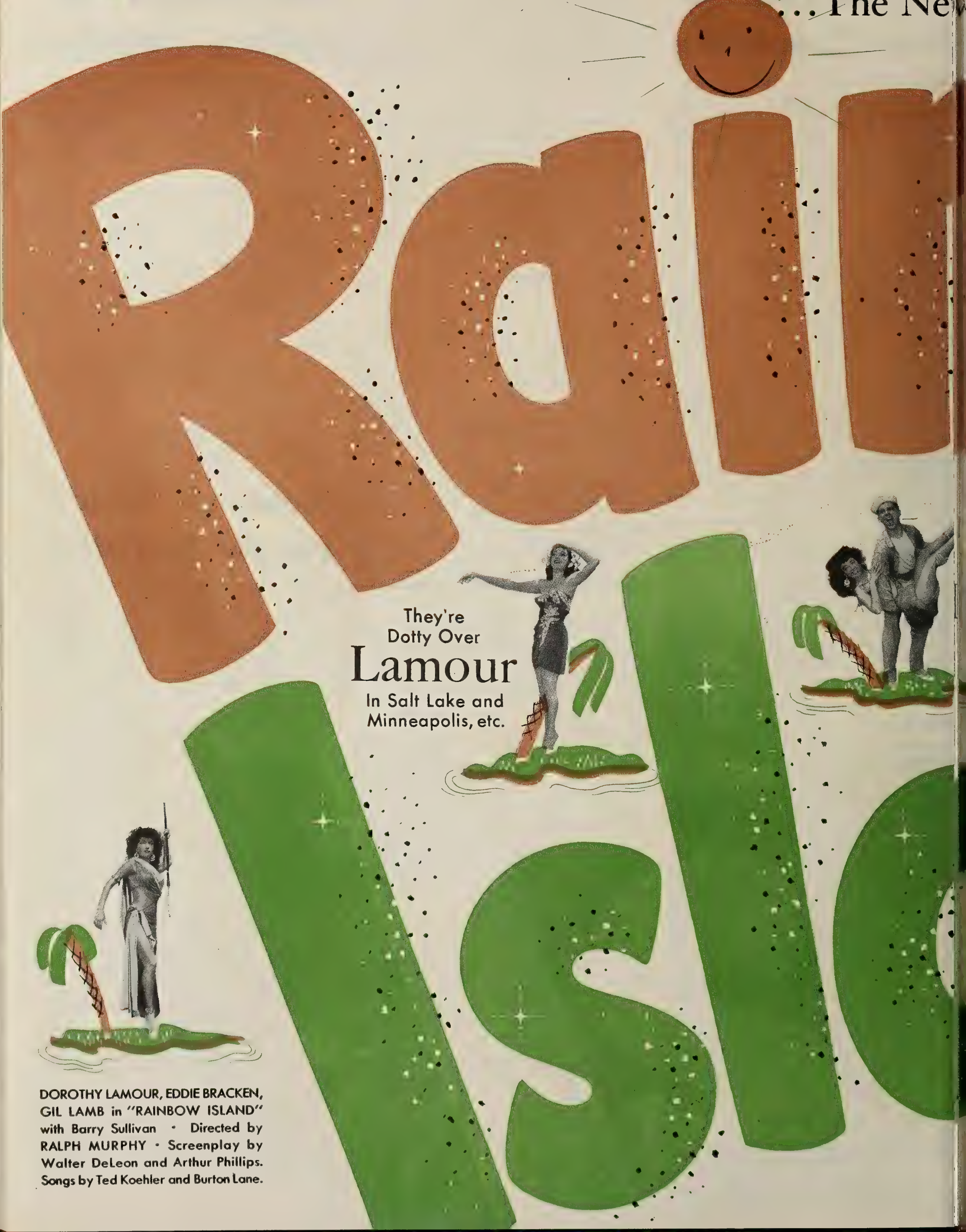
Major General T. A. Terry, Commanding General, Second Service Command, this week paid tribute to New York exhibitors for their cooperation with the War Department in the Women's Army Corps enlistment campaign.

In a letter to Francis Harmon, executive director of the War Activities Committee, Major General Terry said: "I wish to extend my sincere appreciation to you, to members of your committee, and to the motion picture exhibitors in and about the city of New York who have given their whole-hearted cooperation in putting before the public the War Department film, "To the Ladies."

Through the cooperation of Frank Damis, New Jersey War Activities, the plan for recruiting more women for the Wacs is extended to New Jersey.

Paramount's Going Your Way Again with th

...The Ne



They're
Dotty Over
Lamour
In Salt Lake and
Minneapolis, etc.

DOROTHY LAMOUR, EDDIE BRACKEN, GIL LAMB in "RAINBOW ISLAND" with Barry Sullivan • Directed by RALPH MURPHY • Screenplay by Walter DeLeon and Arthur Phillips. Songs by Ted Koehler and Burton Lane.

irst Great Musical Hit of 1944-45

eason's First Big Entertainment in Technicolor!

bow

Packin' 'Em
In With

Bracken

In Dallas and
Detroit, f'rinstance

Startin'
Lobby Jams with

Lamb

And Those Cute
Uncover Girls

nd

AND THERE'S GREAT NEWS
On Pages 34-35

ONE-HOUR FILM IS METRO EXPERIMENT

New Approach to Booking Problems Arising from Extended Runs

A new and experimental approach is being made to booking problems arising from the lengthening of running time of many top budget feature pictures and the present policy of concentrating efforts and budgets upon top A features in the major studios.

The latest development has been within the studio gates of Metro-Goldwyn-Mayer, where script writers have been set to work turning out tightly written stories designed to provide approximately an hour of film entertainment.

The first of MGM's efforts in this field is "Telltale Hands," which has been shot and is now being edited. The picture will run about 50 minutes and has for the marquee Edward Arnold heading the cast. It was produced by Jerry Bresler, who heads the studio's short subjects department, but the film, and the others to follow, is not a short subject, but a shortened feature.

To Run with Two-Hour Film

Herbert Morgan, head of the short subject department in the home office, explained that the purpose of the policy is to provide exhibitors with product clocked to sell with a feature running two hours or more.

"As we have seen it," said Mr. Morgan, "the exhibitor with a double bill policy is often obliged to play a picture of top rate quality along with either a good film running to well over one hour, or a minor production effort with nothing but running time in its favor. Our purpose is to combine quality with brevity. These pictures will not be long shorts; they will be short features, with the story material tight and the accent on plot."

Scheduled to follow "Telltale Hands" is "Paddy Rollers." The script will go before the cameras shortly and is currently being cast. Its title implies that the story has to do with the reconstruction period following the Civil War. During that period the Negroes of the South called the military patrols sent below the Mason Dixon line by the North "paddy rollers."

Subject Written by Oboler

Another script in the series is ready to be unfolded before MGM's cameras. It has the working title of "Alter Ego" and was written by Arch Oboler of radio script writing fame.

The trend in other major studios has been toward the lengthening of short subjects with new highs in budget appropriations, and the booking of short subject packages. This trend was given impetus, like that of MGM's policy of tight features, in the lengthening of the running time of high budget features and the dearth of "B" product and other pictures running to about an hour.

Late last season Paramount made available to the 31 film exchange areas the first of a series of "musical parade" shorts, "Mardi Gras," which was shortly followed by "Caribbean Romance." The pictures run two reels, and a total of eight are on the series schedule.

The Paramount two-reel subjects were designed mainly to replace the feature films booked to play the other half of a double feature bill. All are to be in Technicolor, keeping pace with the industry's trend toward more color in short subjects.

Universal Packages Shorts

Universal, to fill the program vacancy made by the lengthening of features and the dearth of "B" product, packaged their name band musicals billed as "Carnival of Fun," two to a program, and in many situations they have been booked in place of second features.

Harry Michalson of RKO reported recently that many exhibitors had booked a package of Walt Disney cartoons, usually a Pluto or a Donald Duck along with Mickey Mouse or a Silly Symphony. In many other situations they have been used in a package of four, exhibitors choosing from the above mentioned and Goofey. As a package of four the fare runs to 32 minutes, and where five subjects are played, to 40 minutes.

In still other situations, one regular short, a one-reel subject, is used to fill out a program including, besides the feature, a newsreel and March of Time or World in Action or This Is America.

Crescent Ruling Due Next Week

Washington Bureau

The Supreme Court next Monday is expected to announce whether it will permit the Society of Independent Motion Picture Producers to intervene in the Crescent Amusement Company case.

A motion to intervene was filed with the court last week by Morris L. Ernst, attorney for the association, after the defendants had refused their consent to his filing of an amicus brief. The Government had given its consent, but that of both parties is required for the filing of such a brief without permission from the court.

While the court may grant Mr. Ernst's motion to intervene, attaches said that in more than 95 per cent of such situations, where both parties to a suit had failed to express their concurrence, motions to intervene were denied.

The hearing of arguments in the Crescent cross-appeals, tentatively set for this week, was postponed by the court until after it returns from a recess which it will take next Monday until November 6, with a probability that the case may be heard that week.

In seeking to intervene, Mr. Ernst told the court that, in the trial of the case, the Government placed emphasis upon the effect of the defendants' practices on independent exhibitor competition, "but the Society of Independent Motion Picture Producers believes that the defendants' practices were equally fraught with peril to independent producers such as those who comprise the membership of the society.

"Furthermore," he said, "the society believes that the defendants' activities represent a grave menace to the motion picture industry as a whole, and that they impinge upon rights of the moviegoing public which are protected by the First Amendment."

Granoski Named Manager

C. Granoski has been appointed city manager of the State and Porter theatres, Woodland, Cal.

Silverman Transferred

Walter Silverman, at the Columbia Boston exchange for the past 15 years, has been transferred to New Haven as salesman.

Schine Must Sell 5 More Houses

Federal Judge John C. Knight Monday in Federal District Court, Buffalo, approved the sale of four theatres by Schine Chain Theatres, leaving the defendant in the Government's anti-trust suit with but five more houses to divest itself of to comply fully with the court order of May, 1942, requiring the circuit to drop 15 properties acquired by it since the filing of the Government's anti-trust charges in 1939.

The four theatres should have been offered to independent exhibitors generally, Judge Knight told Willard S. McKay, Schine counsel, and reminded him that offers must first be submitted to the court in the sale of the five other houses. The four theatres sold are the State and Appalachia, Appalachia, Va.; the Viv, Corbin, Ky., and the Liberty, Pikeville, Ky.

In the resumption of testimony by Government witnesses, Harry Schwartz, former owner and operator of the Opera House, Lexington, Ky., said he had first and second run for his house while he was in competition with the Phoenix Amusement Company, prior to 1936, but that when Schine took over that company's Lexington theatres he could get no better than fourth run.

Mr. Schwartz also testified that after Schine acquired the Phoenix's Kentucky, Strand and State theatres in 1936, MGM sold first, second and third runs to Schine, giving fourth runs to the Opera House.

When Mr. Schwartz told of the lowering of admission by Schine houses, U. S. Assistant Attorney General Robert L. Wright placed Twentieth Century-Fox in the category of a co-conspirator on the ground that it allegedly permitted Schine to lower prices on its product. After Schine took over the Opera House, Mr. Schwartz testified, admission prices at that house were raised.

The trial was adjourned Tuesday until next Mnday to permit Mr. Wright to return to Washington to fulfill previous commitments connected with other anti-trust cases.

Appeal Board Affirms Award In Ampere Clearance Case

The Appeal Board of the American Arbitration Association last week affirmed the arbitrator's award in the clearance complaint of the Ampere theatre, East Orange, N. J., against all five consenting companies. This was the 53rd case at the New York tribunal.

Lionel S. Popkin, arbitrator, had reduced clearance of the Beacon theatre, Newark, over the Ampere from seven days to one day. Complainant had asked for elimination of clearance.

Intervenors were the M. J. Operating Company, Courter Amusement Company and the Stanley Company of America. Costs were divided equally between all parties.

George E. Gordon, arbitrator at the Boston tribunal, last week gave an award in the National theatre clearance case against all five. He dismissed complaint against Paramount, Loew's and Warner Bros. and granted clearance of the Rivoli over the National in the contracts of RKO and Twentieth Century-Fox shall be 30 days.

"Parkington" Heads for $130,000 at Music Hall

MGM's "Mrs. Parkington," leading Broadway's box office parade, was headed for $130,000 in its first week, ending Wednesday, at the Radio City Music Hall, New York, it was announced Monday by G. S. Eyssell, managing director of the theatre, after the film took $80,000 in the first four days of its premiere engagement.

"Summer Storm," starring Linda Darnell and George Sanders, was slated for its New York opening October 21 at the Gotham theatre. A United Artists release, the film was produced for Angelus Pictures by Seymour Nebenzal and directed by Douglas Sirk.

Paramount's Technicolor "Rainbow Island," starring Dorothy Lamour and Eddie Bracken, will open at the Criterion theatre, New York, October 25.

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA

Eadie Was a Lady
Together Again

MGM

Thrill of a Romance
The Clock

MONOGRAM

G. I. Honeymoon
Song of the Range (formerly "Saddle Pals")

PARAMOUNT

High Man

PRC

His Brother's Ghost

RKO RADIO

Come Share My Love
China Sky
Experiment Perilous
Zombies on Broadway
It's a Pleasure (International)

REPUBLIC

Topeka Terror
Hitchhike to Happiness
Great Flamarion (William Wilder)

20TH CENTURY-FOX

Nob Hill

UNIVERSAL

Fairy Tale Murder

INDEPENDENT

Boy, a Girl and a Dog (W. R. Frank)

STARTED

COLUMBIA

Our Wandering Daughters

MGM

Without Love

MONOGRAM

Texas Terror (tentative title)
John Dillinger

RKO RADIO

Enchanted Cottage
West of the Pecos

REPUBLIC

Daring Holiday
Song for Miss Julie (William Rowland)

SHOOTING

COLUMBIA

Lawless Empire
Let's Go Steady
Counterattack

MGM

Hold High the Torch
Women's Army
Son of Lassie
Valley of Decision

PARAMOUNT

Duffy's Tavern
Salty O'Rourke
Golden Years (formerly "Miss Susie Slagle's")

PRC

You Can't Stop Romance
Strange Illusion

RKO RADIO

Isle of the Dead (temporarily suspended)
Wonder Man Goldwyn)
Tarzan and the Amazons (Lesser)

REPUBLIC

Vampire's Ghost
Chicago Kid

20TH CENTURY-FOX

Bon Voyage
Czarina
Where Do We Go from Here?
Billy Rose's Diamond Horseshoe
Hangover Square

UNITED ARTISTS

Hold Autumn in Your Hand (PAC)
Delightfully Dangerous (Rogers)
It's in the Bag (Skirball)

UNIVERSAL

Suspect
Salome — Where She Danced
Frisco Sal

WARNERS

Big Sleep
God Is My Co-Pilot
Pillar to Post
Of Human Bondage
Nobody Lives Forever
San Antonio

Walkout Slows Shooting; 42 Features in Work

Hollywood Bureau

Walkout of set decorators, painters and machinists at five studios last week slowed down production and sent down the shooting index to 42. Due to the fact that no new sets could be decorated or painted at studios where the walkout was in effect, starting dates were postponed on several scheduled features. Nineteen were completed during the week, and eight started.

Of these, only one went before the cameras at a studio which had been involved in the labor dispute. Sets for "Without Love" had been built before the walkout took effect, so MGM was able to go ahead. It's a picturization of Philip Barry's play about a marriage of convenience which almost runs on the rocks. Katharine Hepburn, Spencer Tracy, Lucille Ball, Keenan Wynn, Patricia Morrison and Felix Bressart head the cast. Harold S. Bucquet directs, Lawrence Weingarten produces.

Delinquency Film Is Started at Columbia

Columbia started a delinquency drama titled "Our Wandering Daughters" with Cora Sue Collins, Eric Sinclair, Ralph Hoops and John Calvert. Oscar Boetticher is directing for Producer Ted Richmond.

Monogram trained cameras on two: "Texas Terror," and "John Dillinger." The latter, a biography of the notorious bandit, presents Lawrence Tierney, Elisha Cook, Jr., Edmund Lowe and Anne Jeffreys. The King brothers are producing, and Max Nosseck directing, "Texas Terror" is the tentative title of a Johnny Mack Brown-Raymond Hatton Western which Howard Bretherton is directing under supervision of Charles J. Bigelow.

RKO Radio also started two: "The Enchanted Cottage" and "West of the Pecos." The first is a romantic comedy with Dorothy McGuire, Robert Young, Herbert Marshall and Mildred Natwick. Jack Gross produces and John Cromwell directs. The second is a Western with Bob Mitchum, Barbara Hale, Richard Martin and Bruce Edwards. Edward Killy is the director, Sid Rogell the producer.

Republic launched "A Daring Holiday," which Alexander Esway is directing for Producer Joseph Bercholz. The cast includes Edward Everett Horton, Gladys George, Robert Livingston and Ruth Terry.

Also for Republic release is the William Rowland production, "A Song for Miss Julie." Carley Harriman is directing and the cast includes Anton Dolin, Alicia Markova, Shirley Ross, Barton Hepburn and Cheryl Walker.

MGM Signs Kingsley to Three-Year Contract

Conferences between MGM producer Sidney Franklin and Author Sidney Kingsley came to a successful conclusion last week when the latter was signed to a three-year contract by MGM. Kingsley, known for his Pulitzer prize-winning play, "Men in White," has written an original called "The Home-Coming of Ulysses." It was submitted in outline to Franklin, who approved with enthusiasm. According to the author, it will be "a study of the problems of returning soldiers."

▽

W. Ray Johnston announced a separate production unit had been set up for Scott R. Dunlap to produce four pictures yearly, to be known as Scott R. Dunlap Productions. Two have already been selected by Dunlap as his first productions. They are "The Golden Girl," starring Belita, and "Sunbonnet Sue," starring Gale Storm.

Personnel Intelligence About Hollywood

Vera Hruba Ralston will be starred in "The Healer," scheduled for Republic production early next year. The story concerns a surgeon who suffers a loss of memory and, under a new identity, acquires a reputation as a faith healer. . . . Frank Moore has joined the staff of Lester Cowan Productions as assistant to publicity director Bill Peirce, Jr. . . . Don Ameche has been cast as a singing waiter in Jack Skirball's comedy, "It's in the Bag." . . . Leon Errol has been signed for the featured male comic role in Universal's "She Gets Her Man," starring Joan Davis. . . . Stella Unger and Alec Templeton have sold 12 songs to MGM to be used in "Cabbages and Kings."

John Garfield's next for Warners will be "This Love of Ours," the story of Al Schmid, blinded Guadalcanal hero. . . . Cecil Kellaway draws one of the top supporting roles in "The Love Letters," Hal Wallis' first for Paramount. J. P. McCarthy will direct Monogram's next "Cisco Kid" picture, as yet untitled. . . . Boris Karloff will be starred in RKO Radio's version of Robert Louis Stevenson's story, "The Body Snatchers."

Michael Fessier and Ernest Pagano, Universal's writing-producing team, are preparing an original titled "Not for Children." Richard Arlen's next at Republic will be a psychological mystery-drama called "The Phantom Speaks." . . . Ann Savage has been signed by Paramount Producers Bill Pine and Bill Thomas for three pictures, the first of which will be "You'll Be the Death of Me." . . . Richard Fleischer, formerly a director for Pathe News, has been signed by RKO Radio as a feature director.

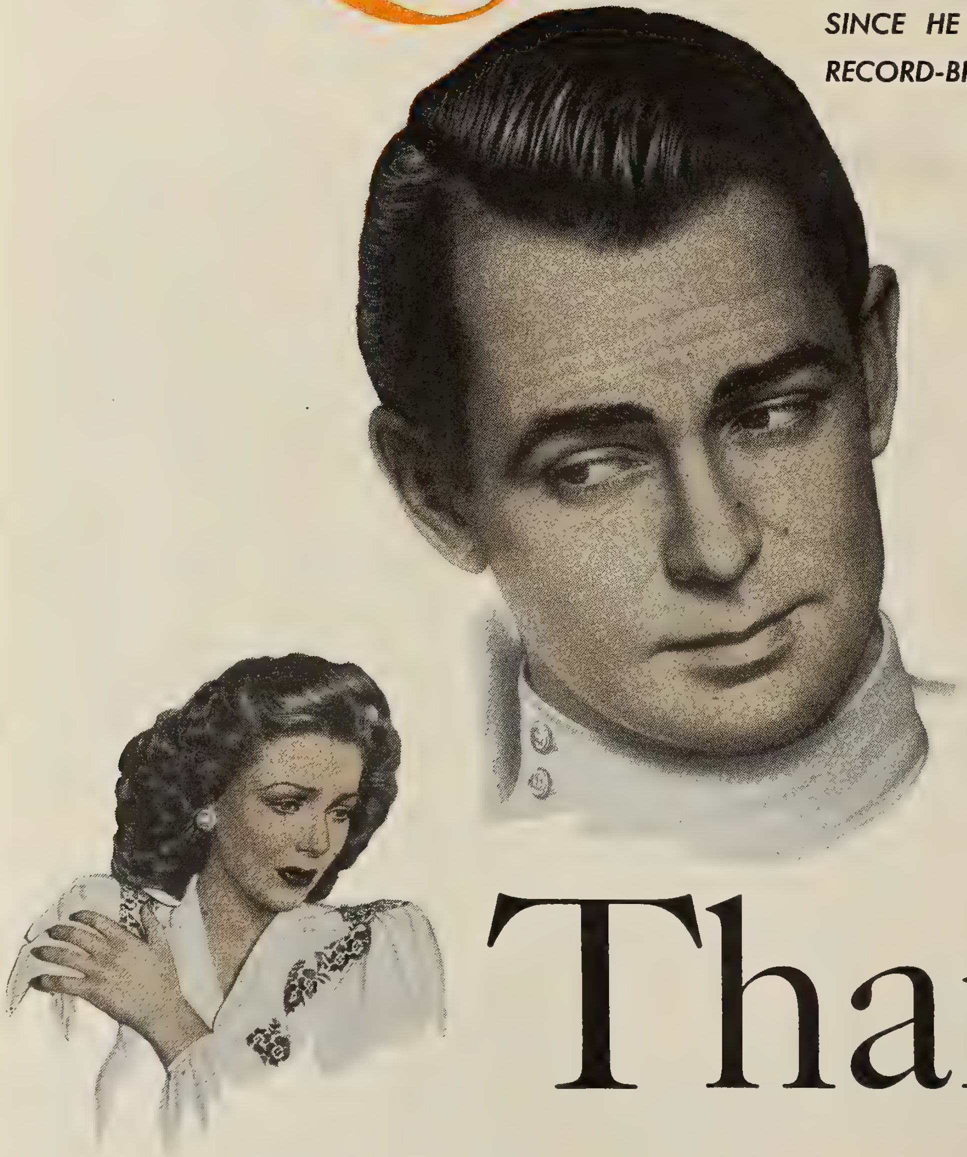
Ray Young Joins PRC as Production Executive

Ann Wigton is writing the screenplay of "The Lesser Man," which will be William Wilder's next. . . . Ray Young, formerly studio manager of Monogram, has joined the production department of PRC in an executive capacity. . . . 20th Century-Fox has purchased the rights to Somerset Maugham's best-selling novel, "The Razor's Edge." . . . "The Don Returns" is the title of Turhan Bey's first solo starring picture which Paul Malvern will direct for Universal. . . . Una O'Connor has been signed for a role in "Of Human Bondage," currently in work at Warners. . . . David Brooks, star of the new Broadway musical hit, "Bloomer Girl," has been signed by Paramount to a term contract.

Frank Orth and Charles Irwin have been engaged for roles in "Wonder Man," starring Danny Kaye. . . . "The Blue Mist Mystery," soon to appear in the *American Magazine*, has been purchased by RKO Radio. . . . Harry O'Neill has been borrowed by Paramount from MGM for one of the top character roles in "The Virginian." . . . Captain Malcolm Brown, former MGM art director, has been retired from the Army and will resume his duties at the studio.

Ladd's Back

FROM THE ARMY, IN HIS FIRST PICTURE SINCE HE ZOOMED TO SUPERSTARDOM IN RECORD-BREAKING "CHINA" 18 MONTHS AGO



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Thanks to

And Beulah Bondi and Cecil Kellaway. Directed by IRVING PICHEL. Screenplay by Frank Partos and Raymond Chandler.

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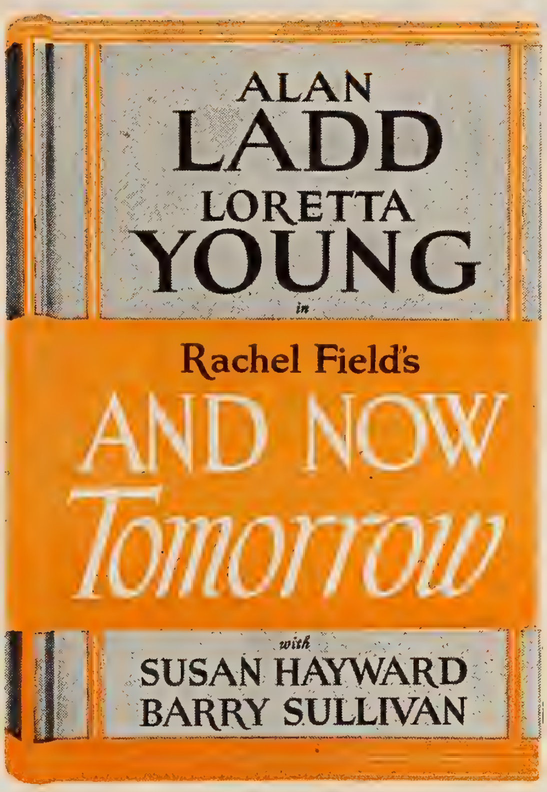
ALAN
LADD
LORETTA
YOUNG
in
Rachel Field's
AND NOW
Tomorrow
with
SUSAN HAYWARD
BARRY SULLIVAN

Thanksgiving

NDSOMER AND MORE MAGNETIC THAN
ER IN A TOTALLY DIFFERENT ROLE—HIS
GGEST AND MOST IMPORTANT PRODUCTION

Paramount

FOR THE MOST DISTINGUISHED HOLIDAY ATTRACTION AVAILABLE—FROM THE BEST-SELLER BY THE AUTHOR OF "ALL THIS, AND HEAVEN TOO"

All-Time-Record-Breaking "Frenchman's Creek")

AUSTRALIANS HAVE PRODUCTION PLANS

Chauvel Has Film Ready; Columbia and Porter Plan New Features

by LIN ENDEAN
in Sydney

With English and U. S. interests backing respective ventures, plus a number of local plans in the embryonic stage, Australian motion picture production, long since a latent activity, looks to be entering a renaissance period. Quick victory prospects on the European and South West Pacific battle fronts have the post-war visionaries at fever-heat in planning, and it's a natural corollary that film producers should be stirred. The history of Australian film production has been characterized by feast or famine all along the line, and the signs currently point to busy times ahead.

Actually, apart from a heavy concentration upon official documentary and war subjects, the past year has seen only one producer active. This was Charles Chauvel, maker of "40,000 Horsemen," who is now preparing "Rats of Tobruk" for premiere. A dramatic narrative with surefire local appeal, his new film is down for distribution by RKO. Mr. Chauvel is an experienced producer-director and, taking a line on his success with "40,000 Horsemen," release of "Rats of Tobruk" should provide an interest which should spur momentum to studio activities in coming months.

Columbia Plans Feature

Columbia, which had a previous stab at Australian production with "Rangle River," made by Clarence Badger and starring Victor Jory, evidently found this venture worth while. It was made six years ago and the trade finds it intriguing to note Columbia now coming out of the blue with plans for another.

Neck Pery, managing director of Columbia's local office, will act as producer, with Ken Hall, young Australian director, listed to direct. The picture is anticipated to have world interest as it centres upon one of aviation's immortal personalities, the late Sir Charles Kingsford Smith. The story has been written, the cast is being lined up and soon the cameras will be grinding.

English backing is represented by Harry Watt (maker of "London Can Take It,") who has been in Australia for several months taking in the scene and laying plans. His idea is a dramatization of the vast cattle-lands and the romance and excitement behind this integral part of Australian life. Mr. Watt is approaching his task thoroughly, fashioning his story to fit impressions gained by first hand observation. He has expressed his belief that the Western is the backbone of the U. S. production, and obviously feels that something of similar character is possible to convey the local spirit in a way which will focus world audiences' attention. Mr. Watt possibly will bring English technicians out to cooperate, but the cast will be selected from people here.

Porter Also Has Plans

Another in the field is Eric Porter, graduate of the shorts and cartoon field. Recently he annnounced a full length feature, "A Son Is Born." Already he has signed topliners of radio and stage for star parts, and he has the complete story in book form scene by scene pictorialized, dialogued and technically guided. He maintains that such technique is new and provides for a minimum of wasted time once shooting gets under way. Mr. Porter places some of his action in New Guinea, for which sequences actual battle shots have been obtained.

Foregoing are the units with something concrete, but at least two other producers are deep in the problems of finding finance and release outlet. These settled, it is expected they will go into action. A big-scale semi-commercial feature, with an industry background, is also understood to be planned by the international oil company, Caltex.

Confident of Future

Although admitting that the wartime boom in theatre attendances contributed heavily towards the net profit of $554,165 for 1943, nearly $20,000 above the net for 1942, John Goulston, acting chairman of the Greater Union Theatres group, expressed confidence in the future. Greater Union is one of the two major theatre circuits operating nationwide key and suburban picture houses, but income is also received from Cinesound (studio), National Theatre Supplies (equipment) and British Empire Films (film exchange, handling Republic, Monogram and English product).

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News of the Allied Paris victory provided an avenue by which an excellent example of showmanship was demonstrated by Hoyts, ace Australian-wide circuit. The management picked up the news on the radio about 9 P. M. and, by pre-arranged signal, programmes were stopped, and a 90-foot reel, in pictorial and comment, told audiences that the French capital had been liberated. The reel had been planned in advance, and the cheers and congratulations of audiences in all capitals rated the idea a winner. The screen news was well ahead of the newspapers, which did not break it in type until the following morning.

Radio at Popularity Peak

Radio is at peak popularity, with heavy advertising outlay keeping all commercial stations throughout the nation on a solid financial foundation. Evidence of this is provided by an announcement by Stuart F. Doyle to shareholders of Commonwealth Broadcasting Corporation (Queensland) Ltd., that profits for the year ended June 30, 1944, amounted to $96,435. This amount is double the previous year's profit. Mr. Doyle is powerful in radio and also strongly entrenched in industries and companies concentrating upon war materials and equipment. He is well known to the international theatre field having been head, up to a few years ago, of Union Theatres and responsible for many of the important theatre and film production developments in the chief cities of Australia.

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Hollywood stars are hitting our cities with consistency, en route to the Pacific forward battle areas, but the mob adulation is not lessening. The crowds gang up on the players whenever they move in public. Jack Benny, Bob Hope, Carole Landis, Patti Thomas, Larry Adler, Frances Langford, Jerry Colonna, Lanny Ross have all experienced the hysteria. Bob Hope proved the biggest traffic-stopper; he and his party reached Sydney after a forced plane landing in a country coastal centre, Laurieton. Mr. Hope bought a block of land.

Seek to Organize N.Y. Theatre Help

A campaign to unionize approximately 5,000 "front-of-the-house" employees in some 600 theatres in the Greater New York area has been initiated by the International Alliance of Theatrical Stage Employees, with the drive aimed first at workers in the major circuits, including RKO and Loew's. Joseph Basson of the IATSE is leading the drive.

The organization of ushers, doormen, cashiers and matrons is under Local B-171, which has long claimed jurisdiction over these employees. It has challenged the claims of other American Federation of Labor locals and independent unions including the newly formed Motion Picture Theatre Operating Managers and Assistant Managers Guilds among the RKO theatre personnel.

The recently concluded contract renewal between the Alliance and the League of New York Legitimate Theatres furnishes the incentive for the campaign. Under the new agreement, ushers receive a minimum of $15 a week for eight performances weekly. Doormen get a $27 a week minimum against $22.50 under the previous contract.

Present plans of the Alliance do not include the organization of film theatre managers and assistant managers. The Alliance has jurisdiction over the projectionists, electricians and stage hands.

Dembow Named U. S. Consultant

Sam Dembow, Jr., Paramount executive, has been named civilian consultant to the Secretary of War, attached to the motion picture branch of the Industrial Services Division, according to an announcement from the War Department last week.

The function of the motion picture branch, part of the Army's Bureau of Public Relations, and headed by Major Monroe Greenthal, is supplying 16mm prints of War Department-produced films to war plants through the nation as part of an industrial incentive program.

Mr. Dembow, vice-president of Paramount Theatres Service Corporation, succeeds Arthur L. Mayer, who resigned to become deputy commissioner of the Red Cross in the Pacific Islands area.

King Honored by Industry At London Luncheon

A luncheon was held October 11 at Dorchester House, London, in honor of Sir Alexander Boyne King, theatre executive, who has been knighted for his services to the Ministry of Information in Scotland. Over 300 representatives of all sections of the British industry attended. Speeches extolling Sir Alexander were made by Brendan Bracken, Minister of Information; Colonel Walter Elliott, former Secretary of State for Scotland and member of Parliament for Sir Alexander's constituency, and Reginald Baker, president of the Kinematograph Renters Society.

Ohio Censor Orders Cuts In 14 of 72 New Films

The Ohio censors reviewed a total of 72 films or 230 reels in September, from which eliminations were ordered in 14 films or 18 reels. In August, 1944, there were 109 reels or 350 reels reviewed, and eliminations in 18 films or 20 reels. The record for September, 1943, was 201 films or 578 reels reviewed, and eliminations in 18 films or 19 reels.

Warner Club Elects Officers

New officers for the Warner Club, Boston, are: Helen Dwer, president; Nellie McLaughlin, vice-president; Harold Kritzman, vice-president; Warren Gates, head booker; Virginia Halpin, secretary, and Lester Miller, treasurer.

"Meet us at the M-G-M TRADE SHOWS!"

Judy Garland

Margaret O'Brien

M-G-M's Sweetheart of Gay Musical Romance in Lavish Technicolor—

"MEET ME IN ST. LOUIS"

STARRING

JUDY GARLAND

with

MARGARET O'BRIEN

MARY ASTOR • LUCILLE BREMER

TOM DRAKE • MARJORIE MAIN

PHOTOGRAPHED in TECHNICOLOR

SCREEN PLAY BY IRVING BRECHER and FRED F. FINKLEHOFFE

BASED ON THE BOOK BY SALLY BENSON

PRODUCED BY ARTHUR FREED

DIRECTED BY VINCENTE MINNELLI

A METRO-GOLDWYN-MAYER PICTURE

ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 10/31	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N. W.	TUES. 10/31	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 10/31	10 A.M. Also: 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 10/31	8 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 10/31	1 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 10/31	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 10/31	2 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 10/31	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 10/31	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 10/31	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 10/31	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 10/31	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	TUES. 10/31	9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	TUES. 10/31	1 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	TUES. 10/31	2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 10/31	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 10/31	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 10/31	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 10/31	10:30 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 10/31	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 10/31	10:30 A.M. Also: 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 10/31	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 10/31	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 10/31	11 A.M.
PITTSBURGH	20th-Fox Screen Room 1623 Blvd. of Allies	TUES. 10/31	2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	TUES. 10/31	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 10/31	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 10/31	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 10/31	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	TUES. 10/31	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 10/31	1 P.M.

Miss Temple Tells Forum of Screen Responsibilities

Shirley Temple this week looked back over her shoulder at the whole of her 15 years of life and delivered a paper on "The Responsibility of the Motion Picture" to an august adult audience.

Miss Temple spoke, as a representative of youth, and as a representative of the industry, in an atmosphere laden with profundity, at the second session of the New York Herald Tribune's annual forum on current world problems at New York's Waldorf-Astoria Hotel.

"I am looking for leadership just as are all the other teen-age boys and grils that I know—youngsters confused by the whirlpools of today's complex happenings," she told the Forum audience. "We are told that we should get ready to take things over ourselves; but what are we going to take over?

"But on all sides we are confronted with what appear to be the most awful problems—problems of which we can have only a dim understanding. Our boy friends, our schoolmates who took us to our first high school dances, and who, we hoped, would invite us to their proms, are being bombed and shot at every day. These boys are helping to solve one of the problems which we youngsters want so badly to see corrected. We want the children of all countries to enjoy the freedoms we have in this country.

"Before motion pictures, mothers used to read fairy tales to their children. The children could only hear what was being read to them, and therefore couldn't receive the full beauty of the words heard, nor paint a very clear mental picture of the fairy tale. It was not until children began to act—or play, really—on the screen that parents consented to allow their little boys and girls to see motion pictures. Think of the wonderful world of imagination that was unlocked for my generation, and of how exciting it was to see your favorite story-book tale actually come to life!

"Children in foreign lands have been greatly influenced by young people in American pictures. They have seen children playing baseball, football and all the rest of our fascinating sports. They have seen what wonderful schools we possess, and how much healthy fun we all have. Some Australian school children saw me with a pony in one picture. They decided to present me with an animal which represented *their* country. Yes, believe it or not, accompanying the fan mail one day were two dizzy and homesick kangaroos.

"The most exciting gift I've ever received from a foreign country came in the form of a telephone call, all the way from China. The time was just before the war, and quite early in the morning. I was told that China was on the 'phone, and I think the call must have been made by a very rich Chinese. He asked my mother if I would say 'hello' to his daughter.

"I talked to his daughter, who spoke wonderful English, and she told me that motion pictures had helped her to speak English. So you see that all over the world boys and girls are forming their viewpoints from what they hear and see in American motion pictures.

"Hollywood has given me and all young actors and actresses a wonderful opportunity to represent America to young people the world over. We have an obligation to live up to this opportunity, and to carry everywhere the ideals that have made our country great."

Girard Named Simons' Aide

Jack Simons, general manager of the Yamins circuit, Fall River, Mass., has announced the appointment of Henry Girard as his assistant and relief manager at the Capitol, Park and Strand.

Gibney Slayer's Assistant

John Gibney has been named assistant to Paul Slayer, manager of the Durfee theatre, Fall River, Mass,. replacing Joseph Furtado, who was recently promoted to manager of the Park.

FROM READERS

WAR CORRESPONDENT IN TRIBUTE TO PARER

To the Editor of the Herald:

Tributes from all parts of the world have come in to Paramount News on the outstanding work and character of Damien Parer. One of the most eloquent is a letter received from George Weller who, as a correspondent for the Chicago *Daily News,* was in close contact with Mr. Parer throughout their combat reporting in the Pacific The tribute from George Weller is enclosed.—E. P. Genock, Assignment Editor, Paramount News.

Below is Mr. Weller's tribute to Damien Parer, who was killed by Japanese machine gun fire on Peleliu Island, September 17, and was buried in the Marine cemetery there:

Damien Parer, the Australian photographer who died under machine gun fire at Peleliu while serving an American public, was a front line figure of the war whose character was not without resemblance to the distinguished martyr whose name he bore.

In his intense devotion to his task as a pictorial historian of the war, and in his determination to record it truthfully, and with as little official interference as possible he had no equal among the non-service photographers of the Asiatic war.

Parer's films on the Kokoda trail, on the battle of the Bismarck Seas, and on various phases of the Middle East campaign are among the most precious records of the war. The mark of his work was its thoroughness and rigid authenticity. He was never content merely to do spot photography, but insisted on careful and extended treatments that really gave an idea of the nature of war. He was severely self-critical of his own work, with a restless and striving spirit, pure and magnetic.

The writer has seen Damien Parer at work in Greece and in New Guinea. His superiority was as evident as his own character, modest, pious and patriotic, as it was in his work.

Damien Parer's insistent search after a more complete, more honest, more revealing record of the war has been brought to a close. It will be long before that newsreel photographer, Australian, American or of any other nationality, is found who combines like qualities of artistry and technique with a similar sense of patriotic duty and spiritual purpose.—George Weller, Foreign Staff, the Chicago *Daily News.*

"LET'S GET BACK INTO ENTERTAINMENT BUSINESS"

To the Editor of the Herald:

Too many things have crept into the show business.

If the distributor would prevent this and some one say no at the right time—we would not show all this propaganda. It is hard enough to run a theatre, much less try to weed out unwanted things which do not spell entertainment. We are pawns for the Government, used as tools by distributors to get Washington's good will by trying to win favors by feathering their own nest. Nothing good has come out of too much with too little entertainment. Most of the subjects have not been properly handled. Some are instructive and so on but lets get back into the entertainment business.—*A. E. Miller,* Century Theatre, Lincolnton, N. C.

PROTESTS FAILURE TO TAX BETTING ON RACES

To the Editor of the Herald:

You remember when Congress slammed a double tax on our business. At this time the pari mutual betting was up for tax. Well, the figures are in. Legal betting will run a billion. Illegal betting another billion. Twenty million racegoers will use up, according to reliable reports, 400,000,000 miles of transportation. Service men forced into old rolling stock, or forced to sleep on the floors. Yet *Railroad Magazine* reported in June that 400 deluxe express cars were used to transport horses.

And your Congressman and my Congressman sat supinely by and let this racket ride without a tax.—*A. E. HANCOCK, Columbia Theatre, Columbia City, Ind.*

Representatives In Europe Ready To Resume Posts

Expectation that General Dwight D. Eisenhowe soon would lift his ban on the traveling fron London to Europe by American and British business men, including film executives, was voiced b Robert Riskin, director of the overseas film division of the Office of War Information, in Nev York last week. Mr. Riskin also said the OW would turn back distribution of films in France t the major companies in about two weeks.

The lifting of the travel restrictions is expecte to start an exodus of American film men to Franc and Belgium. Several distributors, meanwhile already have plans set to reinstate their Europea managers in former posts.

At midweek, RKO Radio reported that wor had been received from Nicholas K. Cazazis, Roumanian manager for the company, who has reopened RKO offices in Bucharest. Walt Disney' New York office announced Tuesday that Disne representatives in Paris had sent a cable reportin they were ready to resume business and also ar equipped to dub "Snow White and the Seve Dwarfs" into French. MGM expects to plac Laudy Lawrence, now serving with the OW abroad, in his former post as MGM Continenta manager.

Paramount said Fred Langer, now assigned t the home office, would return as European manage as soon as transportation could be arranged.

Major Ben Miggins, recently discharged fron the U. S. Army, will return to Europe as Continental manager for Twentieth Century-Fox Vladimir Lissim, former assistant European manager for RKO and now European sales divisio manager, will go to Paris as soon as possible Marcel Genteel, RKO's Franch manager, has bee located through RKO Pathe News, and is scheduled to resume his former duties.

Joseph Hummel, recently named by Warne Bros. to take charge of Continental Europe, Scandinavia, Africa, Palestine and Syria, will go t Paris shortly.

Lacy Kastner, former special consultant to th foreign department of Columbia, who is now wit the Psychological Warfare Division in Paris, i scheduled to become Columbia's European manager as soon as he leaves his post. M. Alderin is temporary manager in Paris.

Ross Federal Creates Four New Divisions

H. A. Ross, president of Ross Federal Service announced the creation of four new division manager positions at a special meeting last week o the eastern division.

Jules B. Weill, former New York branch manager, is now eastern division manager in charge of Cincinnati, Cleveland, Buffalo, Boston, Albany New York, Philadelphia, Washington, Pittsburgh and New Haven. Walter I. Brown, former branch manager in Chicago, is now division manager for Chicago, Detroit, Minneapolis, St. Louis Kansas City, Milwaukee, Indianapolis, Des Moines and Omaha, as midwest division manager. Walter O. Anderson, former branch manager of Atlanta, is now southern division manager for Atlanta, Memphis, Charlotte, Dallas, New Orleans and Oklahoma City.

Mr. Ross is holding a series of meetings during the next two weeks in Chicago, Memphis and Los Angeles, outlining further plans to increase field services and add more executive employees. Appointment of a division manager for the western division, including Los Angeles, San Francisco, Portland and Seattle, will be made when Mr. Ross reaches the Coast.

Soviet Film Opens

"The Rainbow," Soviet film based on Wanda Wasilewska's Stalin prize novel of life in a temporarily occupied Ukrainian village, was to have its American premiere at the Stanley theatre, New York, October 21. Mark Donskoy directed, and the film will be distributed in the U. S. by Artkino Pictures.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ONCE UPON A TIME: Cary Grant, Janet Blair—It is amazing how a picture like this one ever got out of the studios alive. If it were meant for a fairy tale it missed the mark, but wildly. I will have to hurry up and get Cary's next picture on my screen quickly before the audience forgets what a swell player he is. Business was good, but I almost had to hide when the people were coming out. Played Friday, Saturday, Sept. 29, 30. —Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SECRET COMMAND: Pat O'Brien, Carole Landis—A fairly good picture of its kind but the patrons do not want this type of entertainment. Business way below average. Played Sunday, Monday, Oct. 1, 2.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

STARS ON PARADE: Lynn Merrick, Larry Parks—This is a hodge-podge of entertainment; there is no rhyme nor reason for it. Unless you are absolutely pinched for a filler, I would recommend you pass it by. With the box office where it is today it is difficult to understand such a feature getting on the market. Played with "Once Upon a Time" to good business. Played Friday, Saturday, Sept. 29, 30.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Film Classics

DEAD END (Reissue): Humphrey Bogart, Joel McCrea—No business on this reissue. No accounting for the poor box office showing unless they confused this with recent pictures with the Dead End Kids that they had already seen. Played Sunday, Monday, Sept. 24, 25.—A. H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Lewis Stone—Business a little off on this one. Teen age appeal marked by heavy attendance. This feature should conclude the Hardy family series. Played Sunday, Monday, Oct. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

BATHING BEAUTY: Red Skelton, Esther Williams—A beautiful production, good entertainment, there is never a dull moment. It pleased everyone. Business very good. Played Sunday, Monday, Sept. 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

BATHING BEAUTY: Red Skelton, Esther Williams —This is It with a capital "I." Eye-filling, brilliant music and dancing with the swimming ensemble is something to remember. Red Skelton is better in this one than in his former pictures, and Esther Williams is an eyeful. The Ethel Smith number was the high spot and is that lady good at the instrument that I cannot name. It seems to be part organ and part piano.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

BROADWAY RHYTHM: George Murphy, Ginny Simms—This picture has plenty of good entertainment and some good new stars who did well for themselves. Lena Horne was good, and so was Ginny Simms; in fact, the entire cast were good.—Melville Danner, Kozy Theatre, Granite, Okla.

GASLIGHT: Charles Boyer, Ingrid Bergman—Business below average. This picture certainly is not for a small town. Can't say much for it. Played Sunday, Monday, Sept. 24, 25.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—Very beautiful picture which pleased and business was good. Would be good at any time. Played Saturday-Monday, June 10-12.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—The most humorous piece we have had in a long time—so funny it put everybody in a good mood. Above average business. Played Sunday-Tuesday, Sept. 17-18.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

SONG OF RUSSIA: Robert Taylor, Susan Peters—Unexpected success on this pro-Russian piece. Everyone had high praise for it. Played Friday, Saturday, Sept. 15, 16.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

TARZAN'S NEW YORK ADVENTURE: Johnny Weissmuller, Maureen O'Sullivan—If they like Tarzan pictures, repeat this. You will be surprised with the results. Played Friday, Saturday, Sept. 22, 23.—A. H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly —A very good feature but good things can become tiresome. I would say this feature is too long. Played Saturday-Monday, Aug. 12-14.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Paramount

GOING MY WAY: Bing Crosby, Rise Stevens—Unsurpassed is "Going My Way" from an entertainment viewpoint as well as acting. And, too, I dare say that the film is unequalled in any respect by any film of this day or era. Exhibitors the country over will be in accord with my sentiments, I am certain. This picture gave me the all-time house record for attendance and box office during its five-day run. Without a doubt it could have been easily held over for another two days and possibly more. I exploited this picture far in advance of its opening. With the bases loaded, "Going My Way" came through for a home run wallop over the scoreboard. As a singer-actor, Crosby still is our top man and we cannot recall when Bing has ever given a bad performance. Frank McHugh and Rise Stevens were excellent in their parts. To Barry Fitzgerald we give our unbiased and unanimous vote (if we could) for the Academy Award for his super-excellent portrayal of the elderly priest. In fact, Oscars to the rest of the leads would be most appropriate as far as this corner goes. The picture is a Paramount product and that goes in every sense of the word. (This manager does not own any stock in Paramount.) Played Friday-Tuesday, Sept. 29-Oct. 3.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa.

HITLER GANG, THE: Robert Watson, Victor Varconi—This has a good name, but that is all. It certainly did not please anyone. Many walkouts.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MIRACLE OF MORGAN'S CREEK, THE: Eddie Bracken, Betty Hutton—Good business first night, very poor last two nights. Several protests from local churches. It is a miracle I am still operating. Played Sunday-Tuesday, Sept. 24-26.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

STORY OF DR. WASSELL: Gary Cooper, Laraine Day—Business good in this better than average war picture. Many favorable comments. Played Thursday-Sunday, Sept. 28-30.—A. H. Goldson, Plaza Theatre, Chicago, Ill. Neigborhood patronage.

STORY OF DR. WASSELL: Gary Cooper, Laraine Day—Appreciated and well liked by all. Gary Cooper plays a convincing part in this Technicolor picture. Very good attendance. Played Sunday-Tuesday, Oct. 8-10.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

RKO Radio

FOREVER AND A DAY: British and American stars —Too heavy for a small town, several walkouts, just fair business. I felt that patrons expected a different type of entertainment from this big cast. Played Wednesday, Thursday, Oct. 4, 5.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

GILDERSLEEVE'S GHOST: Harold Peary, Marion Martin—The kids thought it was funny but the older folks thought it was silly. Business was fair. Played Tuesday, Sept. 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MUSIC IN MANHATTAN: Anne Shirley, Dennis Day —It is jjust astonishing what a little unpretentious picture like this one will do. The public seems as though they will grasp at any picture that promises relief from worry and strain.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—I played this film late, so I ran it midweek. Good business and every patron was thoroughly satisfied. You will not be sorry you've played it. Played Wednesday, Thursday, Sept. 27, 28.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

Republic

TROCADERO: Rosemary Lane, Johny Downs—Very poor feature, business off. Played Friday, Saturday, June 9, 10.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Twentieth Century-Fox

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—This was a good feature and pleased most everyone. Played Saturday-Monday, Aug. 26-28.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HELLO, 'FRISCO, HELLO: Alice Faye, John Payne—The story was an entertaining musical depicting the dress and activity of the period. A lesson that was learned from the story is the loyalty that people can demonstrate when the road to success is hard. Played Saturday, Oct. 7.—Henry J. Campbell, New Jersey Reformatory, Rahway, N. J. Prison patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—At last we have come upon something that pleases everybody. Everyone's compliments go to this Technicolor picture. It is one you cannot go wrong on. Unexpectedly good response.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—This is a very fine picture in Technicolor. Business was good and everyone commented on it being a good show. Played Sunday, Monday, Sept. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LODGER, THE: Laird Cregar, Merle Oberon—Too gruesome and too much English accent for our trade. Business very poor. Played Wednesday, Thursday, Sept. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

ROGER TOUHY, GANGSTER: Preston Foster, Lois Andrews—Quite an interesting picture which everyone seemed to enjoy. Started out with a bang but bad rains spoiled patronage the last two nights. Played Sunday-Tuesday, Oct. 1-3.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

ROGER TOUHY, GANGSTER: Preston Foster, Lois Andrews—Too bad that the censors did not cut this down to a two-reeler. No entertainment value for the majority of audiences. The poorest Sunday and Monday we have ever experienced. Played Sunday, Monday, Oct. 1, 2.—A. H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

United Artists

KNICKERBOCKER HOLIDAY: Nelson Eddy, Charles Coburn—Only fair response on this Nelson Eddy musical. The patrons in general seem indifferent to this type of picture. Played Friday, Saturday, Sept. 29, 30.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

SONG OF THE OPEN ROAD: Edgar Bergen, Charlie McCarthy, Bonita Granville—Good entertainment; everyone satisfied; Charlie McCarthy appears only in the opening and closing of the picture; Sammy Kaye and his band are swell. Jane Powell promises audiences another star. Business very good. Played Friday, Saturday, Sept. 22, 23.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

UP IN MABEL'S ROOM: Marjorie Reynolds, Dennis O'Keefe—This one is good for a laugh a minute. Greatly enjoyed by all. Good business. Played Friday, Saturday, Oct. 6, 7.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

UP IN MABEL'S ROOM: Marjorie Reynolds, Dennis O'Keefe—This one did not seem to have the old zing that the old one did. But this film is satisfactory and served its purpose of giving the audience some laughs and relaxation.—A. E. Hancock, Columbia Theatre, Columbia, Ind.

WOMAN OF THE TOWN, THE: Albert Dekker, Claire Trevor—This was not as bad as anticipated. Business poor. Played Friday, Saturday, Sept. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Universal

CALLING DR. DEATH: Lon Chaney, Patricia Morison —We do not usually play horror or scare pictures. However, we have noticed how publishers are announcing that mystery stories are in great demand. We crossed our

(Continued on page 42)

20th CENTURY-FOX

THE COMPANY THAT MADE WILSON HAS .

AND THIS

THE SONG OF BERNADETTE

Repeat engagements soon in 30 Milwaukee houses typical of its sensational performance record!

AND THIS

SWEET AND LOW-DOWN

Benny Goodman's sounding a hot box-office note in over 50 key spots this month!

THIS

IRISH EYES ARE SMILING

in Technicolor

First dates topping 20th's musical highs as Variety predicts it "will measure up to highest standards!"

AND THIS

GREENWICH VILLAGE

in Technicolor

You'll love holding the Cherry Blonde like they held her in Philadelphia, Seattle, Boston, Providence!

AND THIS

DANGEROUS JOURNEY

Boxoffice calls it "Absorbing . . . exciting!" Broadway holds it 3 thrill-packed weeks at the Gotham!

ALL BIG!

AND

LAURA

COMING!

KEEP SELLING BONDS!

(*Continued from page 39*)

fingers when we booked this and hoped that we would not have many walkouts. It opens with a scare-face, then settles into a tightly knit story which keeps 'em spellbound. Played Friday, Saturday, Sept. 22, 23.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

COBRA WOMAN: Jon Hall, Maria Montez—Very good response, especially from the younger patrons, on this Technicolor adventure. Excellent business. Played Friday, Saturday, Sept. 22, 23.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

HI GOOD-LOOKIN': Eddie Quillan, Harriet Hilliard—Not even acceptable on weak end of a double bill. Played Friday, Saturday, Sept. 29, 30.—A. C. Edwards. Winema Theatre, Scotia, Calif. Small lumber town patronage.

INVISIBLE MAN'S REVENGE, THE: Jon Hall, Evelyn Ankers—Business below average for midweek. This one lacked something. It just did not take. Played Wednesday, Thursday, Oct. 4, 5.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

MOONLIGHT IN VERMONT: Gloria Jean, Fay Helm—As half of a double bill it proved to be quite all right and was well received. Played Friday, Saturday, Sept. 29, 30.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

OKLAHOMA RAIDERS: Tex Ritter, Fuzzy Knight—Average Western which pleased. Good business on Friday and Saturday. Played Friday, Saturday, Sept. 29, 30. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THIS IS THE LIFE: Susanna Foster, Donald O'Connor—Very good musical show and business was above average. Folks say O'Connor is just as good as Mickey Rooney was when he was in his heyday. Played Wednesday, Thursday, Sept. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWILIGHT ON THE PRAIRIE: Eddie Quillan, Vivian Austin—This one did well for itself on half of a double bill. Played Friday, Saturday, Sept. 29, 30.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—A made-to-order small town feature; a little long, perhaps, but it will not displease the audience because of this. Fredric March's performance surpasses anything he has ever done on the screen. The picture is 100 per cent entertainment. Business very good and pleased all. Played Sunday, Monday, Sept. 24, 25.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

BETWEEN TWO WORLDS: John Garfield, Paul Henreid—The most worthless picture ever run; I should have refunded the money on this one. Everybody asked "what was it all about?" Many walkouts, nobody the second night. Played Wednesday, Thursday, Sept. 27, 28. —Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

MR. SKEFFINGTON: Bette Davis, Claude Rains—This is Bette Davis all the way, and if they like her, you ought to do well. The picture is flawlessly produced and the music alone should entertain. It was well liked by those who came here to see it. Business was good, but we expected more. Played Sunday, Monday, Oct. 1, 2.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SHINE ON, HARVEST MOON: Ann Sheridan, Dennis Morgan—Excellent business despite adverse weather conditions. We small town exhibitors should have more features like this. Everybody was happy. Played Sunday-Tuesday, Oct. 1-3.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

Short Features

Columbia

HE WAS ONLY FEUDIN': All Star Comedies—This one seemed to be the poorest of the All Star Comedies shown as yet. I can not say much for it.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

MR. MOOCHER: Fox and Crow—There is not much to distinguish this except the color. The laughs are few and far between and the story element is nil.—Thomas di Lorenzo, New Paltz Theatre, New Paltz,, N. Y.

YES'R, THAT'S MY BABY: Community Sing—We ran this with "Once Upon a Time" at the exchange's suggestion. It made a big hit here. All the songs except one were known here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Metro-Goldwyn-Mayer

THE TREE SURGEON: Technicolor Cartoons—A very funny cartoon that made everyone here laugh.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

SPINACH-PACKIN' POPEYE: Popeye the Sailor—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHORT PRODUCT PLAYING BROADWAY

Week of October 16

ASTOR

To the Ladies	MGM
Sports Quiz	MGM
Feature: Kismet	MGM

CRITERION

Beach Nuts	Universal
It's Murder	Col.-WAC
Feature: Merry Monahans	Universal

GLOBE

Birdy and the Beast	Vitaphone
Bluenose Schooner	Vitaphone
Feature: Sweet and Lowdown	20th Cent.-Fox

HOLLYWOOD

Booby Hatchet	Vitaphone
Dizzy Day	Vitaphone
It's Murder	Col.-WAC
Feature: To Have and Have Not	Warner Bros.

PARAMOUNT

It's Nifty To Be Thrifty	Paramount
Popular Science, No. 6	Paramount
Unusual Occupations, No. 6	Paramount
Feature: Our Hearts Were Young and Gay	Paramount

RIALTO

Past Performances	RKO Radio
Pet Problems	Paramount
It's Murder	Col.-WAC
Feature: Dead Men's Eyes	Universal

RIVOLI

Jasper's Paradise	Paramount
It's Murder	Col.-WAC
Feature: Frenchman's Creek	Paramount

ROXY

Mexican Majesty	20th Cent.-Fox
It's Murder	Col.-WAC
Feature: Laura	20th Cent.-Fox

STRAND

Bluenose Schooner	Vitaphone
Hare Ribbin	Vitaphone
Feature: Arsenic and Old Lace	Warner Bros.

SUDDENLY IT'S SPRING: Noveltoon—Had patrons call up and ask what time this subject went on. Comments good.—A. H. Goldson, Plaza Theatre, Chicago, Ill.

RKO Radio

COMMANDO DUCK: Walt Disney Cartoons—Another good color cartoon from Walt Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FIGARO: Walt Disney Cartoons.—Good cartoon.—A. H. Goldson, Plaza Theatre, Chicago, Ill.

JOE KIRKWOOD: Sportscope—Good sport reel about golf players.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

THE GREEN LINE: Terrytoons—The cat and mouse story in a new light with Mighty Mouse added for 1944 dressings. Very entertaining and fast moving.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MIGHTY MOUSE MEETS JEKYLLL AND HYDE CAT: Terrytoons—Our audience does not seem to see anything to laugh about in these cartoons.—A. H. Goldson, Plaza Theatre, Chicago, Ill.

UNDERGROUND REPORT: March of Time—A very timely and illuminating report from the news angle.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Vitaphone

BLUE NOSE SCHOONER: Sports Parade—Entertaining sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BUCKAROO BUGS: "Bugs Bunny" Specials—This is not among the better Bugs Bunny offerings and misses for laughs.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Coast Writers Questioned on Communist Link

Screen writers, including Marc Connelly, author of "Green Pastures," last week were questioned in a two-day hearing in Los Angeles by the California Legislature's Committee on Un-American Activities, on the origin and proceedings of the Writers Congress in October, 1943, to which State Senator Jack B. Tenney, committee chairman, charged a Communist coloration. The Congress was held on the campus of the University of California at Los Angeles. Mr. Connelly is the chairman of the group's continuing committee.

A link between the Communists and certain writers preparing scripts for the Office of War Information was alleged to have been established by the testimony of John Howard Lawson, author of "Action in the North Atlantic" and other films.

Mr. Lawson, who occupies a prominent position in the Hollywood Writers' Mobilization, which prepares most of the scripts of OWI motion pictures and radio programs, testified he attended the American Writers' Congress in New York in 1935. The meeting ended with the singing of the "Internationale," according to Richard Combs, committee investigator.

Mr. Combs also read into the record an opinion by Attorney General Francis Biddle that the League of American Writers which, Mr. Lawson said, was born out of the first American Writers' Congress, was a Communist-dominated organization.

Mr. Lawson admitted authorship of an article in a book published by the Writers Congress which contained such articles as "Communism and Literature," by Earl Browder; "The Role of the Writer in the Soviet" and "First All-Union Congress of Soviet Writers," both by Moissaye J. Olgin. Mr. Lawson denied being a Communist but admitted he was arrested in Birmingham, Ala., May 17, 1934, as a suspected Communist.

Mr. Connelly told of the organization of the Hollywood Writers Mobilization and said the scripts prepared by that group were submitted to the Office of War Information and that pictures were filmed after the Office has given its approval.

Ralph Freud, public speaking teacher at the University of California, testified he acted for the university in conferences with Mr. Connelly and Mr. Lawson in arranging and conducting the Writers Congress, October, 1943.

Mrs. Pauline Lawber Finn, executive secretary of the Hollywood Writers Mobilization, denied knowing Carl Winter, president of the Communist Political Association of Los Angeles, or other Communists.

No official report on the outcome of the hearings was immediately forthcoming.

Heavy Pre-release Dating For Two Warner Films

Unusually heavy bookings in advance of general release have been set for two Warner films, "The Very Thought of You" and "The Conspirators," the company has announced. "The Very Thought of You," to be released nationally November 11, has 115 first runs set before that date. The film had its premiere in Milwaukee October 12 at the Warner theatre. Pre-release engagements for "The Conspirators," set for general distribution next week, exceed 100.

Columbia Declares Dividend

The board of directors of Columbia Pictures has declared a quarterly dividend of 68¾ cents per share on the $2.75 convertible preferred stock, payable November 15, 1944, to stockholders of record November 1.

Resigns Post to Manage House

Robert F. Boda has resigned as head of the Office of Price Administration in Columbus, Ohio, to devote his entire time to the Hartman, the only legitimate house there, which he has been handling in connection with his OPA duties.

WARNER BROS.' TRADE SHOWINGS OF

"THE VERY THOUGHT OF YOU"

starring

DENNIS MORGAN

ELEANOR PARKER • DANE CLARK

MONDAY, OCTOBER 30th, 1944

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	11:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00 A.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:00 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

KEEP SELLING BONDS!

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE IMPATIENT YEARS (Col.)

Final Reports:

Total Gross Tabulated	$398,800
Comparative Average Gross	364,300
Over-all Performance	109.3%

BALTIMORE—Hippodrome (SA) Vaudeville	101.6%
BUFFALO—Lafayette (DB) The Black Parachute (Col.)	123.0%
CINCINNATI—RKO Palace	106.3%
CINCINNATI—RKO Shubert, MO 1st week	92.5%
DENVER—Denver (DB) Kansas City Kitty (Col.)	114.2%
DENVER—Esquire (DB) Kansas City Kitty (Col.)	151.9%
DENVER—Aladdin, MO 1st week (DB) Kansas City Kitty (Col.)	129.2%
DENVER—Rialto, MO 2nd week (DB) Kansas City Kitty (Col.)	136.3%
INDIANAPOLIS—Loew's (DB) Ever Since Venus (Col.)	98.3%
KANSAS CITY—Midland (DB) Ever Since Venus (Col.)	116.3%
LOS ANGELES—Hillstreet, 1st week (DB) Shadows in the Night (Col.)	139.6%
LOS ANGELES—Hillstreet, 2nd week (DB) Shadows in the Night (Col.)	83.2%
LOS ANGELES—Pantages, 1st week (DB) Shadows in the Night (Col.)	142.0%
LOS ANGELES—Pantages, 2nd week (DB) Shadows in the Night (Col.)	81.0%
MINNEAPOLIS—Radio City	78.0%
NEW YORK—Criterion, 1st week	118.1%
NEW YORK—Criterion, 2nd week	70.0%
OMAHA—Brandeis (DB) One Mysterious Night (Col.)	138.3%
PITTSBURGH—Harris	76.2%
PROVIDENCE—Strand, 1st week (DB) Louisiana Hayride (Col.)	116.0%
PROVIDENCE—Strand, 2nd week (DB) Louisiana Hayride (Col.)	75.0%
SAN FRANCISCO—Orpheum, 1st week (DB) One Mysterious Night (Col.)	152.5%
SAN FRANCISCO—Orpheum, 2nd week (DB) One Mysterious Night (Col.)	107.1%
SAN FRANCISCO—Orpheum, 3rd week (DB) One Mysterious Night (Col.)	172.0%
WASHINGTON—Warner's Earle (SA) Vaudeville	107.3%

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CASANOVA BROWN (RKO)

Final Reports:

Total Gross Tabulated	$1,107,700
Comparative Average Gross	1,034,800
Over-all Performance	107.0%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	104.3%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	93.4%
BOSTON—Memorial, 1st week (DB) Mademoiselle Fifi (RKO)	109.4%
BOSTON—Memorial 2nd week (DB) Mademoiselle Fifi (RKO)	119.4%
BUFFALO—20th Century, 1st week (DB) The Falcon Out West (RKO)	143.9%
BUFFALO—20th Century, 2nd week (DB) The Falcon Out West (RKO)	107.5%
CHICAGO—Woods	152.1%
CINCINNATI—RKO Albee	109.1%
CINCINNATI—RKO Grand, MO 1st week	121.9%
CINCINNATI—RKO Grand, 2nd week	73.1%
CLEVELAND—Hippodrome	98.9%
DENVER—Orpheum, 1st week (DB) The Falcon in Mexico (RKO)	157.8%
DENVER—Orpheum, 2nd week (DB) The Falcon in Mexico (RKO)	85.7%
DENVER—Broadway, MO 1st week (DB) The Falcon in Mexico (RKO)	137.7%
DENVER—Broadway, MO 2nd week (DB) The Falcon in Mexico (RKO)	108.8%
KANSAS CITY—Orpheum, 1st week (DB) The Falcon in Mexico (RKO)	103.0%
KANSAS CITY—Orpheum, 2nd week (DB) The Falcon in Mexico (RKO)	87.7%
KANSAS CITY—Orpheum, 3rd week (DB) The Falcon in Mexico (RKO)	87.7%
LOS ANGELES—Hillstreet, 1st week (DB) Moonlight and Cactus (Univ.)	167.6%
LOS ANGELES—Hillstreet, 2nd week (DB) Moonlight and Cactus (Univ.)	111.1%
LOS ANGELES—Hillstreet, 3rd week (DB) Moonlight and Cactus (Univ.)	84.7%
LOS ANGELES—Hillstreet, 4th week (DB) Moonlight and Cactus (Univ.)	67.0%
LOS ANGELES—Pantages, 1st week (DB) Moonlight and Cactus (Univ.)	168.7%
LOS ANGELES—Pantages, 2nd week (DB) Moonlight and Cactus (Univ.)	104.5%
LOS ANGELES—Pantages, 3rd week (DB) Moonlight and Cactus (Univ.)	84.7%
LOS ANGELES—Pantages, 4th week (DB) Moonlight and Cactus (Univ.)	54.0%
MINNEAPOLIS—State, 1st week	113.6%
MINNEAPOLIS—State, 2nd week	72.7%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	112.8%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	105.5%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	98.1%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	89.0%
OMAHA—Brandeis, 1st week	138.3%
OMAHA—Brandeis, 2nd week	95.9%
PROVIDENCE—RKO Albee, 1st week	156.0%
PROVIDENCE—RKO Albee 2nd week	108.0%
PROVIDENCE—RKO Albee, 3rd week	84.0%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	132.8%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	118.0%
SAN FRANCISCO—Golden Gate, 3rd week (SA) Vaudeville	90.4%
WASHINGTON—Keith's, 1st week	157.4%
WASHINGTON—Keith's, 2nd week	137.7%
WASHINGTON—Keith's, 3rd week	110.2%
WASHINGTON—Keith's, 4th week	94.4%

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CANTERVILLE GHOST (MGM)

Final Reports:

Total Gross Tabulated	$252,600
Comparative Average Gross	244,600
Over-all Performance	103.2%

BALTIMORE—Century	104.0%
BUFFALO—Buffalo (SA) Vaudeville	131.8%
CINCINNATI—RKO Grand	97.6%
CLEVELAND—State	122.3%
CLEVELAND—Loew's Ohio, MO 1st week	103.4%
INDIANAPOLIS—Loew's (DB) Three Men in White (MGM)	118.8%
KANSAS CITY—Midland	92.0%
MILWAUKEE—Wisconsin (DB) Gambler's Choice (Para.)	71.4%
MONTREAL—Capitol (DB) Three Men in White (MGM)	103.8%
OMAHA—Orpheum (DB) This Is the Life (Univ.)	92.6%
PHILADELPHIA—Aldine, 1st week	91.8%
PHILADELPHIA—Aldine, 2nd week	66.6%
PITTSBURGH—Stanley	121.8%
PROVIDENCE—Loew's State (DB) Port of 40 Thieves (Rep.)	77.4%
SEATTLE—Fifth Ave. (DB) Take It Big (Para.)	90.1%
TORONTO—Uptown	98.9%
WASHINGTON—Capitol (SA) Vaudeville	133.9%

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MUSIC IN MANHATTAN (RKO)

First Reports:

Total Gross Tabulated	$72,400
Comparative Average Gross	76,500
Over-all Performance	94.6%

BUFFALA—20th Century (DB) The Yellow Canary (Wilcox-RKO)	84.0%
CINCINNATI—RKO Lyric (DB) The Great Moment (Para.)	80.3%
MINNEAPOLIS—Orpheum	56.0%
NEW YORK—Palace	116.2%
SAN FRANCISCO—Golden Gate (SA) Vaudeville	108.1%

End Studio Strike; WLB Gets Fight

Production in the Hollywood studios was resumed last Friday at pre-strike level when some 1,000 decorators, painters and machinists returned to their jobs after walkouts that began the previous week in the MGM plant and spread to Columbia, Paramount, Warners and Twentieth Century-Fox.

The jurisdictional fight between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions over the set decorators was certified last Wednesday to the National War Labor Board by Labor Secretary Frances Perkins. The Board's hearings on the case will take place in Los Angeles after the appointment of a trial panel by Frank Mauritsen, WLB director of disputes in that city.

The panel is expected to be formed in several days and will hold its hearings at the convenience of its members. It will be composed of one representative each from labor, industry and the public. No member may be identified with the film industry.

Ed Mussa of the Set Decorators Union, D. T. Wayne of the Machinists Union and Herbert Sorrell, president of the Conference of Studio Unions, have accepted the Board's hearings as a means of settling the jurisdictional dispute.

FCC Postpones Post-War Television Hearings

Hearings on post-war television were cut off abruptly Wednesday in Washington by the Federal Communications Commission, which postponed the sessions until later this month in order that testimony on allocations for the various types of radio service could be brought up to schedule.

The hearings were recessed without the testimony of Paul Raibourn, who was to speak for Balaban and Katz, and with more than a dozen other witnesses still to be heard. The FCC gave assurance, however, that all would be given opportunity to present their views before the hearings ended.

Dr. Peter C. Goldmark, chief television engineer for Columbia Broadcasting System, who appeared before the FCC Tuesday, said that technical as well as financial problems still confronted television on film. Post-war television pictures, he declared, must be both larger and more detailed. He proposed to widen the television band to two and a half times its present width.

In addition to Mr. Raibourn, other film industry executives who are to be heard when the hearings resume are John L. Logan of the Motion Picture Academy of Arts and Sciences, and Paul J. Larsen of the Society of Motion Picture Engineers.

Petersen Speaks at Dinner Hailing Arthur Mayer

Howard C. Petersen, executive assistant to the Under Secretary of War, was a guest speaker at the "Aloha" dinner given in honor of Arthur Mayer by the industry at the Waldorf-Astoria Hotel, New York, Wednesday. Mr. Petersen represented the Secretary of War, for whom Arthur Mayer has been serving as civilian consultant for the past several months, until his appointment as aide to Stanton Griffis as deputy commissioner for the Red Cross in the Pacific Islands area.

March of Time Promotes Wetzel

Robert Wetzel, March of Time researcher, has been advanced to the script department, and with the promotion becomes a member of the editorial board. Mr. Wetzel was formerly with Mutual, CBS and the Blue Network and has been with March of Time since 1943.

Crescent Buys Leased House

Crescent Amusement Company has purchased the Grand theatre, Huntsville, Tenn., from Hutchens Company for $60,000 after having leased it for 12 years, it was reported by manager Fritz H. Thomas, who also announced plans for remodeling.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Good News Device

Harold Chesler, manager of the Princess theatre, Bingham Canyon, Utah, drops a note apologizing because he has frequently borrowed ideas and selling angles from the Round Table pages and used them to good advantage without making any personal contributions.

Whereupon he thoughtfully encloses a number of recent promotions which he has employed and which will appear in a subsequent issue.

One of his ideas is too good to delay; so we hasten to report that he has been booking two different news issues (odd and even releases) and combining them with excellent results.

His advertising announces: "20 minutes of the latest news by air express".

Mr. Chesler reports that the theatre is attracting patrons who come in just to see the newsreel, and many of the faces are unfamiliar ones.

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Post-War Problem

The totality of the war and how we are all involved in it is forcefully expressed in a letter from Harry Langdon, manager of the State theatre in Amarillo, Texas.

Mr. Langdon brings to the fore one of the problems which must be faced by those whose lot it is to "keep the home fires burning". He writes:

"There are employed by many circuits outstanding, conscientious men who through no desire or fault of their own, either because of their age, families, or physical disabilities, have not been able to be members of the Armed Forces. Now, these men, in their own way, have put forth every possible effort to assist the War Effort to a successful conclusion. In many cases—in fact, most cases—these men have worked from 16 to 18 hours, seven days a week, to maintain and operate their theatres along with their other civic duties. With lack of interested and trained personnel, it has been necessary for these men to be everything from a cashier to a janitor.

"The men to whom I have reference are family men who have moved their families from place to place, and have worked on a frozen salary which in most cases was set at a pre-war level. The increased cost of rents, clothing and foodstuffs has been as great as 50 per cent and in some cases even greater. Most of these men have been unable to accumulate savings and have continued in their fields for various reasons—some through a loyalty to a circuit with which they have been employed, others because they are showmen; some because they were given to understand that there would be enough expansion in the Post-War Era to take care of their future."

The situation is one which has been under consideration for some time by officials in the industry and executives who are confronted with offering a solution which is equitable to all concerned. Several of the theatre operators with whom we have spoken lately have declared that no employee who has been loyal and conscientious will have need to worry concerning post-war prospects.

Stanley Kolbert, general manager of the Interboro Circuit in New York, has told us—and reiterated on several occasions during the past year—that every employee will be provided for, regardless of wartime status. Before going to press, we 'phoned Mr. Kolbert to verify these statements; to which he replied:

"I am not afraid to say that we are prepared to absorb within our organization every employee who was called into service. And there will be no wholesale dismissals of competent personnel, even if it means that we must continue carrying people on our payrolls until the period of adjustment has returned conditions to normalcy."

△ △ △

More Goodwill

Theatremen, ever on the alert for goodwill exploitation, will doubtless be interested in the stunt recently instituted by Sid J. Dickler, manager of Warners' Belmar theatre in Pittsburgh, Pa.

Since the local "Selectees Service Organization" has been giving the local boys a party and a going-away gift, Mr. Dickler decided that, if he had a few of the boys come into his theatre a night or so before their departure, see the show on him and be presented on the stage with their gift from the organization, it would add to business, as their friends and relatives would want to witness the presentation. In Mr. Dickler's words: "It worked—and how."

The enterprising Round Tabler approached the American Legion Post, of which he is a member, and had the Color Guard brought down to the theatre. In addition, the Commander and Senior Vice-Commander of the Post delivered three-minute talks on the boys' departure and plugged the sale of War Bonds.

The committee in charge of arrangements also procured a number of Japanese, German and Italian souvenirs which various service men and women had sent home, and these were used for display purpose with appropriate credit cards.

Mr. Dickler further enlisted the support of the Selectees Service Organization, which sent letters to each of the boys, inviting them to the show and advising them that they would be presented with a filled kit bag fro mthe Homewood-Brushton Community.

—CHESTER FRIEDMAN

THE MOST MYST-EERIE-OUS OF THE CRIME DOCTOR SERIES!

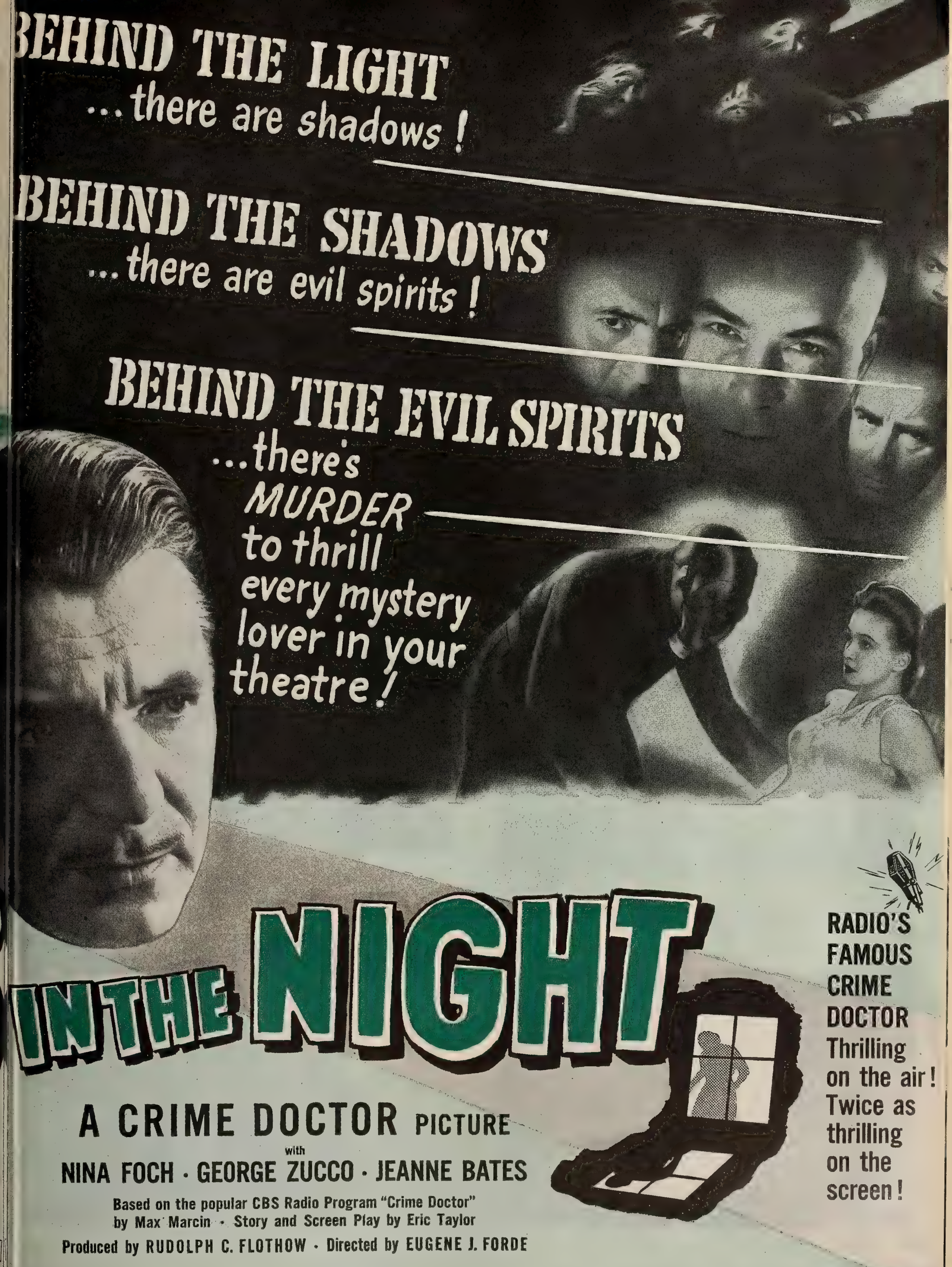
WARNER BAXTER

in **COLUMBIA'S**

SHADOWS

KEEP SELLING WAR BONDS! FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

COLUMBIA PICTURES


BEHIND THE LIGHT
... there are shadows!
BEHIND THE SHADOWS
... there are evil spirits!
BEHIND THE EVIL SPIRITS
... there's MURDER to thrill every mystery lover in your theatre!

IN THE NIGHT

A CRIME DOCTOR PICTURE

with

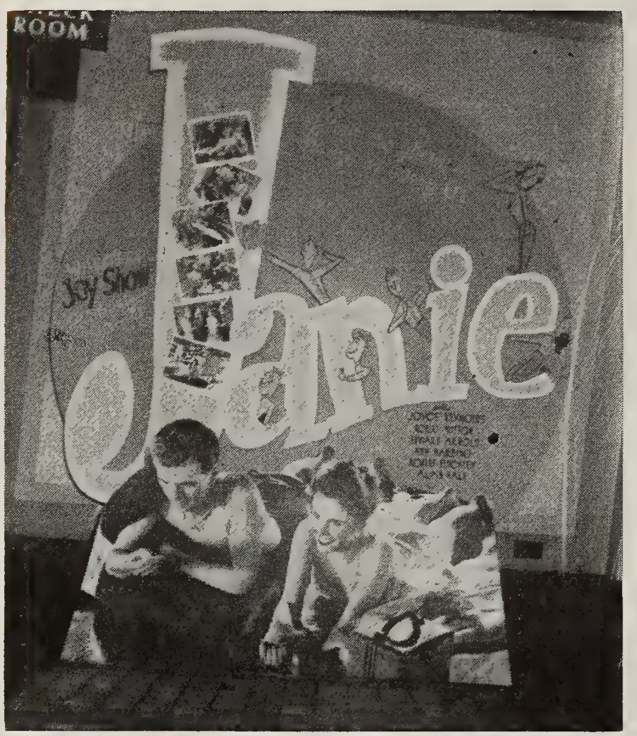
NINA FOCH · GEORGE ZUCCO · JEANNE BATES

Based on the popular CBS Radio Program "Crime Doctor"
by Max Marcin · Story and Screen Play by Eric Taylor

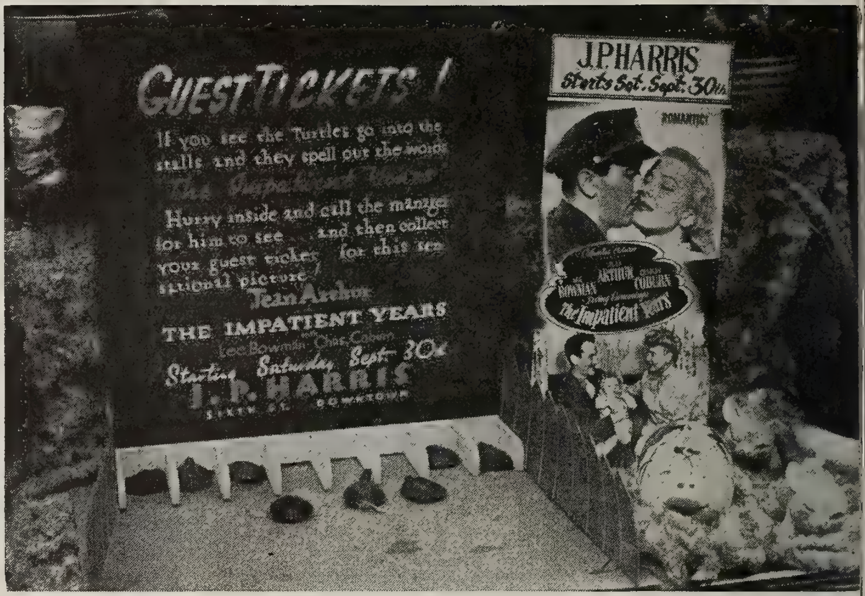
Produced by RUDOLPH C. FLOTHOW · Directed by EUGENE J. FORDE

RADIO'S FAMOUS CRIME DOCTOR
Thrilling on the air!
Twice as thrilling on the screen!

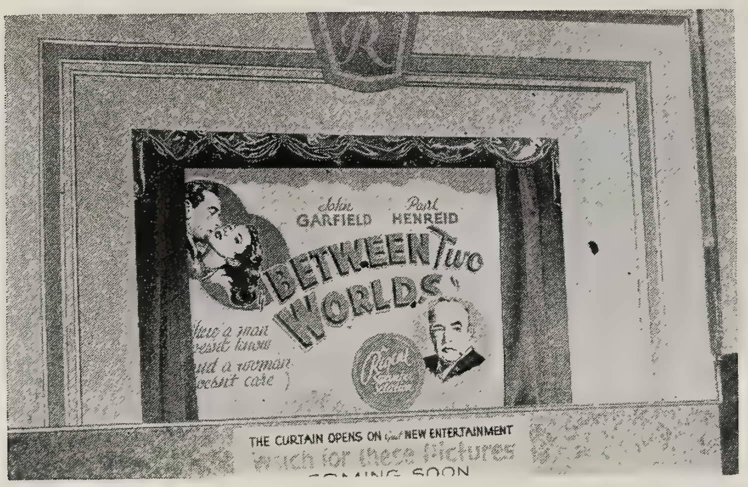
PICTURE EXPLOITATION


Janie
Joy Show

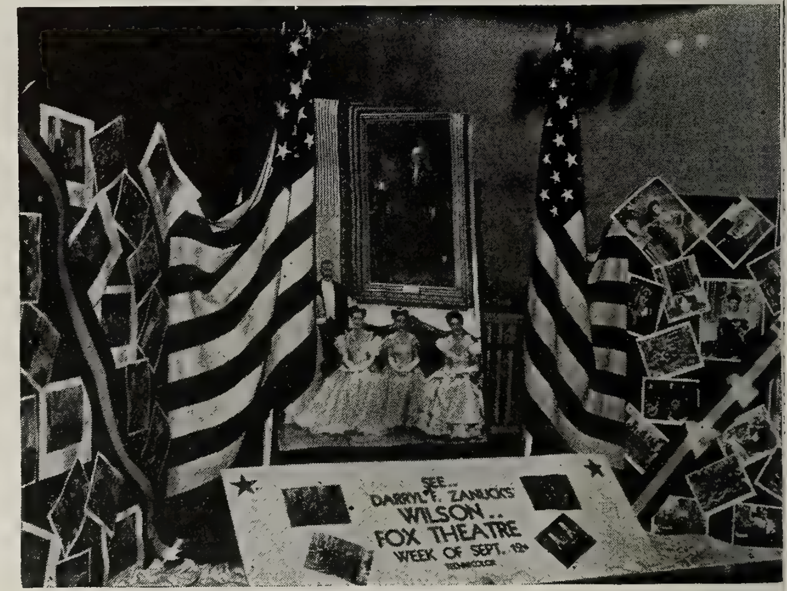
Marlowe Conner's attractive "Janie" display in the lobby of the Capitol theatre, Madison, Wis., had three-dimensional depth.


GUEST TICKETS !
If you see the Turtles go into the stalls and they spell out the words The Impatient Years
Hurry inside and call the manager for him to see and then collect your guest ticket for this sensational picture
Jean Arthur
THE IMPATIENT YEARS
Lee Bowman Chas. Coburn
Starting Saturday Sept. 30th
J. P. HARRIS
J.P. HARRIS
Starts Sat. Sept. 30th
The Impatient Years

Sam Defazio and publicist Ken Hoel of the J. P. Harris theatre in Pittsburgh revived the turtle promotion in prominent window, with free tickets offered to passersby who saw the turtles spell out "The Impatient Years".


John GARFIELD
Paul HENREID
BETWEEN Two WORLDS
THE CURTAIN OPENS ON NEW ENTERTAINMENT
watch for these pictures
COMING SOON

Ingenious stage setting with mechanically operated draw curtain built at the Regent theatre, Sudbury, Ont., Canada, by manager J. S. Kurk, artist Ced Price and Henry Plexman.


SEE... DARRYL F. ZANUCK'S WILSON.. FOX THEATRE WEEK OF SEPT. 15th

"Wilson" window promotions arranged at the Fox theatre, St. Louis, were real eye-catchers and included scene stills for added punch.

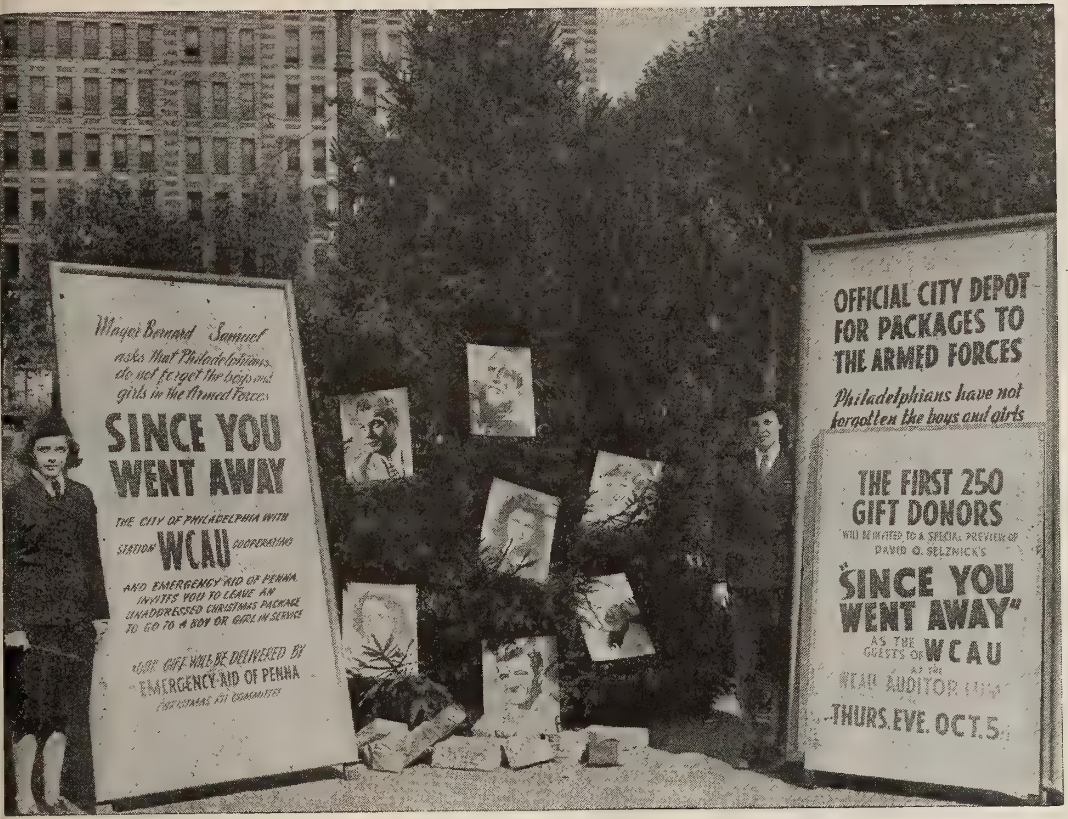
Right, "S. Y. W. A." engagement at the Broadway, Norwich, Conn., had unusual window tie-ins arranged by manager Joe Boyle.

DAVID O. SELZNICK'S INSPIRED PRODUCTION
Since You Went Away
COMING TO BROADW

CASANOVA BROWN

Left, manager G. Murphy, 20th Century in Buffalo, N. Y., landed numerous merchant tieups on "Casanova Brown".

Christmas Tree Is Dedicated to Servicemen by Mayor Samuel


Mayor Bernard Samuel asks that Philadelphians do not forget the boys and girls in the Armed Forces
SINCE YOU WENT AWAY
THE CITY OF PHILADELPHIA WITH STATION WCAU COOPERATING
AND EMERGENCY AID OF PENNA. INVITES YOU TO LEAVE AN UNADDRESSED CHRISTMAS PACKAGE TO GO TO A BOY OR GIRL IN SERVICE
GIFT WILL BE DELIVERED BY EMERGENCY AID OF PENNA
CHRISTMAS KIT COMMITTEE
OFFICIAL CITY DEPOT FOR PACKAGES TO THE ARMED FORCES
Philadelphians have not forgotten the boys and girls
THE FIRST 250 GIFT DONORS
WILL BE INVITED TO A SPECIAL PREVIEW OF DAVID O. SELZNICK'S
"SINCE YOU WENT AWAY"
AS THE GUESTS OF WCAU
AT THE WCAU AUDITORIUM
THURS. EVE. OCT. 5

Two emergency aides are posted at the "Since You Went Away" Christmas tree at City Hall in Philadelphia as part of the campaign put on at the Mastbaum theatre.

George Tishman, United Artists exploiteer, cooperating with Irving Blumberg, publicity chief for Warners in the Philadelphia zone, made an unusual tie-up with the Emergency Aid of that city, which was tied directly to the opening of "Since You Went Away" at the Warner Mastbaum theatre. Working with Station WCAU to exploit the stunt through the air medium, and the Emergency Aid's campaign for Christmas gift kits to boys overseas, a giant tree was erected near the City Hall Plaza, with the radio station broadcasting a dedication of the tree by Mayor Bernard Samuel.

A large sign near the tree called attention to the fact that the City of Philadelphia hasn't forgotten its men and women in the service "Since You Went Away". The public was urged to donate gift kits for overseas mailing, the Emergency Aid sending the gifts to Philadelphia Servicemen with no immediate relatives.

The gifts were deposited at a depot near the tree and the first 250 persons bringing gift kits were invited to a special screening of the picture at the WCAU Auditorium the night before the picture's regular opening at the Mastbaum theatre. Following the special screening, WCAU presented a special broadcast dedicated to the picture.

Langdon Gives WAC Short Feature Billing

Recently when Harry Langdon at the State theatre, Amarillo, Tex., played the Metro WAC short "Main Street Today," he proceeded to feature the short title on his marquee and had a special screening for members of the War Manpower Commission, Rotary, Kiwanis, Lions, Chamber of Commerce and executives and directors of the War Industries involved. A short address followed the screening and Harry reports that a few hundred people were employed in industry as a direct result of his campaign.

Numerous editorials and newspaper stories, plus radio plugs were had urging the people to see the picture. Langdon also had displays in his lobby and windows from the Pantex Ordnance Plant, Superior Manufacturing and the Star Machine Works, war industries which produce bombs and submarine parts. Harry, in addition, had a WMC booth in his lobby which was manned by U. S. E. S. members.

Ads in Classified Section Help "Canterville Ghost"

In conjunction with the opening of "Canterville Ghost" at the Palace theatre, Meriden, Conn., Mollie Stickles placed ads in the classified section of the *Record*, reading: "Wanted. Men to Haunt a House." The teaser angle worked very well for her, so she reports. 30 by 60 posters were placed in vacant store windows about town with copy at night illuminated with colored spots.

Mirrors in the theatre lobby were painted with ghost copy plugging the engagement and special effects were used with the presentation of the trailer on the picture.

Samartano Plans Halloween Show In Providence

Joe Samartano at Loew's State in Providence forwards us plans of his Halloween Show, which includes the hiring of a spook magician who will put on a 30-minute program on stage. The house organist will feature an appropriate festival program, costumed in a devil suit and the console properly lighted in flame effect.

Joe has booked "Lady in the Morgue' as his feature for the occasion and is using an advance ticket sale with special contacts at factories and shipyards for distribution. A 40by80 atmospheric display is arranged for with the selling points as described in the trailer and 11by14 teaser cards will be installed on chandeliers and wall brackets 10 days in advance.

An effective teaser herald has already been distributed with such copy as "You'll shiver. You'll shudder. You'll shake at our Halloween Midnite Show," etc., etc., and these will be made available at all factory gates, but stations and other spots where war workers get out on the midnight shift.

Special copy outlined on the regular ad budget will be included for two weeks prior to playdate to stress the advance sale, and window displays have been arranged for with department stores selling Halloween costumes and accessories.

"Home in Indiana" Week Arranged by Ackery

As part of his advance campaign at the Orpheum theatre in Vancouver, B. C., Ivan Ackery promoted a "Home in Indiana" week as part of his exploitation for the picture. A special advance screening was held for members of the press sports department, racing judges and prominent turf officials. The *Vancouver Sun* and *Province* sports editors gave the picture a boost in their feature columns, and the leading turf publications carried plugs.

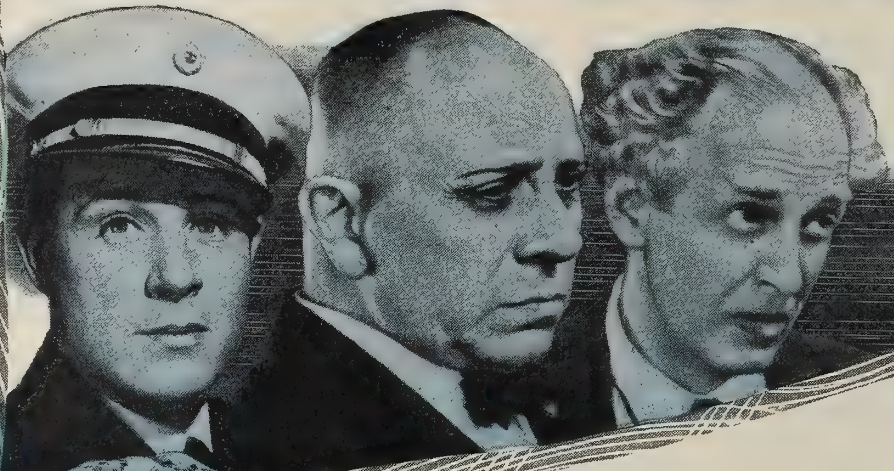
Special announcements were had over the local race track loud speaker each day for a week in advance; a large display sign was prominently posted in the centrefield in front of the grandstand and Ackery promoted a "Home in Indiana" handicap with a special decoration ceremony taking place in the winner's circle. An attractive girl presented the winning jockey with a trophy on behalf of Ackery and the theatre.

Original Signature of Twain Promoted by Poppay

Keen interest in the date of "Mark Twain" was promoted by Sydney J. Poppay at the Majestic, Gettysburg, Pa., when he arranged the loan of a letter with the original signature of the humorist and a page from the original manuscript of "The Gilded Age" from the local John Lippy, Jr. Collection. This was used on a lobby easel together with an autographed photo of Frederic March plus picture copy and playdates.

Promotes Co-op Ad

Eleanor Stenzel, assistant to Joe Samartano at Loew's State theatre in Providence, for the engagement of "Since You Went Away" promoted a two-column cooperative ad from Frank's Beauty Salon. The ad featured a cut of Shirley Temple and carried copy tied directly to the picture together with theatre name and playdates.



STORM OVER LISBON

Starring

VERA HRUBA RALSTON • RICHARD ARLEN

ERICH VON STROHEIM

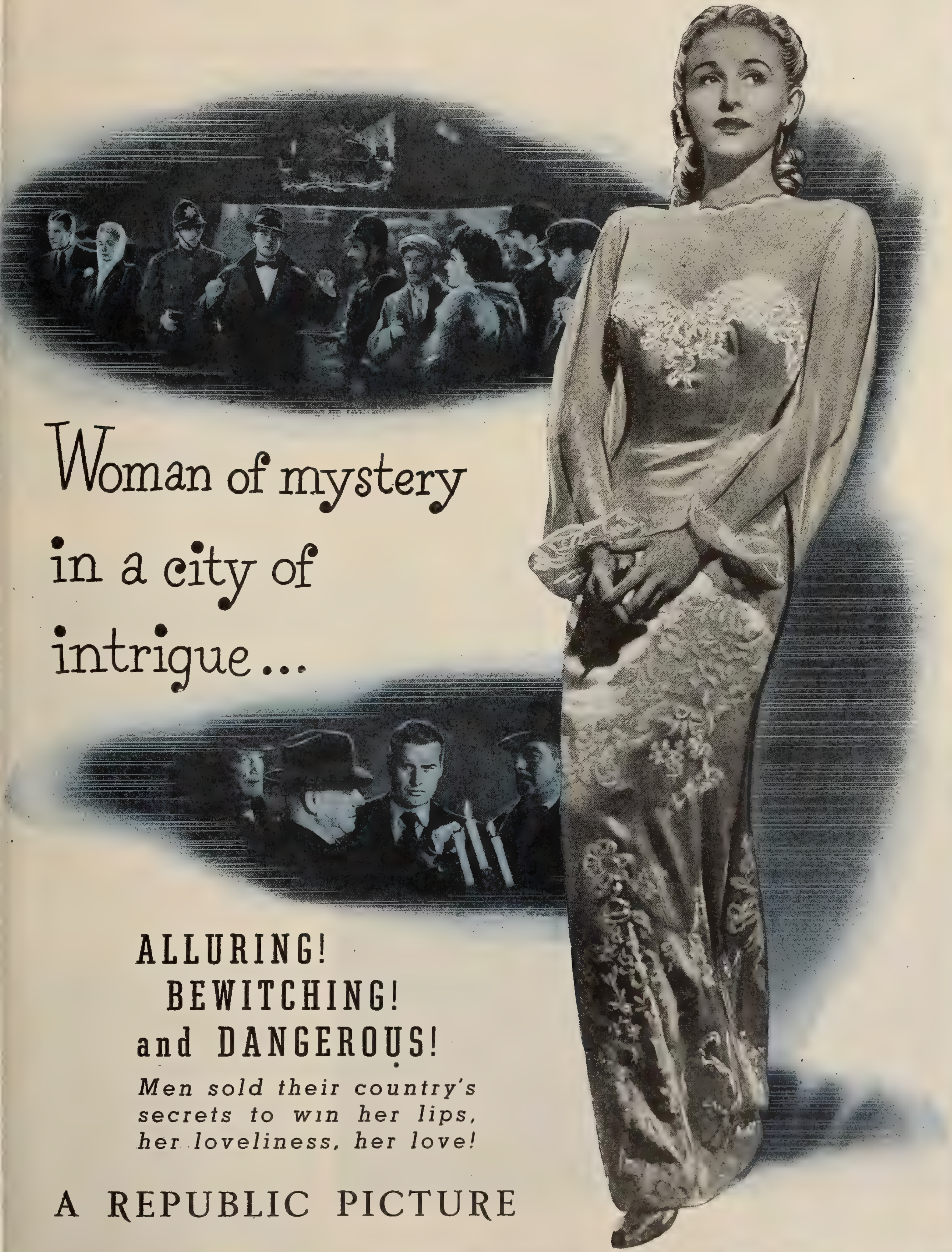
WITH

OTTO KRUGER · EDUARDO CIANNELLI
ROBERT LIVINGSTON · MONA BARRIE

GEORGE SHERMAN, Director

Original Story by ELIZABETH MEEHAN · Adaptation by DANE LUSSIER
Screenplay by DORIS GILBERT

4 BIG WEEKS
REPUBLIC THEATRE
BROADWAY, N.Y.



Woman of mystery
in a city of
intrigue...

ALLURING!
BEWITCHING!
and DANGEROUS!

Men sold their country's
secrets to win her lips,
her loveliness, her love!

A REPUBLIC PICTURE

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

VERY THOUGHT OF YOU

Putting on a world premiere is quite an undertaking, but to Harry MacDonald, manager of the Warner theatre in Milwaukee and Al Kvool, circuit district manager in that city, the task is just a "set-up", requiring some extra forethought plus additional effort and hard work. The response was terrific and new box-office records were established for the opening of "The Very Thought of You".

The theatremen considerably handicapped because there were no stars available to attend the premiere, started to ballyhoo the opening two weeks in advance.

Several neighborhood Warner theatres ran special trailers and carried copy plugging the premiere on theatre marquees. The *Milwaukee Sentinel* and the *Journal* used advance feature stories and art plugging Dennis Morgan who is a home-town boy.

In the Warner theatre lobby, a massive balcony hanger was hung suspended over the mezzanine with color enlargements of the stars, cutout title and other data set against a red tinsel background.

Local Defense Factories Promoted for Displays

Local defense factories displayed special signs with copy, "The Very Thought Of You—Speeds Production". The boards were covered with photos of women employees' sweethearts and relatives in the Services. Theatre copy and playdate received prominent mention.

Various operators at the central control station of the city's juke boxes were contacted and these girls plugged the recording of the song hit "The Very Thought of You" whenever possible.

Another promotion which attracted plenty of attention to the film was a 40 by 60 card reading "The Very Thought of You—Cheers Up the Folks at Home—Write More Often." This card was displayed in the main recreation room of the U.S.O. Canteen which handles about 10,000 Servicemen and women each week. The card also carried a plug for the premiere at Warner's theatre.

Outdoor Sign and Radio Announcements Used

For the first time in the history of Pabst, brewers of beer, that company permitted its huge outdoor animated sign to be used for commercial purposes. The chaser portion of the sign hitherto closed to all save community and weather reports, carried the playdates and announcement of the picture's opening at the Warner.

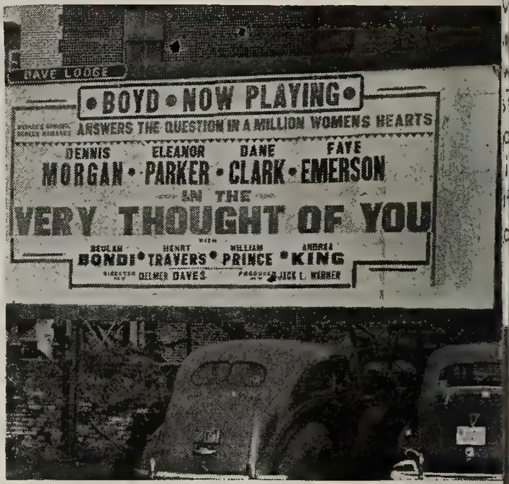
For three consecutive nights prior to the opening, the premiere was plugged on a special broadcast eminating in the Rumpus Room at Radio City. One week in advance Station WTMJ of Milwaukee, carried spot announcements and 30 second station break plugs for the film.

The *Milwaukee Journal* devoted art and story features to the film beginning three weeks in advance and additional breaks were scored in the paper's *Green Sheet,* a special film section. The newspaper's *Screen ana Radio* section carried a front page color photo, with picture credits, of Eleanor Parker who is co-star in the film; this appeared in the Sunday edition.

The *Milwaukee Sentinel* came through with a special break of the film's story in pictures.

Pabst
Blue Ribbon
BEER
THOUGHT OF YOU

Manager Harry MacDonald, Warner theatre, Milwaukee, promoted use of chaser sign to exploit world premiere of "The Very Thought of You". This is first time Pabst organization permitted its huge outdoor attraction to be used for a commercial plug.


DAVE LODGE
• BOYD • NOW PLAYING •
ANSWERS THE QUESTION IN A MILLION WOMENS HEARTS
DENNIS MORGAN • ELEANOR PARKER • DANE CLARK • FAYE EMERSON
IN THE
VERY THOUGHT OF YOU
BEULAH BONDI • HENRY TRAVERS • WILLIAM PRINCE • ANDREA KING
DELMER DAVES
JACK L. WARNER

The fact that lithos are not yet available did not deter Philadelphia Warnermen from using billboard advertising to publicize "The Very Thought of You". Catchline, "Answers the Question in a Million Women's Hearts", was used throughout the campaign.

Strong Campaign In Philadelphia

"The Very Thought of You" opened in Philadelphia at the Boyd where after an extensive advertising and outdoor campaign, the picture also attracted excellent business.

The campaign was handled by Irving Blumberg, director of advertising and publicity for the Warner theatres there and Roy Robbins, manager of the Boyd.

Newspaper and radio announcements received saturation coverage with teaser ads appearing two weeks in advance. Special display ads were taken in six of the city's foreign newspapers and all local college publications. Listing was also secured in the *PTC Traveler,* a pamphlet with over 250,000 circulation which is distributed on all Philadelphia trolley cars.

Outside billing included posting of fifty 24-sheets, 400 four-color trolley dash cards, 1,100 car cards which also were displayed on all suburban trains, and 100 window cards placed in strategic locations throughout the city.

Lobby and Screen Plays in Neighborhood Theatres

Thirty of the Philadelphia Warner theatres ran special trailers announcing the film's engagement at the Boyd and circuit houses not using the trailer displayed 40 by 60 cards.

Through the cosmetic counters at drug and department stores, 25,000 star photos with picture and theatre imprint were distributed to consumers.

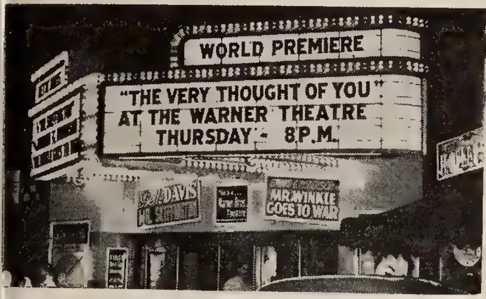
A special screening of the picture for beauty parlor operators was arranged at the WCAU radio station auditorium. It was believed that these women are in a position to talk about the picture in their direct contracts with a large women's audience.

WORLD PREMIERE

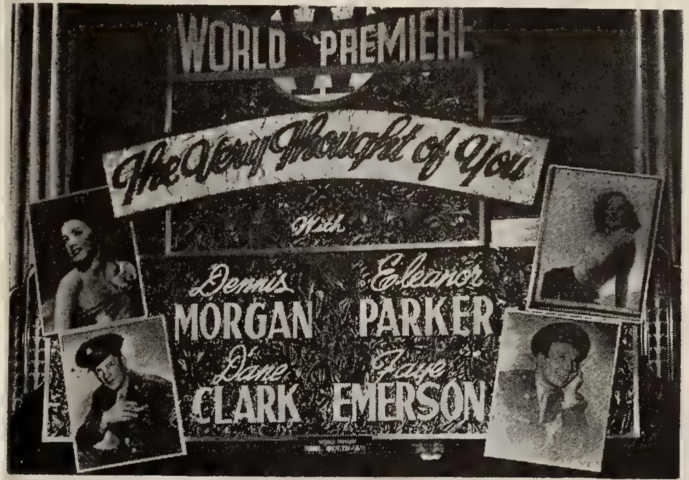
of "The Very Thought of You" at the Warner theatre, Milwaukee, last week, was attended by Chet Friedman, editor of the Managers' Round Table. Arriving in the city, he discovered that, due to prerelease engagement of the film, no press material was available to the theatre. Manager Harry MacDonald and district manager Al Kvool of the Warner Milwaukee theatres, with no more than a set of production stills, fashioned their own campaign. The creditable performance of the ingenious showmen in publicizing the film is indicated by the photos and the campaign data here and on the opposite page.

By Milwaukee Journal Staff Photographer

Warnermen visit at the *Milwaukee Journal* offices to arrange newspaper promotions. Clockwise, right to left: Manager Harry MacDonald, Warner theatre; Walter Monfried, movie editor; Stan Kalish, roto editor; Larry Lawrence, editor of the *Journal Green Sheet*; Al Kvool, Warner district manager; Chester Friedman, editor of the Round Table, who is an interested spectator.


WORLD PREMIERE
"THE VERY THOUGHT OF YOU"
AT THE WARNER THEATRE
THURSDAY - 8P.M.
MR. WINKLE GOES TO WAR

Seven Warner neighborhood houses plugged premiere on marquee. At left is the Tower theatre. Trailers were also used throughout the city in circuit's theatres.


WORLD PREMIERE
The Very Thought of You
With
Dennis MORGAN
Eleanor PARKER
Dane CLARK
Faye EMERSON

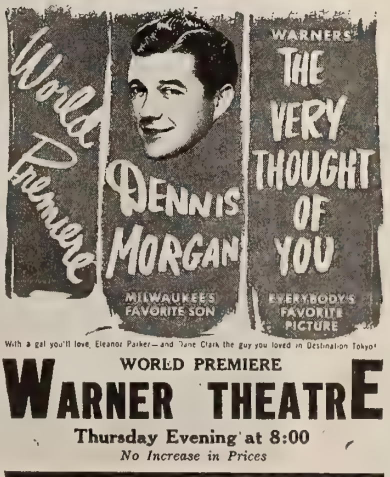
Huge balcony hanger attracted attention of theatregoers. Color enlargements of the stars against tinselled background were real eye-catchers.

THE VERY THOUGHT OF YOU
Speeds PRODUCTION

Tie-ups with local defense plants gained plenty of interest for the film. Girls at nearby parachute factory are provided with extra incentive to speed production.

"THE VERY THOUGHT of YOU
WILL cheer THE FOLKS AT HOME
WRITE MORE OFTEN
attend THE WORLD PREMIER
THE VERY THOUGHT OF YOU
WARNER THEATRE
THURSDAY 8

Left, Milwaukee's U.S.O. Canteen, one of the largest and finest in the nation, displays card encouraging boys and girls to "Write more often, as 'The Very Thought of You' cheers up the home folks". Premiere plug is visible.



World Premiere

DENNIS MORGAN

MILWAUKEE'S FAVORITE SON

WARNERS'

THE VERY THOUGHT OF YOU

EVERYBODY'S FAVORITE PICTURE

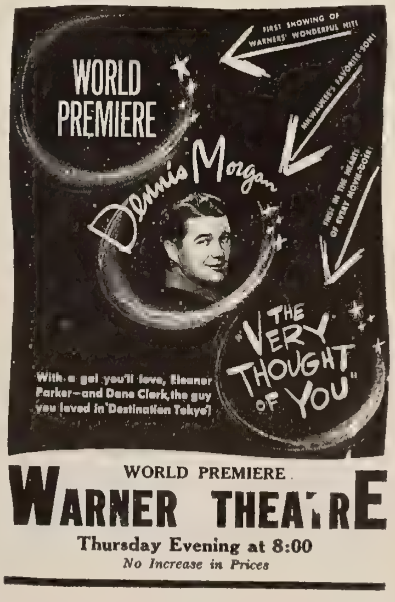
With a gal you'll love, Eleanor Parker—and Dane Clark the guy you loved in Destination Tokyo!

WORLD PREMIERE

WARNER THEATRE

Thursday Evening at 8:00

No Increase in Prices



FIRST SHOWING OF WARNERS' WONDERFUL HIT!

WORLD PREMIERE

MILWAUKEE'S FAVORITE SON!

Dennis Morgan

FIRST IN THE HEARTS OF EVERY MOVIE-GOER!

With a gal you'll love, Eleanor Parker—and Dane Clark, the guy you loved in 'Destination Tokyo'!

"THE VERY THOUGHT OF YOU"

WORLD PREMIERE

WARNER THEATRE

Thursday Evening at 8:00

No Increase in Prices

Special advance newspaper ads plug Dennis Morgan, home town boy who made good in Hollywood (above and right).

SHOWMEN PERSONALS

In New Posts: Walter Ahrens, Orpheum, Des Moines, Ia. Harold Weidner, Jr., State theatre, Gainsville, Fla. Richard Fredericks, RKO Palace, Kansas City, Kan. Bill Fowers, Fox Inter-Mountain city manager, Caldwell, Idaho. Frank Larson, Fox Inter-Mountain city manager, Missoula, Mont.

Jack Welch, Fox Inter-Mountain city manager, Lewiston, Mont. Robert Anderson, Fox Inter-Mountain city manager, Pocatello, Idaho. Harold Weston, Hollywood theatre, Hollywood. John Peterson, Palomar, Seattle, Wash.

Evan Thompson, Liberty theatre, Stapleton, S. I. Norman Rowbell, RKO Palace, Cleveland. James Marshall, Metropolitan, Cleveland. Carl Czolba, Warner's Kenyon, Pittsburgh. George Josack, Plaza theatre; Marie Andronalas, Model; Max Friedland, Shadyside; Morty Henderson, Northside; Rudy Kahn, Casino, all in Pittsburgh.

William P. Venard, Madison, Peoria, Ill. Robert Leach, Molo, Moulton, Ia. D. A. Whittaker, Rock, Rockford, Ia.

Happy Birthday: Frank C. Goldquist, Sterling, Jermstad, Bryant Williams, George P. Gross, Lester Botwick, Tom Johnson, Lew Bray, A. Albert Cohan, Cornelius Webb, Fred Meyer, Sr., Frank LaBar, Jr., A. G. LaShelle, Richard M. Thomason, L. W. Scott, R. W. O'Donohue, Lloyd Stephenson, Wilbur N. Degenhart, Allison Stanford.

Sidney A. Sommer, Walter N. Correll, Albert O'Neill, O. B. Wood, Max Weg, Zeva Yovan, Irving Schmetz, Laverne C. Ingersoll, Halburtson S. Clough, Oscar H. Miller, R. F. Hardin, Robert Lee Bell, Reek A. Feliziani, Harry F. Griggs, James Pisapia, William Degenbardt.

Paul E. Michaud, C. W. Woodall, Nat Mutnick, James W. Christian, Arthur Cohn, Bob Atkinson, Bartlett Dortch, Sidney Ginsberg, Leonard Tuttle, Bob Williams.

In the Service: Don Utz, State, Bellevue, Ohio. Richard Tessley, Strand, Fremont, Ohio.

Weber Ties Up With 4-H Club

Jake Weber and his Mohawk Tribe hay again Joined forces with the 4-H organizatio and this time they are putting on a 4-H Fashic Show in Ilion, Herkimer and Little Falls. Jal laid the ground work for this show last sprir when they worked on a Victory Garden pr gram with the 4-H agent.

The 4-H headquarters at Cornell Universit sent a worker to help the local agent for abo six weeks, and one of her duties was to wo on this fashion show. This special agent visite all the 4-H clubs in the county and picked tho who did the best work in the clothing projec and requested them to model the clothes whic they made. The models were also taught ho to walk properly and how to display the attire just like professional models.

Jake, in order to add a patriotic aspect this show, enlisted the WACs to put on a sma display of their own wearing apparel as pa of this program.

Stories broke in all of the Mohawk Vall and Utica newspapers. A 4-H Club bullet was sent to all members and announcemen were made at all meetings.

Newspaper Breaks Landed by Coffey

Since Arnold J. Coffey, manager of the Carolina and Rivoli theatres in Hickory, N. C. was general agent, exploiteer and pinch hitter in the cast of "Colonel Bob Mahoney's Dixieland Minstrel" and Lewis Short, local hotel man, was an ex-end man in the old "Cotton Blossom Show," the Round Tabler secured newspaper breaks in advance of his date on "Minstrel Man."

The cooperating paper came through with a two-column cut of Coffey and Short shown holding a letter from Benny Fields to Coffey which read: "Greetings, Cap. Sorry can't be there when my picture, 'Minstrel Man,' plays your house. Would like to talk over the old minstrel days. Hallelujah, they are on the comeback. 'My Melancholy Baby', 'Remember Me to Carolina'. Best regards. Benny Fields."

Fitzsimmons Gets Newspaper Break on "White Cliffs"

Sam Fitzsimmons at Schine's Medina theatre, Medina, N. Y., on "White Cliffs of Dover" secured a portion of book editor Mary Corner Raymond's column in the *Sentinel,* which was devoted to the book and picture. In addition, one of the local book stores tied in with a window display with prominent mention of title, cast and playdates.

On "Going My Way," Sam started his campaign five days in advance in the newspapers, ads carrying copy, "Medina is going wild over," etc. A two-column scene mat was planted in the *Sentinel* and an advance story in the *Gazette.* Heralds were distributed to rural boxholders and a large four by 18 foot compo board sign was placed across the entire front of the theatre.

Scott's Mailing Piece

In advance of "Going My Way" at the Capitol theatre, Sudbury, Ontario, Sid Scott mailed out picture postcards, front of which carried three cuts of various parts of the theatre with copy: "When in Sudbury be sure to visit the Capitol" etc. The correspondence side carried copy: "Going My Way" is Coming Your Way soon. Only one week commencing," etc., etc.

"Janie" Blind Date Christmas Party Staged by Goth

Particularly timely was the "Janie" Blind Date Christmas Package Party arranged by Edgar Goth, director of advertising and publicity for the Fabian Theatres, Staten Island, and held at the St. George theatre there. The stunt was well received by the newspaper because they too were cooperating with the postoffice to publicize the importance of the early and correct mailing of gifts to service men overseas.

The cooperating papers came through with stories and art showing local girls appearing at the theatre, where they presented their packages to "Santa Claus" for mailing. A follow-up story on the party was also carried in the papers the day after the party. Postmaster Bernard J. Sheeran introduced the master of ceremonies for the affair and delivered a short address on the postal regulations in connection with the mailing of packages.

Taylor Starts in Business As a Popcorn Vendor

James W. Taylor, manager of the DeKa theatre, Decatur, Ga., was born in Barnesvill Ga., Jan. 10, 1925. Taylor started in shov business in 1938 selling popcorn at the Ri theatre in Barnesville. In 1940, he was mac doorman and held that position until Octob of 1942, when he was transferred to the Cap tol, Atlanta, as usher. Jim then worked to chief usher and was then promoted to assis ant manager in April, 1943. He held that p sition until April, 1944, when he left to tal the position of assistant manager at the D Kalb theatre, Decatur, and in July of this yea was promoted to manager.

Visitors at the Round Table

By Staff Photograp

Recent visitors to the Round Table were: George Seed (left), manager, Cohoes theatre, Cohoes, N.Y.; Mr. and Mrs. "Buster" Brotman. Mr. Brotman operates theatres in Hilan Moline and Rock Island, Ill., and was in New York for vacation.

War Captives See New Productions

American prisoners of war in Germany are now seeing new American films in prison camps, it was announced recently by Dr. Tracy Strong, general secretary of the World YMCA, who has just returned from a tour of distribution centers established by YMCA War Prisoners' Aid.

The films, part of the War Activities Committee's gift film program to the armed forces, are turned over to the YMCA by Army Pictorial Service. Recent shipments include "Step Lively," "Casanova Brown," "Higher and Higher," "In Society," "Arsenic and Old Lace" and three not yet released in this country: "Saratoga Trunk," "Devotion" and "Crime by Night."

A cable which Dr. Strong quoted from the YMCA Stockholm office said: "American films circulating camps Germany; prisoners delighted and express deep appreciation film industry and overseas film service."

Pictures for war prisoners are subject to heavy censorship by authorities here and censors in Germany. An average of 25 programs monthly, features and shorts, manage to pass the tests and are rushed as rapidly as possible to the men interned overseas.

President Studies Law on Petrillo Recording Ban

President Roosevelt last Friday said he would make a study of the relevant law and use any power legally at his command to force James C. Petrillo and the American Federation of Musicians to comply with the National War Labor Board's order directing the union to discontinue its 26-month ban on the making of recordings by its members. Mr. Petrillo's telegram, refusing to abide by the President's request to lift the ban, was referred last Wednesday to Stabilization Director Fred M. Vinson by the White House.

Meanwhile, a joint statement was issued in New York by RCA-Victor Company, Columbia Broadcasting System and the National Broadcasting Company, which said, in part: "We are encouraged that President Roosevelt, in his efforts to withdraw the ban of the American Federation of Musicians on the making of phonograph records and transcriptions, has not taken Mr. Petrillo's 'No' as a final answer."

Mr. Petrillo, in his telegram to the President, said only two companies, RCA-Victor and Columbia, were affected by the ban and that if both agreed to conclude agreements with the AFM, the ban would be lifted immediately.

The Senate Inter-State Commerce sub-committee which two years ago investigated the situation created by the Federation's recording ban, will make a report "within the next month or two," Chairman D. Worth Clark of Idaho said Tuesday. His announcement followed a statement of Senator Ernest W. McFarland of Arizona, committee member, recalling Mr. Petrillo's promise that he would cancel the ban on the request of President Roosevelt.

"Thunder Rock" Openings Set

"Thunder Rock," currently in its second month at the World theatre, New York, was scheduled to have its west coast premiere October 20 at the Esquire theatre, Hollywood, and the Clay theatre, San Francisco. Other dates in key spots throughout the country are now being set.

Show "Doughgirls" November 6

National tradeshowing of Warners' "The Doughgirls" has been set for November 6, it has been announced by Ben Kalmenson, general sales manager. The film goes into national release the end of November.

Hold Reception for LeRoy

Warner Bros. planned to hold a reception this Friday at the Sherry-Netherland Hotel, New York, in honor of Mervyn LeRoy, who is rejoining the company shortly with his Arrowhead Productions. Jack L. Warner was to be host.

RKO Executives Attend Opening in Dallas

Executive and star delegations from the RKO Radio studios and the home office attended the premiere of "The Master Race" Wednesday in Dallas. The opening was scheduled to take place in more than 100 cities in the Texas and Oklahoma areas with the Majestic, Dallas, as the focal point of the multi-city activities.

Plans were completed for a celebration in Dallas with participation by state and civic officials and numerous clubs and organizations. Robert J. O'Donnell, head of the Interstate Circuit, was in charge of the local committee which set up the arrangements.

From the home office, RKO Radio was represented by Ned E. Depinet, Robert Mochrie, Nat Levy, and the producers of "The Master Race," Edward A. Golden and Robert Golden. Following the Dallas celebration, Mr. Depinet proceeded to Los Angeles to attend the premiere of the Cary Grant-Ethel Barrymore film, "None But the Lonely Heart."

Lieut. Bernhard in U. S. Pending Reassignment

First Lieutenant Jack L. Bernhard, son of Joseph Bernhard, Warner Bros. vice-president and theatre head, is in New York awaiting reassignment after completing 133 fighter missions with the RAF and the AAF. His wife, the British film star, Jean Gillie, is with him. Before joining the RAF in 1942, Lieut. Bernhard was a writer, director and producer for Universal.

Greer Named Film Union Head

The Ohio State Association of Moving Picture Operators and Stagehands at their annual meeting in Columbus elected Robert W. Greer president. Vice-presidents named were Herbert Schell, Columbus; John Shuff, Akron; Albert Miller, Canton; H. M. McGroin, Astabula; W. W. Hofferbert, Dayton, and Charles Ring, Cincinnati.

Canadian Houses Pool with Circuits

A trend has developed among exhibitors in the eastern provinces of Canada to affiliate their operations with circuits.

John Connors, who for over 35 years has operated the Savoy at Glace Bay, Nova Scotia, entirely on his own and in recent years with his son, John Connors, Jr., now has formed a partnership with Famous Players Canadian Corporation. The agreement also covers the anticipated Capitol theatre, which will be started as soon as materials are available.

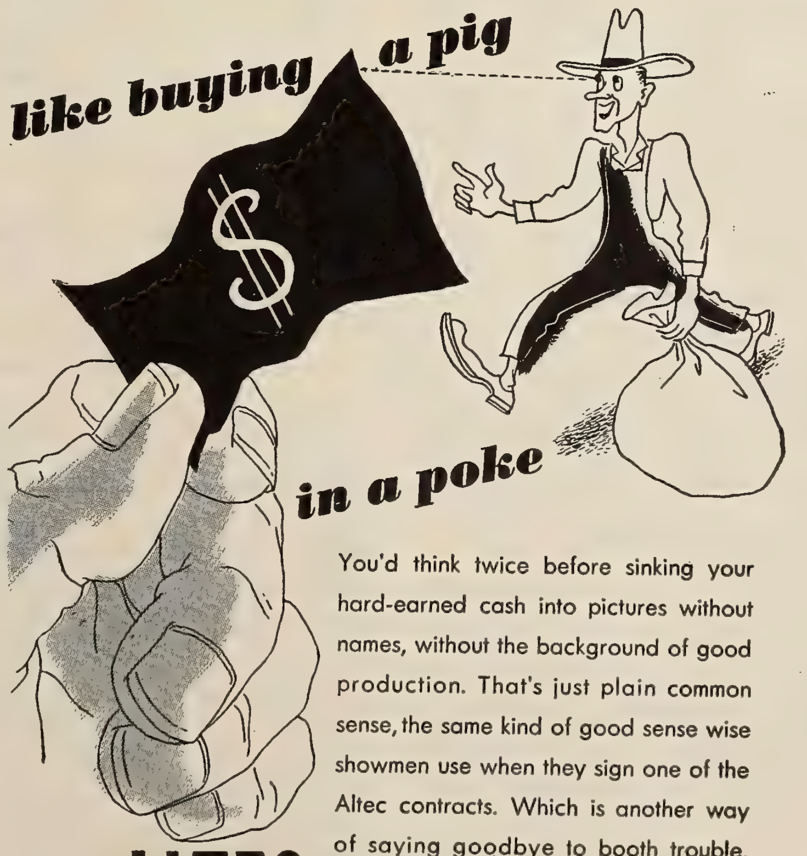
At New Waterford, Nova Scotia, Fred M. Gregor, operator of the Majestic, has affiliated with Famous Players Canadian, not only with the Majestic, but a new 900-seat house to be named the Capitol, as soon as priorities for construction can be gotten.

At New Glasgow, N. S., N. W. Mason, who has operated theatres independently for the past 40 years, has linked up with B & L Theatres. The Mason houses at New Glasgow are the Roseland and the Academy.

At Sydney, N. S., E. R. Lynn, operator of the Strand, has associated with B & L Theatres, and at Moncton, New Brunswick, J. E. Butler has lined his Imperial theatre with Famous Players Canadian. At St. John's, Newfoundland, M. A. Milligan, operator of the Capitol, has affiliated with Famous Players Canadian.

Weisfeld's Son Engaged

The engagement of Ellen Rosenthal, secretary in the office of Jack Cohn, Columbia executive vice-president, and Lieut. Jerome M. Weisfeldt was announced last weekend. Lieut. Weisfeldt, formerly with Twentieth Century-Fox, is now a member of the Signal Corps Photographic Center, Astoria, Long Island.



You'd think twice before sinking your hard-earned cash into pictures without names, without the background of good production. That's just plain common sense, the same kind of good sense wise showmen use when they sign one of the Altec contracts. Which is another way of saying goodbye to booth trouble.

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SPG to Receive Back Pay October 28

All questions in connection with putting into effect the Screen Publicists Guild of New York arbitration award for some 280 home office publicists have been settled by film companies and the guild. It now is planned to pay the retroactive wage increases about October 28, contingent upon the necessary approval from the Treasury Department on increases for those earning above $5,000 a year. The increases are retroactive to May, 1943, with the over-all amount which the companies will pay estimated to be in excess of $130,000.

WPB Permits Manufacture of Heavy Trucks for 1945

The War Production Board's regional office in Detroit announced last week that authorizations had been made for the production of 26,179 light-heavy and 6,425 heavy trucks for commercial use during the first half of 1945. The WPB previously had announced the authorization of 19,980 light trucks for the first half of next year.

At the same time, the Office of Price Administration and the Office of Defense Transportation outlined in Washington the procedure under which operators of commercial motor vehicles would receive gasoline rations beginning October 16.

The OPA will take over from the ODT the issuance of all temporary and supplemental rations for these vehicles. The ODT will continue to receive applications for certificates of war necessity or for permanent changes in gasoline allotments. Under this procedure, most of the rationing will be transferred to the OPA since the majority of current applications are for temporary allocations, the agencies said.

Kent Named by Veteran's Unit

Larry Kent, assistant manager of Loew's Palace, Hartford, Conn., has been appointed temporary treasurer-secretary by national headquarters of the Global War Veterans, and is organizing a local chapter in Hartford.

OBITUARIES

Saul Harrison, Army Film Specialist, Dies at 56

Saul E. Harrison, 56, educational specialist in the film department of the Signal Corps of the U. S. Army in Queens, Long Island, died October 13 at his home in the Bronx, New York. Mr. Harrison was associated with the industry since its early days. He directed educational films for Cosmopolitan Productions, Paramount Pictures, Inc., Fox Films, and various other companies. In 1942 he became a civilian worker with the Army. His widow and two brothers survive.

Funeral Services Held for Willkie in Indiana

Funeral services for Wendell L. Willkie were held at the Wyatt Memorial Home, Rushville Ind., October 17, following the return of his son Lieut. (j.g.) Philip Willkie to the United States from convoy duty.

Mrs. Herbert Berg

Helen Druck Berg, 38, wife of Herbert Berg trade press representative of United Artists' home office publicity staff, died October 17 at the Hospital for Joint Diseases, New York, following a operation. Funeral services were held Wednesday, with burial at Beth David Cemetery, Jamaica, Long Island. Other survivors are a son Morrey 10; a daughter, Susan, six; her mother three sisters and a brother.

Joseph Hesse

Joseph Hesse, 68, industry accountant for ove 25 years, died October 10, after a long illness His last post was in the accounting departmen of Skivo Productions, Inc.. Funeral service were held in Bogota, N. J., from the home of hi sister there.

Charles Amos

Charles H. Amos, 53, for the past 14 year manager of Crescent Amusement Company's Paramount theatre, Nashville, Tenn., died Octobe 10, following an illness of several weeks.

Herbert Hayman

Herbert Hayman, manager of the Capitol theatre, Baltimore, Md., a Rome circuit house, die suddenly October 13. He formerly was a Unite Artists representative.

Decency Legion Reviews Eleven New Pictures

The National Legion of Decency this week classified 11 new pictures as follows: In Class A-1 unobjectionable for general patronage are: "Law of the Valley," "Meet Me in St. Louis," "Shadows of Suspicion and "Vigilantes of Dodge City." Class A-2, unobjectionable for adults, "Alaska," "Bowery Champs," "Dead Men's Eyes," "Laura," "To Have and Have Not," "Last Ride," "Strange Affair."

McElwaine Will Head PRC Publicity and Advertising

Don McElwaine, until recently with MGM's studio publicity department, was appointed director of advertising and publicity for PRC Pictures according to an announcement Tuesday in Hollywood. Mr. McElwaine will take up his new post November 1. He replaces Martin Mooney, who will now devote his full attention to PRC production.

Daumeyer Heads Warner Club

At a recent meeting of the Cincinnati Warner club, George Daumeyer was elected president, and the following vice-presidents were chosen: Betty Speicer, entertainment; Eleanor Inkrot, welfare Helen Fleming, membership. Mary Weller was named secretary, Erdean Carter, treasurer, and James Ambrose, chairman of contributions and loans.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Ministry of Fear

Paramount—Milland in a Mystery

Ray Milland, who did nicely in "The Uninvited," is here to be seen again in a picture compounded primarily of mystery, although this time the human and realistic kind that can be explained, and ultimately is, without the aid of a belief in ghosts. This one is that much the better picture of the two, which is saying quite a lot, and it may or may not follow that it will set records of its own, since it has Nazis in it, and the skill of Nazi agents is not any longer the fascinating thing it was in the period of the story, which is laid in London during the blitz. It should be added at once that it's the mystery, not the Nazis, that is important to the entertainment.

Direction by Fritz Lang is a vital asset of the picture, which starts in low key and proceeds slowly for a time, with bepuzzlement of the principal character imparting itself to the audience in a manner to build suspense steadily and, when it has been brought to high pitch, to sustain it through to the end of the story.

Milland plays a Britisher, released at the start of the film from a two-year sentence to an asylum following conviction of a mercy-killing. He innocently attends a country fete, wins a cake, and finds himself pursued by all manner of persons who ransack his belongings, try to kill him and, in general, complicate his life for reasons he does not know. Early in the film he meets a girl, nicely played by Marjorie Reynolds, who befriends him when he is sought by the police for a murder he does not know has been committed. Not to spoil a fascinating tale written with much skill by Seton I. Miller, the mystery is solved by proceedings which never tip off the audience in advance, but satisfy fully.

For suspenseful development, story surprise and general excellence in its field of entertainment, the picture outranks most of its contemporaries.

Previewed at the studio. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, Block 2. Running time, 85 min. PCA No. 9511. General audience classification.

Stephen Neale	Ray Milland
Carla Hilfe	Marjorie Reynolds

Carl Esmond, Hillary Brooke, Percy Waram, Dan Duryea, Alan Napier, Erskine Sanford, Thomas Gulden, Aminta Dyne, Eustace Wyatt, Mary Field, Bryon Foulger, Lester Matthews.

Bowery to Broadway

Universal—Names and Nostalgia

Dependent chiefly upon names and nostalgia, and plentifully provided with both, this upper-bracketed musical produced by John Grant and directed by Charles Lamont takes a pair of rival showmen from the Bowery of Lillian Russell's era to the Broadway of Ziegfeld and Carroll, waking memories and sprinkling gags as it goes. On the story side, it undertakes to tell too many tales, some of them end to end, but its value is in the melodies, revived and new, which account for most of the footage.

On the name side there's this list to tax the most spacious marquee: Maria Montez, Turhan Bey, Jack Oakie, Susanna Foster, Donald O'Connor and Peggy Ryan, Louise Allbritton, Frank McHugh, Leo Carrillo, Donald Cook, Andy Devine, Ann Blyth, Evelyn Ankers, Thomas Gomez, Richard Lane and more (see below).

On the nostalgic side there are renditions, in settings of the period of their vogue, of such memorable song hits as "Wait Till the Sun Shines, Nellie," "Just Because She Made Them Goo-Goo Eyes," "Little Annie Rooney," "Under the Bamboo Tree," and the list runs on and on. You don't have to be as old as they are to get a kick out of hearing them again. (Of the new songs in the picture, by a variety of song teams, "There'll Always Be a Moon," an Everett Carter-Edward Ward composition, sounds like the likeliest candidate for the Hit Parade.)

For most of the first hour, the scene is the Bowery of the 1890's and the pace is fast, the conflict clear and the comedy reminiscent enough of the time to click. The story then skips rather swiftly over some years, in which the people do some aging, and starts out more deliberately on a secondary romance which brings on the dynamic Maria Montez but slows the progress of the entertainment enterprise appreciably. In this latter stretch, though, the production numbers get bigger and, save for the nostalgic character of the earlier ones, better, which is an offset.

The script is by Edmund Joseph, Bart Lytton and Arthur T. Horman, from a story by the first two.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, November 3, 1944. Running time, 95 min. PCA No. 10355. General audience classification.

Marina	Maria Montez
O'Rourke	Jack Oakie
Peggy	Susanna Foster
Ted	Turhan Bey
Dugan	Donald Cook

Ann Blyth, Louise Allbritton, Frank McHugh, Rosemary De Camp, Leo Carrillo, Andy Devine, Evelyn Ankers, Thomas Gomez, Richard Lane, George Dolenz, Mantan Moreland, Ben Carter, Maude Eburne, Robert Warwick.

And Now Tomorrow

Paramount—Alan Ladd Does a Kildare

Alan Ladd, he of the gun in "This Gun for Hire," and a doughty, dynamic man of action by customary casting, does a matured Dr. Kildare in this polished picturization of Rachel Field's novel of the same name. He achieves with the quieter instruments of the skilled surgeon a portrayal unlike his others but powerful in its more restrained yet possibly more widely appealing way. As stories about doctors go—and it's in the box office history of the business that they go very well—this is first-rate product.

Deafness is the malady to which Dr. Ladd addresses his skill, and Loretta Young is the pretty patient afflicted with it, as she was also in "Alexander Graham Bell." It is also in the story that he was born on the wrong side of the tracks in the town which her family practically owns, but the class-conflict side of the plot is subordinated to the clinical and romantic aspects of it, the last-named including a clandestine association of the deaf girl's sister with the man she's engaged to but has declined to wed until her deafness is cured. As it works out, of course, she marries the doctor instead.

The cast assembled by producer Fred Kohlmar is admirably balanced as to abilities and feelingly directed by Irving Pichel. The script by Frank Partos and Raymond Chandler is a straightforward piece of composition which manages adroitly the difficult business of telling a largely clinical story without being clinical about it, keeping the emphasis always on the human equations involved in the plot.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, Block 2. Running time, 84 min. PCA No. 9934. General audience classification.

Dr. Vance	Alan Ladd
Emily Blair	Loretta Young

Susan Hayward, Barry Sullivan, Beulah Bondi, Cecil Kellaway, Grant Mitchell, Helen Mack, Darryl Hickman, Anthony L. Caruso, Jonathon Hale, Conrad Binyon, Connie Leon, George M. Carleton, Leo Bulgakov.

The Very Thought of You

Warner—War Brides

The fact that countless young couples throughout the country have had experiences paralleling those of Dennis Morgan and Eleanor Parker makes Jerry Wald's production a timely one. And Dane Clark and Faye Emerson, the former in particular, lend zest and sparkle to the proceedings.

It's a simple little story about a soldier on leave who meets a girl, marries her, and then is forced to return to the theatre of war. His young wife must make her own adjustments, and meet her problems without him. They're quite some problems, too, involving as they do a stern, suspicious mother, a sister who does her best to break up the marriage, and, at the end, a baby.

Beulah Bondi contributes a sharp characterization of the bitter, inflexible mother, and Georgia Lee Settle, a young lady worth watching, portrays the adolescent sister with just the right touch of awkward charm. Andrea King, Henry Travers and William Prince do good work in minor parts.

The original story, an extremely slender one, is by Lionel Wiggam. The screenplay by Alvah Bessie and Delmar Daves is overweighted with dialogue, some of which is platitudes and preaching. Direction, also by Daves, is inclined to be deliberate, or perhaps overlength makes it seem so.

Seen at the Warner Theatre in Beverly Hills, where an audience which had come to see "Casanova Brown" applauded. Reviewer's Rating: Good.
—Thalia Bell.

Release date, November 11, 1944. Running time, 99 min. PCA No. 9891. General audience classification.

Dave	Dennis Morgan
Janet	Eleanor Parker
"Fixit"	Dane Clark
Cora	Faye Emerson

Beulah Bondi, Henry Travers, William Prince, Andrea King, John Alvin, Marianne O'Brien, Georgia Lee Settle, Dick Erdman, Francis Pierlot.

Faces in the Fog

Republic — Modern Romeo and Juliet

The problems of children and their parents have received extensive treatment recently in films from many studies but rarely with the restraint and understanding that Republic shows in "Faces in the Fog." The characters are normal youngsters and recognizable parents, and the situations, while scarcely average, do not strain credulity or trade on sensationalism.

But the film is far from a dry social document. It is compounded of tested entertainment values—humor, action and youthful romance—and makes its plea, by inference only, for friendship between the two generations.

The story contrasts two families: in one the parents take a part in their son's activities and in the other both parents and children go their separate ways, with discipline taking the place of understanding. The son falls in love with the neighbor's daughter and the families quarrel in true Romeo and Juliet fashion. Tragedy is narrowly averted when a small incident, improperly handled, lays the basis for another with graver implications. The girl's father shoots the boy in a tourist cabin without waiting to learn that the young people have been married. The youngsters refuse to reveal this at the trial and the man is acquitted.

The cast is a capable one, although only Jane Withers' name carries marquee strength. Paul Kelly as her father, Eric Sinclair as the boy and John Litel as the understanding parent give thoughtful performances, and Miss Withers herself is impressive in a straight dramatic role.

Herman Millakowsky and John English, who produced and directed, have enlivened the picture with human touches and paced the action to sustain interest throughout. Jack Townley should be credited with an intelligent and entertaining screenplay.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, not set. Running time, 71 min. PCA No. 10404. General audience classification.

Mary Elliott	Jane Withers
Tom Elliott	Paul Kelly
Dr. Mason	John Litel
Joe Mason	Eric Sinclair

Lee Patrick, Dorothy Peterson, Gertrude Michael, H. B. Warner, Richard Byron, Roger Clark, Adele Mara, Bob Stebbons, Charles Trowbridge, Helen Talbot, Joel McGinnis, Tom London, Emmett Vogan.

Girl Rush

RKO Radio—Comedy and Music

Comedy plus music and a dash of Western drama are the elements insuring entertainment in "Girl Rush," a story which takes place in the Gold Rush era.

Wally Brown and Alan Carney, playing vaudeville comedians, are responsible for many antics throughout the entire picture. Vera Vague is an excellent complement to them, carrying out her part to perfection. The songs are rendered by charming Frances Langford. She sings "Walking Arm in Arm with Jim," "Annabella's Bustle" and "Rainbow Valley."

Behind the frolics and the songs there is a story of a vaudeville troupe, "The Frisco Follies," playing on the Barbary Coast in 1848 when gold is discovered. Left without an audience, the leaders of the theatrical group decide to look for gold. During the search the comedians find lots of action including shooting and a stage coach chase in the usual Western fashion. Finally the troupe gives a performance in Red Creek, a small mining town. There is news of another gold strike and again all the patrons depart in haste.

"Girl Rush" was produced by John Auer and directed by Gordon Douglas on a modest scale but with laughs, songs and action for audience entertainment.

Reviewed in RKO's New York projection room. Reviewer's Rating: Good.—M.R.Y.

Release date, not set. Running time, 65 min. PCA No. 10212. General audience classification.

Jerry Miles	Wally Brown
Mike Strager	Alan Carney
Flo	Frances Langford

Vera Vague, Robert Mitchum, Paul Hurst, Cy Kendall, John Merton, Sarah Padden.

The Man in Half Moon Street

Paramount—Pseudo-Scientific Thriller

Paramount has an hour and a half of mystery and suspense in "The Man in Half Moon Street." Whether or not this is too much of a good thing will depend on the appetite of the audience for thrills in the name of science and romance with a touch of the macabre. The film is further evidence of a trend toward psychological mystery, with a more ingenious theme and a somewhat slower pace than the average.

Nils Asther has the central role, that of a doctor who has remained at the age of 35 through three generations, posing as his own son and grandson. The successive gland transfers which made this possible were first tried as a scientific experiment, a successful one for the doctor if not for his victims. But success makes him hope for immortality, in spite of the protests of his aging partner, when he falls in love with a young girl.

The girl's father brings his vague suspicions to Scotland Yard, and fingerprints give evidence of the impossible. The climax comes at the end of a race between the detectives seeking conclusive proof and the doctor who is trying to arrange one last operation,

Ralph Murphy's direction stresses the psychological aspects rather than the melodramatic, and supporting players, including Helen Walker, Reinhold Schunzel and Paul Cavanagh, give performances in keeping with the low-keyed photography. Walter MacEwen, produced. Charles Kenyon wrote the screenplay from Garrett Fort's adaptation of a play by Barre Lyndon.

Seen in a New York projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, Block 2. Running time, 92 min. PCA No. General audience classification.

Julain Karell	Nils Asther
Eve Brandon	Helen Walker

Reinhold Schunzel, Paul Cavanagh, Edmond Breon, Morton Lowry, Matthew Boulton, Brandon Hurst, Aminta Dyne, Konstantin Shayne, Eustace Wyatt.

China Poblana

Clasa-Mohme—Color Romance

Since the dialogue and songs of this Mexican importation are in Spanish, without English titles, "China Poblana" is suitable for exhibition only in houses playing to Spanish-speaking patrons. It is a colorful production, filled with lavish scenes of Mexico in the nineteenth century, where the picture opens and concludes, and of the seventeenth century, in which the story narrated takes place.

The Spanish Ambassador's wife, Maria Felix, gets a "poblana" silk dress to wear at a fashionable ball in 1829 and, curious to know the origin of the garment, has the story related to her by a Mexican captain. An Oriental princess, Mir-ra, rescued from pirates in the seventeenth century, is purchased by a noble Spanish captain who treats her as his daughter. She falls in love with a young man, Alonso, and enters a convent when he is sent away on business to his uncle's mines. She has a premonition of his death and, when this is confirmed, dies slowly of love. Maria Felix plays the role with quiet charm. Augusto Novaro, as Alonso, turns in a satisfactory performance, as do most of the other players. The picture could well have been shorter.

Seen at the Belmont theatre, New York. Reviewer's Rating: Fair.—DANIEL BELLEW.

Release date, October 16, 1944. Running time, 92 min. General audience classification.

Senora Calderon de la Barca	Maria Felix
The Spanish Captain, Don Miguel	Miguel Angel Ferriz
Captain Alonso de Cordoba	Augusto Novaro

Miguel Inclan, Gloria Iturbe, Jose Goula, Ana Claire, Antonio Fausto.

One Body Too Many

Paramount—Murder with Wisecracks

Jack Haley makes the most of stock situations in a mystery-comedy which is no better and no worse than others in that category. The dialogue and some of the business are laugh-provoking, but the plot strains the bounds of credibility and a good many threads are left loose.

A rich old man creates suspense for his heirs and assigns by directing that his body shall be disposed of in a glass-topped vault, open to the stars. If, however, his body is buried in the ground, the terms of his will are to be reversed. Since the will is locked in the living-room safe and nobody knows its terms, the relatives are uncertain which of them will profit by it. To be on the safe side, one group of heirs steals the body, only to have it stolen from them by another faction. Haley stumbles into the story as an insurance salesman unaware that his prospect is already defunct. When he meets Jean Parker, cast as the dead man's niece, he decides to stick around, and it turns out a lucky thing for her. The squabbling relatives attempt to do away with Miss Parker, and it is Haley who saves her in the nick of time.

Bill Pine and Bill Thomas produced. Frank McDonald's direction stresses trap doors, secret panels and similar accessories. The original screenplay by Winston Miller and Maxwell Shane is a trifle involved, but sprightly dialogue spruces it up..

Previewed at the studio. Reviewer's Rating: Average.—T. B.

Release date, Block 2. Running time, 75 min. PCA No. 10073. General audience classification.

Albert Tuttle	Jack - Haley
Carol Dunlap	Jean Parker
Larchmont	Bela Lugosi

Bernard Nedell, Blanche Yurka, Douglas Fowley, Dorothy Granger, Lyle Talbot, Lucien Littlefield, Fay Helm, Maxine Fife, William Edmunds.

Law of the Valley

Monogram—Western

Designed for the Western fans, this Johnny Mack Brown-Raymond Hatton vehicle is cut to pattern. The story is logical, if not new, and there's enough action in it to keep the audience guessing. Howard Bretherton's direction is smooth, and Marcel LePicard's camera work finer than is usually found in this type of picture.

The original story and screenplay are by Joseph O'Donnell. He tells of two cowboys who, arriving in Green Valley in answer to a letter from an old friend, find the friend murdered and the town controlled by crooks. The cowboys trace the origin of this situation to the fact that the railroad is planning a spur through the valley. Only three men are in possession of the information; it is they who planned and executed the claim-jumping and the murders. They're out to get the cowboys, too, but the latter shoot straighter and think faster than the villains. Justice triumphs in the end.

The acting is up to standard, and Lynne Carver, as the niece of the murdered man, is both pretty and convincing.

Seen at the Hitching Post theatre in Hollywood. Reviewer's Rating: Average.—T. B.

Release date, Nov. 4, 1944. Running time, 52 min. PCA No. 10342. General audience classification.

Nevada	Johnny Mack Brown
Sandy	Raymond Hatton
Ann	Lynne Carver

Kirk Baron, Hal Price, Edmund Cobb, Tom Quinn, Charles King, Marshall Reed, George DeNormand, Steve Clark, George Morrell.

SHORT SUBJECTS

MR. MOOCHER (Col.)

Fox and Crow (5754)

The Crow adopts a complete change of strategy in his relations with the Fox, but the effects are just as deadly. He is much impressed by the advice given on a radio program, that the only way to live is at peace with one's neighbors, with kindness and understanding replacing fear and suspicion. He tries to sell it to the Fox, but it doesn't work.

Release date, September 8, 1944 7½ minutes

GOLD IS WHERE YOU LOSE IT (Col.)

Andy Clyde (6426)

Andy and his partner have pretty well soured on the general store business when prospects of adventure are dropped in their laps. Bank robbers try to cash some of the gold and the discouraged shopkeepers embark on another gold rush. They strike pay dirt in the form of a reward for the capture of the robbers.

Release date, September 1, 1944 16½ minutes

COMMUNITY SING NO. 1 (Col.)

(6651)

There's variety in this selection of songs—some favorite tunes, some not so well known, a little comedy and a romantic ballad. Dick Leibert plays the organ while The Escorts and Betty start the audience off on "It's Love, Love, Love," "My Heart Tells Me," "Sing, It's Good For Ya" and "Oh, Please Tell Me Darling."

Release date, August 25, 1944 9½ minutes

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2152. Complete listing of 1943-44 Features, by company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	*Title*	*Release Date*
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct. 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
....	Mark of the Whistler	Nov. 2,'44
....	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
....	The Missing Juror	Nov. 16,'44
....	Together Again	Nov., '44
....	Saddle Leather Law	Not Set
....	Eve Knew Her Apples	Not Set
....	A Song to Remember	Special
....	Sagebrush Heroes	Not Set
...	Rough Ridin' Justice	Not Set
....	Tonight and Every Night	Not Set
....	Return of the Durango Kid	Not Set
...	Rustlers of the Badlands	Not Set
....	Prairie Raiders	Not Set
....	Both Barrels Blazing	Not Set
....	She's a Sweetheart	Not Set
....	Blazing the Western Trail	Not Set
...	Song of Tahiti	Not Set
...	Counterattack	Not Set
....	Eadie Was a Lady	Not Set
....	Sing Me a Song of Texas	Not Set
....	Stepping Out	Not Set
...	Lawless Empire	Not Set
....	Let's Go Steady	Not Set
....	Our Wandering Daughters	Not Set

MGM

Prod. No.	*Title*	*Release Date*
	Block 9	
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
509	Lost in a Harem	Dec.,'44
	SPECIAL	
500	Dragon Seed	Aug.,'44
510	An American Romance	Nov.,'44
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Secrets in the Dark	Not Set
....	Thirty Seconds Over Tokyo	Not Set
....	The Picture of Dorian Gray	Not Set
...	Thin Man Goes Home	Not Set
....	Ziegfeld Follies	Not Set
...	Son of Lassie	Not Set
....	Music for Millions	Not Set
...	Anchors Aweigh	Not Set
....	Nothing But Trouble	Not Set
....	This Man's Navy	Not Set
....	Gentle Annie	Not Set
....	Autumn Fever	Not Set
....	Blonde Fever	Not Set
....	Dr. Red Adams	Not Set
.....	Thrill of a Romance	Not Set
....	Telltale Hands	Not Set
....	Women's Army	Not Set
....	Held High the Torch	Not Set
....	Valley of Decision	Not Set
....	Without Love	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
. ..	Shadow of Suspicion	Sep. 23,'44
....	When Strangers Marry	Oct. 7,'44
....	A Wave, A WAC and a Marine	Oct. 7,'44
....	Enemy of Women	Oct. 21,'44
....	Army Wives	Nov. 4,'44
....	Alaska	Nov. 18,'44
....	The Jade Mask	Nov. 25,'44
....	Cisco Kid Returns	Dec. 2,'44
....	Bowery Champs	Dec. 9,'44
....	Song of the Range	Dec. 16,'44
....	Adventures of Kitty O'Day	Dec. 16,'44
....	Ghost Guns	Dec. 23,'44
....	Little Devils	Dec. 23,'44
....	G. I. Honeymoon	Jan. 6,'45
....	Crazy Knights	Jan. 13,'45
....	They Shall Have Faith	Jan. 27,'45
....	John Dillinger	Feb. 10,'45
...	Gun Smoke	Not Set
....	Navajo Trails	Not Set

PARAMOUNT

Prod. No.	*Title*	*Release Date*
	Block 1	
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	
	Block 2	
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	
	SPECIAL REISSUE	
4432	Sign of the Cross	
....	Practically Yours	Not Set
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	Bring on the Girls	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	Her Heart in Her Throat	Not Set
....	Here Come the Waves	Not Set
....	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Double Exposure	Not Set
....	Dangerous Passage	Not Set
....	Salty O'Rourke	Not Set
....	The Golden Years	Not Set
....	Duffy's Tavern	Not Set
....	High Man	Not Set

PRC PICTURES

Prod. No.	*Title*	*Release Date*
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	I Accuse My Parents	Oct. 10,'44
...	Bluebeard	Oct. 15,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	Castle of Crimes	Nov. 30,'44
....	Great Mike	Nov. 30,'44
....	The Town Went Wild	Dec. 15,'44
....	Rogues' Gallery	Not Set
....	Hollywood and Vine	Not Set
....	Song of Six Guns	Not Set
....	Strange Illusion	Not Set
....	Joe Comes Home	Not Set
....	His Brother's Ghost	Not Set

RKO

Prod. No.	*Title*	*Release Date*
	Block 1	
505	My Pal, Wolf	
501	None But the Lonely Heart	
504	Goin' to Town	
503	Tall in the Saddle	
502	The Master Race	
	SPECIAL	
581	Casanova Brown	
....	The Princess and the Pirate	
....	Belle of the Yukon	Not Set
....	The Woman in the Window	Not Set
....	Farewell, My Lovely	Not Set
....	Having Wonderful Crime	Not Set
....	Girl Rush	Not Set
....	The Brighton Strangler	Not Set
....	Nevada	Not Set
....	Experiment Perilous	Not Set
. ..	Betrayal From the East	Not Set
....	Falcon in Hollywood	Not Set
....	Wonder Man	Not Set
....	Island of the Dead	Not Set
....	It's a Pleasure	Not Set
....	Pan Americana	Not Set
....	Two O'Clock Courage	Not Set
....	China Sky	Not Set
....	Three Caballeros	Not Set
....	Hotel Reserve	Not Set
....	Zombie on Broadway	Not Set
....	Tarzan and the Amazons	Not Set
....	Come Share My Love	Not Set
....	Enchanted Cottage	Not Set
....	West of the Pecos	Not Set

REPUBLIC

Prod. No.	*Title*	*Release Date*
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
402	End of the Road	Nov. 10,'44
....	Brazil	Not Set
....	Sheriff of Sundown	Not Set
....	Flame of Barbary Coast	Not Set
....	Firebrands of Arizona	Not Set
....	Lake Placid Serenade	Not Set
....	Vigilantes of Dodge City	Not Set
....	Sheriff of Las Vegas	Not Set
....	Faces in the Fog	Not Set
....	Big Show-Off	Not Set
....	Thoroughbreds	Not Set
....	Big Bonanza	Not Set
....	Grizzly's Millions	Not Set
....	The Great Flamarion	Not Set
....	Hitchhike to Happiness	Not Set
....	The Topeka Terror	Not Set
...	The Chicago Kid	Not Set
....	Vampire's Ghost	Not Set
....	Daring Holiday	Not Set
....	Song for Miss Julie	Not Set

20TH-FOX

Prod. No.	*Title*	*Release Date*
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
....	Laura	Nov.,'44
....	Something for the Boys	Nov.,'44
....	The Way Ahead	Nov.,'44
....	Winged Victory	Dec.,'44
....	Keys of the Kingdom	Dec.,'44
....	San Demetrio	Dec.,'44
	SPECIAL	
530	Wilson	Not Set
	(tentative)	
....	Thunderhead	Jan.,'45
....	Sunday Dinner for a Soldier	Jan.,'45
....	Billy Rose's Diamond Horseshoe	Feb.,'45
....	A Royal Scandal	Feb.,'44
....	A Tree Grows in Brooklyn	Mar.,'45
....	Hangover Square	Apr.,'45
....	Nob Hill	Apr.,'45
....	Where Do We Go From Here?	May,'45
....	Bon Voyage	Not Set

UNITED ARTISTS

Prod. No.	*Title*	*Release Date*
....	Since You Went Away	Not Set
....	Double Furlough	Not Set
....	Dark Waters	Not Set
....	Story of G.I. Joe	Not Set
....	Guest in the House	Not Set
....	3 Is a Family	Not Set
....	Tomorrow the World	Not Set
....	The Great John L.	Not Set
....	Spellbound	Not Set
....	Brewster's Millions	Not Set
....	Delightfully Dangerous	Not Set
....	It's in the Bag	Not Set
....	Hold Autumn in Your Hand	Not Set

UNIVERSAL

Prod. No.	*Title*	*Release Date*
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 9,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9007	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
....	The Suspect	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1,'44
....	Hi, Beautiful	Dec. 8,'44
....	My Gal Loves Music	Dec. 15,'44
....	The Fugitive	Dec. 22,'44
....	Patrick the Great	Not Set
....	House of Frankenstein	Not Set
....	House of Fear	Not Set
....	Queen of the Nile	Not Set
....	Riders of Santa Fe	Not Set
....	Can't Help Singing	Not Set
....	The Frozen Ghost	Not Set
....	The Old Texas Trail	Not Set
....	Night Club Girl	Not Set
....	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	I'll Remember April	Not Set
....	Mummy's Curse	Not Set
....	Stars Over Manhattan	Not Set
....	Enter Arsene Lupin	Not Set
...	Jungle Captive	Not Set
....	Musical Roundup	Not Set
....	Penthouse Serenade	Not Set
....	Accent on Rhythm	Not Set
....	Frisco Sal	Not Set
....	Salome—Where She Danced	Not Set
....	Fairy Tale Murder	Not Set

WARNER BROTHERS

Prod. No.	*Title*	*Release Date*
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
....	The Doughgirls	Nov. 30,'44
....	The Hollywood Canteen	Dec. 31,'44
....	To Have and Have Not	Jan. 21,'45
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	To Have and Have Not	Not Set
....	Roughly Speaking	Not Set
....	Objective Burma	Not Set
....	The Corn Is Green	Not Set
..	Men Without Destiny	Not Set
....	Christmas in Connecticut	Not Set
....	Of Human Bondage	Not Set
....	God Is My Co-pilot	Not Set
....	Pillar to Post	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2140-2141.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2151.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Bokhara (Rus.)	Artkino	....	Russian feature	Aug. 19,'44	84m	Sept. 2,'44	2082	....	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Dec. 16,'44	....	....	....	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Nov. 18,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	151m	July 1,'44	2095	1457	2072
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	....
•And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	2143
•Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Anchors Aweigh	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	...
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Nov. 4,'44	.....	....	....	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	....
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2115
•Attack	OWI-RKO	462	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
•Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
•Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	2072
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	....	Philip Dorn-Mary Astor	Not Set	....	....	....	2142	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Oct. 15,'44	70m	Oct. 14,'44	2138	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 9,'44				2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	.	1923	
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	....	....	....	1971	
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	.
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	...
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	..	1899	
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2115
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Not Set	....	....	....	2093	....
•Carolina Blues (formerly Battleship Blues)	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	....	....	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2143
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Nov. 30,'44	....	....	....	....	....
Champagne Charlie (British)	Ealing	....	Tommy Trinder-Sterling Holloway	Not Set	105m	Sept. 9,'44	2090	....	....
•Charlie Chan in Black Magic	Mono.	..	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2143
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	...	Duncan Renaldo-Gwen Kenyon	Dec. 2,'44		....	....	2092	....
Climax, The (color)	Univ.	9007	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	....
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	....

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Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	..	Humphrey Bogart-Alexis Smith	Not Set			..	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Re-issue)	Film Classics		Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	..	...
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	....	....	2007	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Jan. 13,'45	...	....	....	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	...
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	....	....	2131	....
DANGEROUS Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	...
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set		. .	....	1983	....
•Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics		Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	...	....
Dead Men's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	72m	July 8,'44	1981	1913	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	....	Chester Morris-Nancy Kelly	Not Set	....	....	....	2142	....
•Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2115
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Nov. 30,'44	102m	Sept. 2,'44	2081	1835	.
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2143
Dr. Red Adams	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	....	2142	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Empire of the West	Col.	.	Charles Starrett-Vi Athens	Not Set		. .	. . .	2007	..
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	..	....	....	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Oct. 21,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
•Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2143
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set			..	1994	....
FACES in the Fog	Rep.	....	Jane Withers-Paul Kelly	Not Set	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	....	Tom Conway-Veda Ann Borg	Not Set	....	....	....	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	..
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	...	1971	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set		.	...	1994	....
•Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British)	AFE	...	Leslie Banks-Basil Sydney	June 28 '44	90m	Nov. 14,'42	1981	....	....
•Forty Thieves	UA	...	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958		
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2143
Fugitive, The	Univ.	....	Gloria Jean-Alan Curtis	Dec. 2,'44	...	....	....	2131	....
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44		.		1937	...
•GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	58m	Sept. 23,'44	2111	2092	....
•Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	2072
•Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns (formerly Ghost of Indian Springs)	Mono.	....	Johnny Mack Brown	Dec. 23,'44	....	....	....	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Jan. 6,'45	....	....	....	2131	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush	RKO	....	Frances Langford-Wally Brown	Not Set	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	....	....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Give Us the Moon (Br.)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
•Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	2143
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
•Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
•Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	...	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	...	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 30,'44	73m	Sept. 2,'44	2082	....	...
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2143
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	..	....	.	1983	...
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2115
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2143
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2143
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Her Heart in Her Throat	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Here Come the Waves (color)	Para.	....	Bing Crosby-Betty Hutton-S. Tufts	Not Set	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
Hi, Beautiful	Univ.	....	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	....	....	....	2131	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Not Set	....	....	....	2142	....
Hollywood Canteen	WB	....	Warner Stars	Dec. 31,'44	....	....	....	1676	....
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2115
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	...	....	....	1715	....

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Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Frankenstein (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Oct. 10,'44	....	....	....	2092	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2115
I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	68m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2143
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2115
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	...
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Nov. 25,'44	....	....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2143
John Dillinger	Mono.	....	Elisha Cook, Jr.-Edmund Lowe	Feb. 10,'45	....	....	....	....	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	...
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy MacDowall	Dec.,'44	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	...	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	103m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
•Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
Lake Placid Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	....	....	....	2142	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
•Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Dec. 23,'44	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama	PRC	421	Armida El Brendel-Luis Alberni	Aug. 18,'44	67m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
•Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2115
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12, 44	2042	1971	....
•Mark of the Whistler	Col.	....	Richard Dix-Janis Carter	Nov. 2,'44	60m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	118m	Aug. 19,'44	2102	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	....	....	2071	....
•Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	2072
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Men Without Destiny (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	....	Jim Bannon-Janis Carter	Nov. 16,'44	....	....	....	2131	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mr. Emmanuel (British)	Two Cities	....	Felix Aylmer-Greta Gynt	Not Set	100m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2143
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.		Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	...	....	....	1971	....
Music for Millions	MGM	....	Margaret O'Brien-June Allyson	Not Set	....	....	....	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2115
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	....	Bob Crosby-Grace McDonald	Dec. 15,'44	....	....	....	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	....
National Velvet (color)	MGM	..	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	...
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	2030	....	....
Nevada	RKO	....	Bob Mitchum-Anne Jeffreys	Not Set	....	....	....	2007	....
New Gulliver, The (Russian)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....

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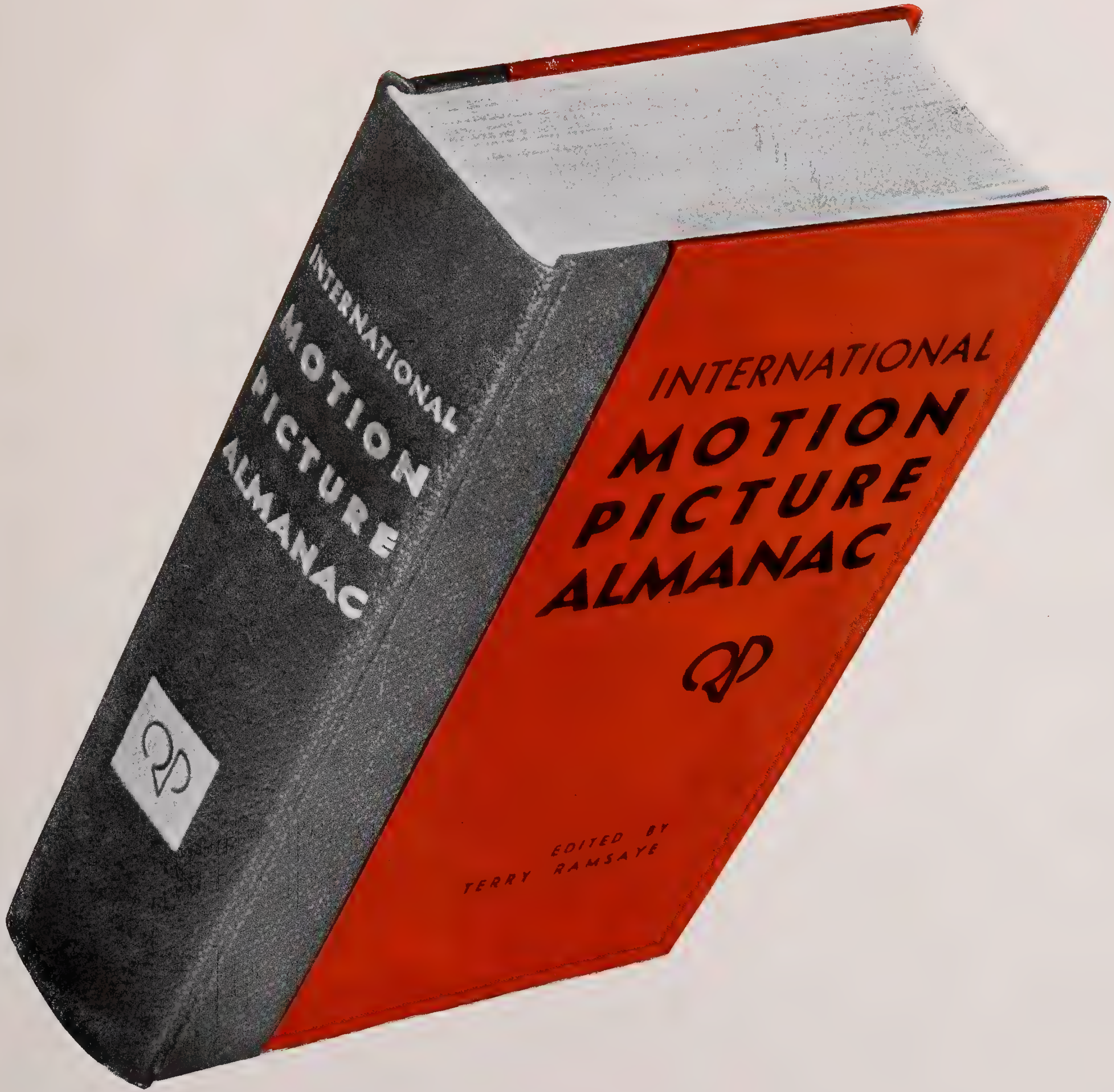
●Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	....
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'44	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	...	Evelyn Laye-John Boles	Feb. 15,'45	...	Oct. 25,'30	1993	....	.....
●One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
PATRICK the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
●Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	2072
●Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
●Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2143
●Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	...
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
●Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	...
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
●Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set				1983	
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Talullah Bankhead-Anne Baxter	Feb.,'44	....	....	....	2131	....
●Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	...	... .	...	1971	...
●SAN ANTONIO Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Dec.,'44	105m	Jan. 29,'44	1734	....	....
●San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
●Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
●Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	
●Sensations of 1945	UA	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	2143
Sergeant Mike	Col.	....	Larry Parks-Jeanne Bates	Nov. 9,'44	....	....	....	2131	....
●Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	..
●Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	64m	Aug. 5,'44	2031	1923	
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2095	1715	2143
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Sept. 23,'44	68m	Oct. 7,'44	2129	2032	....
Sheriff of Las Vegas	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	....	2142	....
Sheriff of Sundown	Rep.	....	Allan Lane-Linda Sterling	Not Set	....	....	....	2142	....
●She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,'44	2066	1890	....
●Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	2143
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Not Set	118m	Aug. 19,'44	2103	....	....
●Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2143
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys	20th-Fox	....	Carmen Miranda-Michael O'Shea	Nov.,'44	....	....	....	2071	....
●Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
●Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	...
●Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 16,'44	....	....	....	....	....
Song to Remember, A (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
●Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
●Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
●South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
●Spook Town	PRC	457	Dave O'Brien-Jim Nevill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
●Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2143
●Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
●Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	....	....	2071	....
●Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	....	2032	...
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2143
Sunday Dinner for a Soldier	20th-Fox	....	Anne Baxter-John Hodiak	Jan.,'45	....	....	....	2092	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Servic Data Page*
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Nov. 24,'44	....	....	...	....	
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2143
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	....	....	....	2032	....
•Swing in the Saddle	Col	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	2032	....
•TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	Oct. 14,'44	2138	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933		....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 27,'45	...	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Robert Walker	Not Set	....	....	....	1989	...
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
This Man's Navy (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	2092	....
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
•Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	55m	Sept. 30,'44	2121	....	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again (formerly A Woman's Privilege)	Col.	....	Irene Dunne-Charles Boyer	Nov.,'44	....	....	....	2131	....
To Have and Have Not	WB	....	Humphrey Bogart-Lauren Bacall	Jan. 21,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2092	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	....	....	....	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	....	....	....	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44		....	....	1923	..
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2115
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	....	...	2093	....
•Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	2143
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	..
VERY Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2150	1850	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Oct. 7,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	2030	....	2143
Way Ahead, The (British)	20th-Fox	....	David Niven-Stanley Holloway	Nov.,'44	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	...	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Oct. 7,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	74m	Sept. 16,'44	2102	2032	....
Where Do We Go From Here?	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	....	....	2131	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2072
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2143
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	....	Edmond O'Brien-Jeanne Crain	Dec.,'44	....	....	....	2093	...
Woman in the Window, The	RKO	....	Edward G. Robinson-Joan Bennett	Not Set	95m	Oct. 14,'44	2137	1923	....
Wonder Man (color)	RKO-Goldwyn	....	Danny Kaye-Virginia Mayo	Not Set	..	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
•Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM		MGM Contract Stars	Not Set	...	....	....	1913	...

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2151.

OUT NEXT WEEK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REVIEWS

(In Product Digest)

Brazil
Sheriff of Sundown
I Accuse My Parents
The Rainbow
Swing Hostess

POSTWAR Problems loom—Experts say we must supply foreign markets with both the product and the price

BRITAIN'S Rank completes distribution deals for India, China, Egypt, North Africa, Iran, Iraq and Palestine

EXHIBITOR units plan diverse territorial fights to curb present and impending tax moves by legislatures

VOL. 157, NO. 4 OCTOBER 28, 1944

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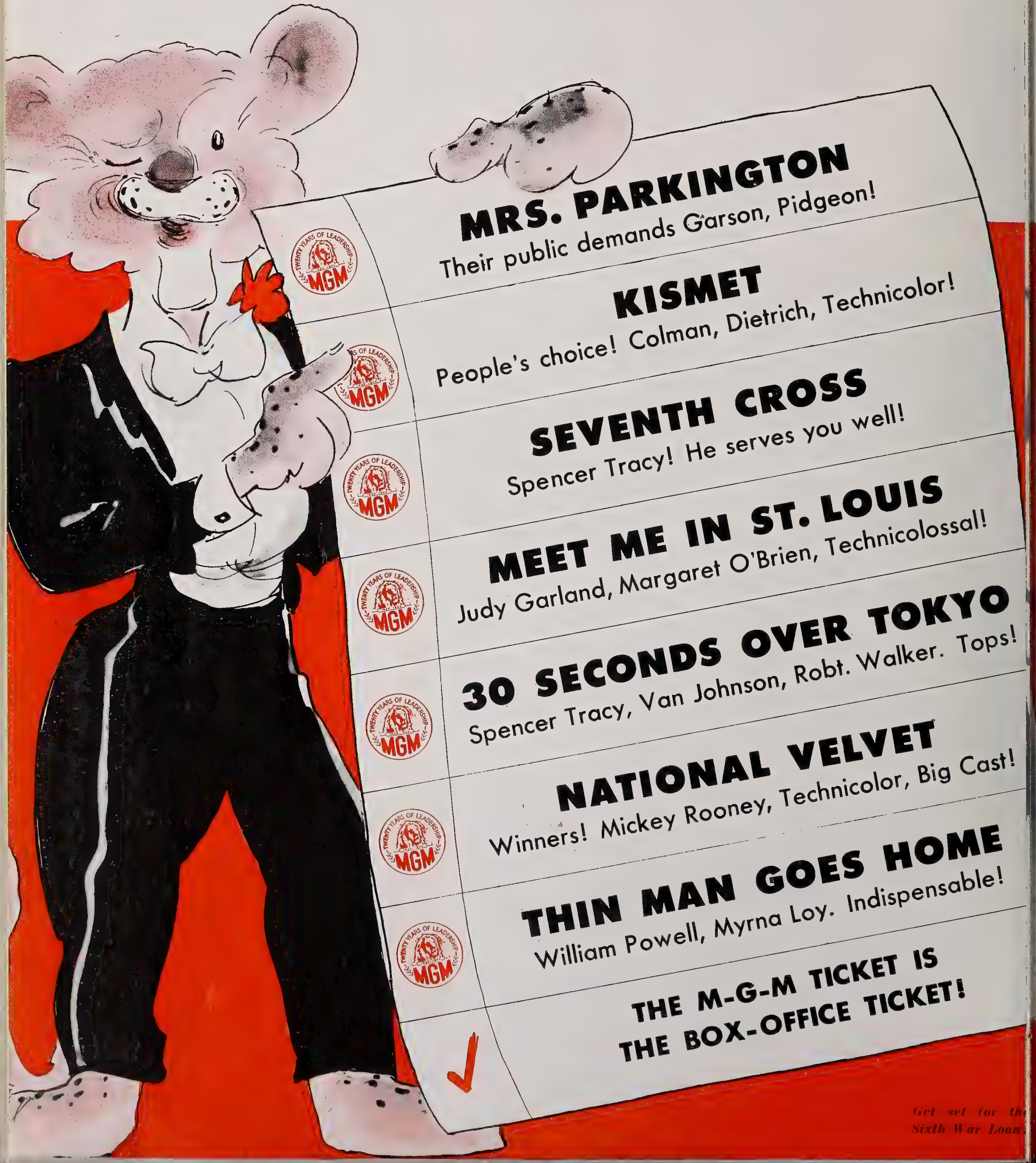

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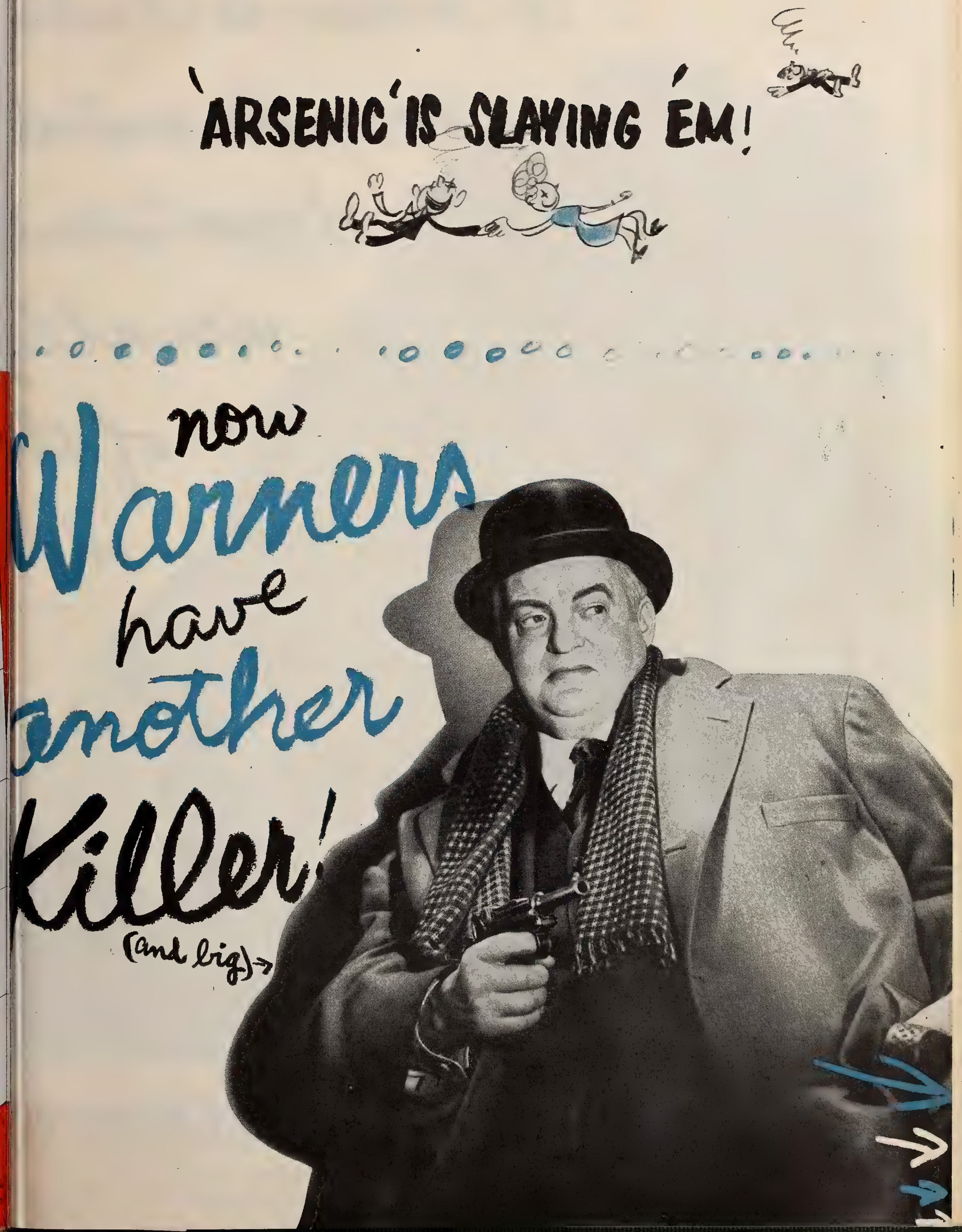
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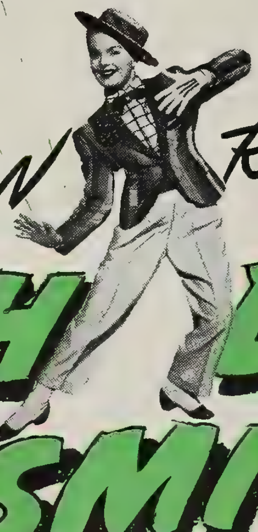
"SHOWMANLY!"—Daily Variety

"SPARKLING!"—The Exhibitor

"TOP-GROSSING!"—Showmen's Trade Review



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MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 157, No. 4

October 28, 1944

The "Required Information"

EVERY now and then in the tide of mail which sweeps like a rolling surf across the editor's desk comes something which demands a pause and a pipeful of contemplation. Such a letter has just arrived to set one thinking of far places and the career of the publication after it pours from the presses and spreads out across the world in the mails, each copy on its separate mission of service.

This one is from cold and foggy Kodiak, way up yonder where fighting men are stationed to patrol and protect land and sea and air of Alaska and the once embattled Aleutian Islands. It is a God-forsaken world of long nights and sullen gloom. There the motion picture offers the most that can be had in relief, diversion, and memories of days at home.

The writer is J. H. Shirley, C.E.M., U.S.N., Chief of Sector Sound & Projection, Sector (N) Kodiak, Alaska. He records:

> ¶ The Motion Picture Herald has certainly been a great assistance in Alaska and the Aleutian Islands.
>
> ¶ Along with the first landings of the Islands in the west came the motion picture projectors, and it seemed that a film exchange sprang to life immediately, and then theatres started to be built. At that time I was in charge of sound and projection and drew the plans for the theatre booths. Though a lot of material and knowledge was missing, we had the luck to have a few Heralds that had the required information. These Heralds were a great assistance for features and shorts.
>
> ¶ I was later transferred to Kodiak. We used the advertising pages of new features on a large bulkhead in our exchange. Many members of the service have spent an interesting time visiting the exchange and viewing the coming attractions. They usually leave talking of some feature coming instead of the troubles and lonesomeness usually involved in most conversation.

Mr. Shirley, let us remark, is a showman and member of the Managers' Round Table of Motion Picture Herald. His letter, in simple directness, tells with warming emphasis, and no excited adjectives, something of what the motion picture means to the fighting men of the great war—and also how this publication implements that service, with the "know how" about the motion picture, from machines to product. Remember " . . . a few Heralds that had the required information".

■ ■ ■

THE SCREEN'S JOB

THAT old and familiar pressure upon the motion picture screen to become the agency of social and political evolution subsides into silence now and then, only to arise again. This week it finds expression, as often before, in the writings of Dr. Edgar Dale, of Ohio State University, and erstwhile of the film department of the Office of War Information.

In *The News Letter*, monthly tract of the Ohio institution's Bureau of Educational Research, Dr. Dale remarks: "The motion picture can build attitudes. Its power to create a mood, to form an outlook, to portray emotion, can be used to build indelible impressions, impressions which will become a part of the emotional life of an individual . . ."

That is true. Dr. Dale does not, however, say just how the indicated process would be ordered and programmed. But there is a hint.

"While we are at war, the Army commissions the ablest Hollywood directors to produce notable pictures in the 'Why We Fight' series . . . but if peace is to be something more than an interlude between wars, it is important to learn how to build a world where fighting is unnecessary, anachronistic. Isn't this, too, worthy of the talents of a Capra? It would cost money. But it will cost more if we don't do it. The best way to prevent war is to understand it. . . . "

THERE seems to be an assumption here that some undefined authority might just step out and employ Hollywood's able directors under an assignment to make pictures that "build a world where fighting is unnecessary." Who is to write the scripts embodying that cosmic power and wisdom is not even hinted. It assuredly will not be done with mirrors. There are also no indications in the prospectus about arrangements to get the pictures shown to and accepted by the public which owns the screens by reason of paying for them. Only under the necessary dictations of war can "message" pictures be pressed upon the American screen with success. Both lives and liberties are sacrificed to the cause of the nation in the ordeal of war, with willingness, but only because of the expectation of restoring again the rights of "life, liberty and the pursuit of happiness". Those all pertain to the individual and the more the state can stay out of the way the better.

THE fact unrecognized by these glib advocates of a suddenly contrived program of educating the world and its people for peace is that, despite the sorry record of the race, the arts, literature and religion have been doing their best in that direction for a long time. The screen, like the other arts, communicates, but does not originate. The job of civilization is the responsibility of the whole people and the media can only say what people think and say.

None of the torch bearers, the movement leaders, up-lifters and cause-pushers can be of any asssistance thinking up assignments for the motion picture. The people, the customers, retained the screen in their own behalf long ago.

■ ■ ■

A NEWS article in this issue stranding together expressions from assorted sources gives entertaining indication of the complexity of complications, among which the motion picture is involved, in the plans for a post-war world. Most especially engaging is that expression from Sir George Schuster, magnate and member of Parliament, suggesting that the United States consider curbing exports to "leave some leeway" for others. It seems to compare with that expression from Mr. Henry Wallace a while back suggesting that probably we should shut down our synthetic rubber industry in behalf of foreign trade in natural latex. There has been, so far, no official urging that the American motion picture industry should adopt such a policy. All in all it appears that along with the movements for "planned economy" there must continually arise the question: "whose economy?" —*Terry Ramsaye*

THIS WEEK IN THE NEWS

U. S. must supply product and price abroad, experts contend Page 13

TO drop equipment controls on V-Day; Freon free next spring Page 16

EXHIBITORS rallying to fight impending admission tax measures Page 17

ON THE MARCH—Red Kann discusses attacks on Writers' Congress Page 20

THEATRES tighten rigging to meet expected storm on V-Day Page 21

TREASURY urges intensified effort in Sixth War Loan drive Page 25

LABOR groups in British studios taking the bit in their teeth Page 28

PRODUCTION Code is bulwark of screen freedom, Golden tells advertisers Page 30

RICHARD Bennett, famed for appearance in film, "Damaged Goods," is dead Page 38

BOX OFFICE Champions for the month of September Page 46

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No Double Feature?

MOVIES may invade the august chambers of the U. S. Senate, where stranger events have occurred than flickering shadows on celluloid. Col. Lewis Saunders, who is attached to the Senate Military Affairs Committee, thinks our Senators can do a better job of keeping up with the war through motion pictures. He has hung a screen in the Senate chamber and is ready to go ahead with his noble experiment.

Senatorial tradition and dignity must be upheld, however. Someone from the sergeant-at-arms' office, when he saw the screen, ordered: "Take that thing down. Nothing like that has been hung in the chamber for 100 years and isn't going to be," unwittingly adding 50 years to the half-century old film.

Sergeant-at-Arms Wall Doxey declared, nevertheless, that "nobody objects to the tests." The Rules Committee will have to decide whether to permit the film showings. Chairman Reynolds of the Military Affairs Committee commented in a manner of understatement, that the Senate "could find out as much about a matter of legislation in a minute, through pictures, as it could in an hour of talk."

First pictures, tentatively booked, are War Department reports from the front.

Peeve Grows in Brooklyn

NOT from the Warner publicity department, but from the Brooklyn Boosters Club of California, an organization whose letterhead bears the couplet: "In May or December, where e'er you may roam, Always remember, Brooklyn's your home," last week came the following communication:

"We hereby protest to the references made to Brooklyn in the film 'Arsenic and Old Lace.' Brooklyn has already become the laughing stock of America, and if these allusions continue, it will seriously affect the development of the community."

Up to the present writing, the Brooklyn Boosters have had nothing to say about 20th Century-Fox's "A Tree Grows in Brooklyn."

Add G. B. S.

IN LONDON last week George Bernard Shaw let loose with two new aversions. One: He is against the entertainment tax for theatres and in favor of its elimination to "make playgoing as cheap as possible." Two: He is against Shaw societies, and to a newly formed Shaw Society in Dublin he made the plea, "Do what you like among yourselves . . . but leave me alone!"

Epic of Columbus (O.)

THE city of Columbus, Ohio is planning to go into the motion picture production business.

Sponsored by a group of Columbus businessmen, the film would be a $20,000 Technicolor film with sound to run about 45 minutes. The picture, according to Mayor James A. Rhodes, who is enthusiastic about it, will be similar to one made in Toledo and will be available to civic organizations, schools, luncheon clubs and other places and groups for the "promotion of Columbus."

Points of interest around Columbus would be shown, including parks, cultural centers, industries, etc. On the committee are Wayne Brown, general manager of the Big Bear Stores, chairman; Herbert Lape, president of the Julian & Kokenge Co., Frank A. Livingston, president of the Ralston Steel Car Co.; William A. Fowler, general manager of Timken's, Howard Spain, president of the Seagrave Corp. and C. I. Weaver, president of the Ohio Fuel Gas Co.

Details like production and distribution plans have not yet been set.

Blackout for Santa

FOR the third successive year, American exhibitors will be asked to forego their customary outdoor decorative lighting this Christmas as a means of conserving seriously inadequate supplies of fuel.

An appeal by the Office of War Utilities last week called upon cities, civic groups and other organizations, merchants and citizens generally to dispense with all outdoor lighting this year, as was done in 1942 and 1943.

The Utilities Office is not asking that indoor Christmas lighting in theatres, stores or homes be eliminated, but urges that outdoor lighting, such as festooned marquees and store fronts and decorated streets, be omitted as long as fuel is scarce.

This winter there will be no more fuel oil than last year and possibly much less coal, it has been indicated by Secretary of the Interior Ickes, in charge of those fuels. The elimination of outdoor Christmas lighting, it is estimated, will save enough fuel to meet the light and power requirements of a city of 50,000 for a full year.

Korda to Oxford

OXFORD University Tuesday accepted the personal gift of Sir Alexander Korda, head of MGM's British production, to finance up to $20,000 the cost of a university commission to visit the U. S. Purpose of the mission is to inquire into the study of the drama and instructional films at American universities and to make recommendations of the best methods of such study to Oxford.

A. Lane Poole of St. Johns College, who announced the Korda gift, said the university was not "committing itself to anything," and that if a department of drama was set up later, it would have to be financed wholly from outside sources.

Oxford emphatically has no idea of establishing "a training school for actors, film stars, producers, technicians and the like," he declared.

Presumably the commission will embark on its fact-finding after the war.

Gloom for the Girls

WOMEN outnumber men in the U. S. for the first time in history. Recent Census Bureau figures show there are 600,000 more women than men over 21 years of age. There are only about 1,700,000 unmarried men between 20 and 34 in civilian life today compared to 4,00,000 unmarried women in the same age group. Matrimonial chances for the girls improve as the crow flies west, according to Census Bureau charts. In New York the ratio is 100.4 men per 100 women; Chicago, 102.7 men to 100 women; Detroit, 110.1; Oklahoma City, 102.3, and Sacramento, 113.3. In Alaska, which may turn out to be a matrimonial haven for bachelor girls, men outnumber women by 145.7 to 100.

Economists say its the women who spend the money, too.

Foxhole First-Runs

IF Broadway is where the important motion pictures play their first-run engagements, then the Main Stem has moved to Africa. Army Pictorial Service officers in Central and West Africa picked up a copy of the September 10th issue of the *New York Times* and discovered that of 48 pictures advertised 34 had already been received at the local exchange of the Army Overseas Motion Picture Service and shown to troops in that area.

Among the pictures shown to our fighting men in the month of September were "Dragon Seed," "The Impatient Years," "Marriage Is a Private Affair," "Casanova Brown," "Devotion," and "Hail the Conquering Hero." These and other features are contributed in 16mm editions for free showing to our overseas forces as the gift of the motion picture industry. Throughout the world more than 3,000 showings for a total audience of over 1,000,000 servicemen are conducted daily. In a single month, attendance at Army showings of Hollywood films overseas runs to some 32,000,000.

Army Air Force fliers and technicians at the shuttlebombing bases in Russia are now regularly receiving the motion picture industry's 16mm gift entertainment films, Colonel E. L. Munson, Chief of the Army Pictorial Service, said this week.

The Americans at the Russian bases, who have been getting most of their entertainment from the shows staged by the Russians, are now reciprocating by inviting the Red Army ground crew men, who service the American planes, to the screenings.

Me Too

THE Office of War Information recorded the ovation given President Roosevelt as he passed through Times Square and in front of the Paramount theatre, last Saturday. As the announcer said that the President had passed out of sight another roar of enthusiasm was caught by the microphones. A crowd of My-Frankie girlettes had caught sight of their Frankie Sinatra, who had been on hand to catch sight of President Roosevelt.

Still More Oscars

THERE'S to be still more bestowing of statuettes in Hollywood this year, more or less in the manner and tradition of the Oscars awarded annually by the Academy of Motion Picture Arts and Sciences, according to announcement last week by the Screen Players Union. But the Union awardings, like those to be made by the Western Motion Picture Awards Association recently reported in this space, are not to duplicate the Academy's awards in point of representation.

The Screen Players Union is an organization formed by some of the Class B members of the Screen Actors Guild, a while back, and which is contesting the right of the Guild to represent the extra players in contract negotiations. It was less far back that, without connection with that contest, the Academy eliminated extra players from the ranks of professionals entitled to vote in Academy Award ballotings. It is to this Academy ruling that the Union attributes its decision to conduct its own balloting. Awards of an undetermined kind, based on voting conducted in conformity with a plan yet to be worked out, are to be given by the Union for the best performances by players, achievements by producers and directors, etc., with a special award to the studio voted "most cooperative with extra players."

The Academy, which declined to comment on the several announcements made by the Western Motion Picture Awards Association, has declined likewise to comment on the Players' undertaking. Hollywood professionals at large, to whom the Academy Awards have come to mean much in many ways, are less reticent, although informally and neither for quote nor quotable.

Perplexed Romans

THEATREGOERS of Rome, Italy, got their first view of Charlie Chaplin's "The Great Dictator," and according to a radio report to the *New York Times,* did not know whether to laugh or cry. Napolini, called Buffolini in the Italian subtitles, apparently buffaloed the Romans. When he was on the screen, being played by Jack Oakie, the audience "seemed to be . . . embarrassed . . . and the laughter over his antics never appeared hearty or genuine." All of which gave rise to the question "whether it is good propaganda in Italy to ridicule Benito Mussolini. . . . The people admired and followed him for years, and at best do not like to be told that they submitted to a buffoon."

Manpower

London Bureau

WARNERS' staff of 120 people at the Teddington studio in England, which has been kept on full pay since the studio was destroyed by bombing, finally was released by the company this week. Warners saw no hope of obtaining priorities from the British Government for early rebuilding and reluctantly let the staff go, with the exception of a few caretakers. Denham and other studios which have suffered from a serious labor shortage undoubtedly will absorb most of the employees.

Mediation

SUPERIOR Judge John A. Sbarbaro in Chicago, now hearing a record number of divorce cases, is sending couples hurriedly married during the war to see "Impatient Years" at the Chicago Theatre. The judge saw the film and he feels it treats the problem well and might help bring some of the couples together again. Before granting or refusing a divorce, he tells the couples to see the film and designates another day to return and report the results.

Sea Thriller

COMMANDER John D. Bulkeley of PT boat fame told the story of a sea thriller off the coast of France last August 17 at the Third Naval District Headquarters in New York. He was making his debut on a destroyer when his ship, the Endicott, was ordered to go to the aid of two British gunboats doing battle with two German gunboats.

His destroyer was at point blank range when "we let him have it." They got both German gunboats and when it was over a small boat from one of the British gunboats, which had been damaged, drew alongside the Endicott and out climbed Lieutenant Commander Douglas Fairbanks, Jr., who had been aboard the damaged British boat.

"It looked like an old Hollywood thriller," he told Commander Bulkeley, "with the cavalry charging to the rescue at the critical moment."

Commander Bulkeley, asked how Mr. Fairbanks, an American, happened to be comanding two British gunboats, replied, "That's the way we do things—we work together."

"Walkie Talkies"

NEW uses for radio in connection with the production of motion pictures after the war will require additional radio frequencies, John V. L. Hogan of the Research Council, Academy of Motion Picture Arts and Sciences, told the Federal Communications Commission in Washington Tuesday.

Mr. Hogan explained that facilities for "walkie talkies," remote control of models and miniatures and transmission of photographs and drawings were among the requirements for motion picture service.

He represented the industry at hearings being held by the FCC as a preliminary to a new allocation of radio frequencies, consideration of television channels and the development of new international communications treaties. He testified that "radio plays an important part" in film productions made at distances from studios, citing the making of pictures at sea and in Alaska.

Complaint

SOLDIERS at the front along the German border wrote the *Stars and Stripes,* G. I. newspaper, complaining that the boys in Paris were getting all the breaks while they were "getting hell." As a result, Lieut. General John C. H. Lee, commanding general of the communications zone of the European theatre, let go a directive that henceforth leading American and British stars must confine their entertainment to the men of the fox holes. Whereupon Marlene Dietrich, who had been making Paris appearances before soldiers, left forthwith for the foxhole circuit. The Olympia theatre, taken over by the Army for U. S. troops, will in the future be forbidden to such famous entertainers as have appeared there, and the entertainment will be provided by French performers only.

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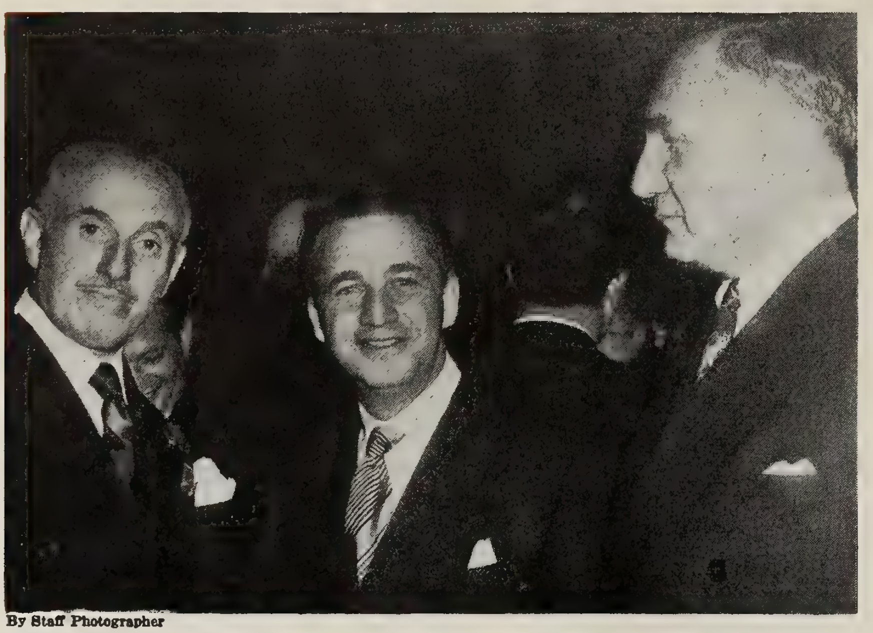
THIS WEEK the Camera reports:



By Staff Photographer

WELCOME to producer Mervyn LeRoy was expressed by Warner Brothers last week at an expansive reception in the Sherry Netherlands, New York. Above, Colonel Jack L. Warner, left, and Major Albert Warner flank their honored guest. Mr. LeRoy had been away from the studio eight years. His new company is Arrowhead Productions.

FAREWELL was said by his associates last week, at dinner in New York, to Arthur Mayer, exhibitor and WAC official, now Red Cross Pacific area deputy commissioner. Above, Francis Harmon and George Schaefer, of the WAC, flank Mr. Mayer.

COLUMBIA WILL PRODUCE in Australia. The picture will be based on the life of the late Sir Charles Kingsford Smith, flyer. The announcement was made by Nick Pery, the company's managing director there, at the dinner in the Usher Hotel, Sydney. Above, at the dinner, are Leofric Kingsford Smith, Ken Hall, director, Mr. Pery, Wilfred Kingsford Smith, John Evans of Greater Union circuit, Commander Eric Kingsford Smith, and Colonel Charles Moses, Australian Broadcasting Commission.

PRICES
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WORLD
PREMIERE

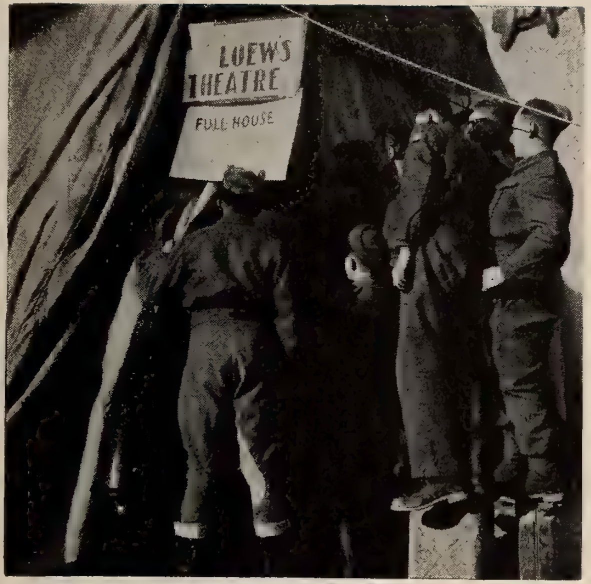
OPENING. Edward A. Golden's RKO release, "The Master Race", was opened last week simultaneously in 100 cities of Texas and Oklahoma. Above, at the Majestic theatre, Dallas, are Raymond Willie, Interstate Circuit; Mr. Golden; Robert Golden, his son, and the film's producer.

By Staff Photographer

JORIS IVENS, left, has been appointed film commissioner for the Netherlands East Indies. Last week, at a press interview in New York, Mr. Ivens disclosed plans to educate the natives in accordance with the Dutch Government's new policy of "equality". See page 24.

GEORGE ARCHIBALD, right, controller of films for the British Ministry of Information, arrived in New York last week. The BMI is preparing subjects to orient Britons in Far Eastern affairs, he noted. See page 14.

By Staff Photographer



LOEW'S, in service. A scene in Italy, where the full house, the entrance of which is shown above, was said to be in range of Nazi guns. The scene is one of many similar, in which the fighting men have remembered well the Loew theatres they once attended.

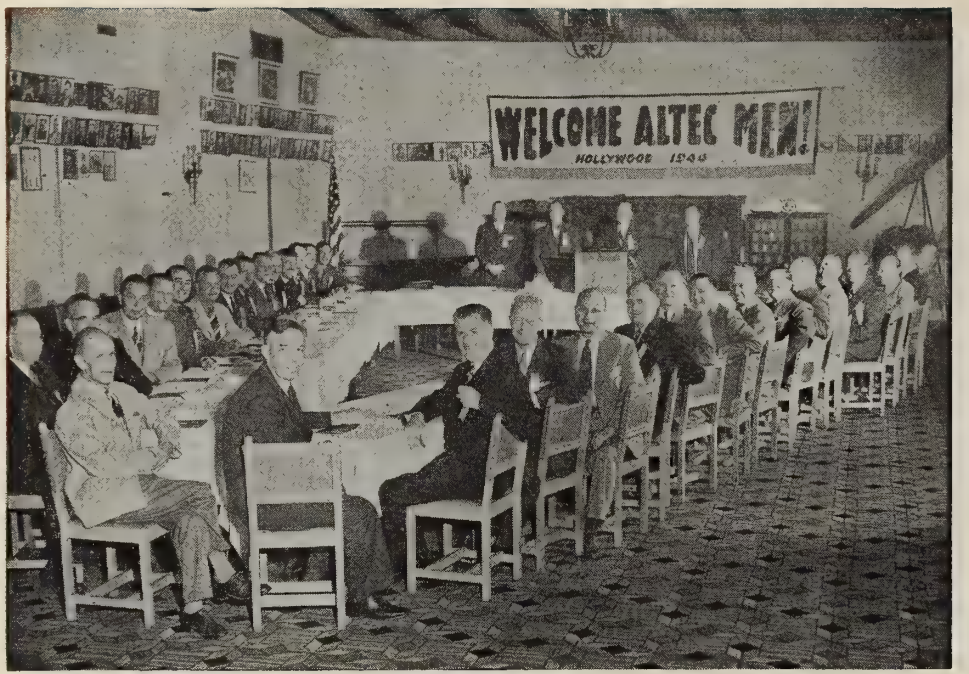
THE WESTERNER. New York's Mayor Fiorello Henry LaGuardia plays the brief role on the City Hall steps where last week he received the cast of the World's Championship Rodeo and Roy Rogers, Republic's King of the Cowboys and the show's star. Mr. Rogers is seen at the Mayor's side.

IN LOEW'S SERVICE. At the Loew's State, Houston, Texas, projectionists Pat Oakes and John Green Talley are seen with manager Homer McCallon, right. The trio are the remainder at the theatre of its original staff. They are serving their 18th year.

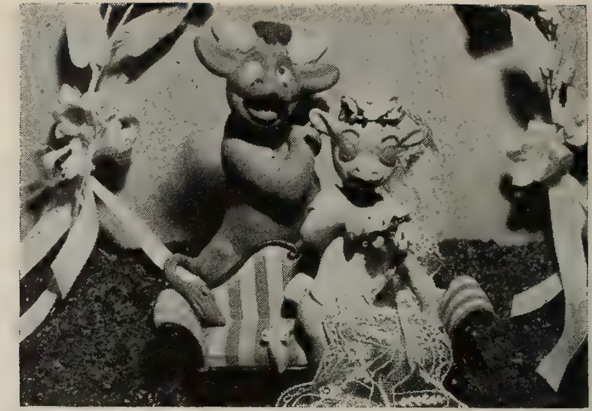
ARRIVAL. At the Grand Central terminal, New York, on Tuesday: Leo McCarthy, PRC Pictures general sales manager; Leon Fromkess, president; Irving Vershel, producer. Mr. Fromkess arrived from the Coast for home office conferences.

TESTIMONIAL, in Pittsburgh, for Herbert Greenblatt, RKO, and Mark Goldman, PRC, by the Variety Club. At the speakers' table: Harry Michalson, Nat Levy and Walter Branson, RKO; Mr. Greenblatt; John Maloney, MGM; Mr. Goldman; M. A. Silver, Warners; Judge Benjamin Lencher; Senator Frank J. Harris, Harris Amusement Company, and Harry Feinstein, Variety chief barker.

SCREENING. Herbert J. Yates, chairman of the board of Republic, and Oscar Correia, Brazilian Consul General in New York, shake hands after screening in that city of Republic's inter-American musical, "Brazil".

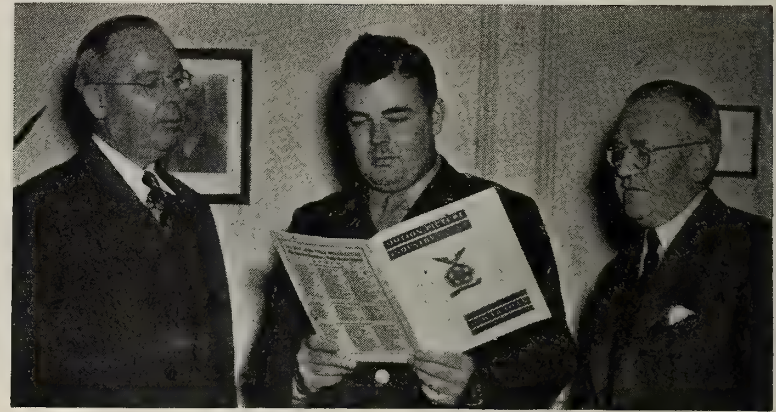


HOLLYWOOD BUSINESS CONFERENCE, above. At the 1944 meeting of executives of Altec Service Corporation and Altec Lansing Corporation, left to right, clockwise, starting at dais:
Stanley Hand, advertising and publicity director; H. M. Bessey, vice-president and secretary; G. L. Carrington, president; E. Z. Walters, comptroller; Bert Sanford, Jr., J. M. Ridge, A. Fiore, L. J. Hacking, W. E. Gregory, G. E. Wiltse, J. A. Cameron, E. B. Lee, R. Hilton, H. S. Morris, O. E. Maxwell, H. B. Moog, D. A. Peterson, R. A. Quinn, R. W. Flygare, C. J. Zern, W. Conner, H. D. Dodge, A. J. Rademacher, R. G. Gray, F. C. Dickely, E. O. Wilschke, M. G. Thomas, A. A. Ward, E. Maples, J. B. Lansing, S. M. Pariseau, L. J. Patton, C. S. Perkins and J. K. Hilliard.



THE CROSS-EYED BULL, as shown above with a bovine mate, is a new character in cartoons, an entrant into that field for United Artists, and the title of that company's first of a series of new Technicolor shorts in a new process which its inventors term "dimensional animation". The figures are of a plastic, moldable material and it is asserted this allows more flexible movement than other dimensional cartoons. Producers of the UA series are John Sutherland and Larry Morey, both of whom began their careers in the Disney studio.

BRAZIL'S HIGHEST distinction, the Order of the Southern Cross, was conferred in Rio de Janeiro, recently, upon Phil Reisman, second from left, by the country's new foreign minister, Leao Veloso. Mr. Reisman is RKO's foreign sales vice-president.



VISITOR. Robert Mills, former manager of the M. & P. Theatres' Paramount, Needham, Mass., center, is seen on a home office visit in Boston, with circuit executives C. J. Russell, Sr., and E. A. Cuddy.

REFRESHMENTS, left. Marine Sgt. Burt Balaban, right, and a fellow combat cameraman drink some pop after South Pacific action. Sgt. Balaban is the son of Paramount Pictures' president, Barney Balaban.

AT THE FOURTH birthday party, right, for the New York Center theatre's ice spectacles: Mr. and Mrs. Arthur Wirtz, Freddie Trenkler, Carol Lynne, Geoffe Stevens, Cynthia Wirtz, G. S. Eyssell, Music Hall and Center managing director.

U. S. MUST SUPPLY PRODUCT AND PRICE, EXPERTS SAY

Economists and Business Men See Barter Solution to Post-War Problem

Experts of stature in the fields of economics and government are saying that the American motion picture industry, meaning Hollywood, will have to make its living at home in the immediate post-war years. American motion picture industry experts could reflect that their industry has been doing just that for some years now and doing very well at it.

Here is what the experts were saying this week:

1. A report published in Washington by Nathan D. Golden, chief of the film unit of the Department of Commerce, indicated that post-war film trading with European and Far Eastern countries would be on a barter basis with no prospect of dollars available for American distributors for several years after the war ends.

2. George Archibald of the British Ministry of Information said in New York Monday that France and other European countries undoubtedly would impose quotas and monetary restrictions on foreign film companies.

3. Sir George Schuster, a director of numerous British banks and business enterprises and a Member of Parliament, urged that the United States consider curbing her post-war exports, concentrate on raising living standards at home, and to "leave some leeway" for others.

4. Floyd B. Odlum, president of Atlas Corporation, speaking at the New School for Social Research last week, said American "venture capital," as the financiers call it, would be required for reconstruction in the liberated countries.

Mr. Odlum said, "I think it might be very desirable for investment companies to supply capital directly to the nations, possibly working hand in glove with certain of our leading business corporations."

The fact that living on its home revenue will not be a new experience for the American motion picture industry was commented on last week in an editorial by Terry Ramsaye, editor of MOTION PICTURE HERALD. Pointing out that the American audience, representing in tastes a cross-section of the world, has conferred unprecedented prosperity on Hollywood during these war years, he said:

"No arrangements, coalitions or trade deals can be made to make the customers look at something that does not please them. The American customer for motion pictures is the most influential single factor in the whole world industry. He makes no deals. He buys what he likes. The exhibitor is his purchasing agent."

Foreign Managers See Necessity for Barter

Home office foreign department heads recently have pointed out that the liberated countries in Europe and the Far East won't be able to pay in dollar exchange for motion picture imports. All of the countries devastated by the war will need tremendous amounts of raw materials, machinery of all kinds, both heavy and light, food, home commodities and clothing. Few nations will be able to develop export products immediately after the war sufficient in amount and importance to establish a dollar volume on the foreign exchange.

The 102-page Department of Commerce report covering eight of the 20-odd European countries and eight islands in the Atlantic, is sufficient to show the concern of European governments with the firm establishment of native film industries by means ranging from quota systems limiting the number of film imports, as in England, to total control of foreign screen product, as in the Soviet Union.

Only Six Countries Allow Free Operation

In the last of his series of reviews of film markets of the world, Mr. Golden showed that there are only six European countries today where American distributors can operate freely.

The markets covered in the report were found to have a total of 29,728 theatres with a seating capacity for 18,494,232 persons. The survey of the small Atlantic islands disclosed 70 theatres with 34,385 seats.

In the United Kingdom, where the annual theatre attendance is estimated at 1,300,000,000 and box office receipts at approximately $400,000,000, the study indicated that quota requirements have not materially affected American film companies, whose pictures last year accounted for more than 75 per cent of the aggregate footage exhibited.

In Sweden, studies of a government committee investigating domestic film production, resulted in suggestions, not yet acted upon, that new regulations may have to be adopted after the war, when the domestic industry may be faced with increased foreign film competition.

The report also disclosed details of the efforts of Finnish producers and importer-distributors of European films to bar American pictures from the markets, already controlled by a license system limiting them to 75 features a year, which resulted in closing the doors to them entirely in 1943.

That the situation in Spain is the most critical of any that confronts the American film industry in Europe was evidenced by the space given that country, 30 of the 82 pages devoted to Europe.

"The time is opportune for considering the difficulties encountered by American motion pictures in Spain," Mr. Golden said, in introducing a review of the efforts which have been made to bar foreign films.

Although the country's 26,000,000 population is capable of development into a very important market, he said, in the past it has contributed only about two per cent of the total returns from foreign film sales, and since the end of the Spanish civil war in 1939 many obstacles have been placed in the way of war pictures, resulting in one American firm liquidating its local branch and in the retrenchment of all Spanish organizations of American distributors.

The officially-given basis for the heavy handicaps which have been imposed on our films has been the determination to develop a self-sufficient Spanish motion picture production industry. No exchange has been set aside for

(*Continued on following page, column 1*)

Rank Closes Deals for Channels Of Distribution, Cairo to Baghdad

London Bureau

With a deal on in Canada for a half interest in Odeon circuit there, distribution agreements set with two American distributors, United Artists and Twentieth Century-Fox, and with independent production arrangements in negotiation in Hollywood, J. Arthur Rank, England's most important industry leader, this week completed plans to extend his distribution facilities to the Near East and to China. Mr. Rank has also made overtures to the Soviet Government for a mutually beneficial distribution deal.

Tuesday, E. T. Carr, director of Eagle-Lion Films, Ltd., the Rank company formed several months ago, returned to London from a trip to the Near East and announced that contracts had been completed whereby Mr. Rank acquires a 51 per cent interest in India's leading renting company, British Distributors, Ltd., assuring countrywide distribution for Mr. Rank's productions.

The Indian company will be reorganized with a Rank representative in India joining the board.

Arrangements also have been made for the distribution throughout China of 15 Rank-produced films, with an Eagle-Lion branch in control to be set up in Chungking. The first three British pictures ever to be exhibited in China will be "Colonel Blimp", "This Happy Breed" and "The Great Mr. Handel".

Eagle-Lion also will open a main office in Cairo to handle distribution throughout Egypt, North Africa, Iran, Irak and Palestine, with sub-exchanges in Baghdad, Teheran, Basra, Jerusalem and Algiers. Mr. Carr visited all of these territories and arranged for offices, personnel and the local labor needed to establish these exchanges.

Through existing local companies in Spain and Portugal, "efficient distribution deals" have been made for Rank pictures to flow into those two countries.

Mr. Carr now becomes distribution controller for Mr. Rank for the entire world, except North and South America, South Africa and Australasia.

U. S. Must Supply Films and Price, Experts Insist

(Continued from preceding page)

importations of films and, if foreign films are admitted at all, it is officially specified that when currency for payment is not available they are to be passed through an existing clearing or be compensated for by a barter deal where they are exchanged against Spanish productions.

This policy has been implemented by import quotas and permits, exchange control, dubbing and other taxes, censorship, newsreel monopoly and syndicalism, Mr. Golden said. An absolute ban has been imposed upon foreign newsreels.

"Against this succession of difficulties and discouragements," the report commented, "the one great advantage of the American supplier is the quality of his product. Because of this, even though the present supply of American film is very limited, Spanish audiences are remaining faithful to their favorites in the United States. Moreover, Spanish exhibitors are requesting more American pictures, Spanish distributors are seeking to purchase them, and speculators even in controvention of the existing Spanish regulations are scouring neutral Europe to find American films in the hope of devising ways and means of getting them to the screen.

"But the direct contact between American producer and Spanish distributor has in most cases been rendered more remote and in many instances broken, due to the Spanish controls. Thus, even if Spanish importer-producers, or speculators profiting by their needs, have managed to break through the onerous production requirements and the uncertainties surrounding the granting of permits and the exchange regulations, it is nonetheless evident that the delay, the expense, the maneuvering for position and the unpredictable returns throughout the whole business tend to discourage American interests."

American films are highly popular in Russia, but the state control of the film business renders it impossible for the American companies, on their own initiative, to take advantage of the possibilities of that market, the report indicated.

All American films shown in Russia are purchased in New York by the representative of the Soviet film committee. During the current year, it is expected that 12 of the 20 foreign features to be purchased by Russia will be American.

Government to Make World Survey on Equipment

A survey of world markets for American projectors and equipment, comparable to that of motion picture markets recently completed, will be initiated shortly by Nathan D. Golden, chief of motion picture unit of the Department of Commerce.

The consular officers of the Department of State will make the projector canvass, gathering information on the number and condition of machines in their territories, and compiling other data on the basis of which American manufacturers will be able to evaluate the possibilities of new sales.

A series of reports on world film markets that are not now under the control of Germany and Japan, released by Mr. Golden, has given the industry information which is expected to be used in the development of the foreign market.

COLUMBIA WILL OPERATE OWN FOREIGN BRANCHES

Columbia will open its own branches, with new personnel, in Europe after the war, Joseph A. McConville, general foreign sales manager, said in New York last Friday. Many of the foreign franchise agencies which represented Columbia abroad up to the outbreak of the war probably will be replaced by Columbia's own distribution offices as soon as possible. Mr. McConville said the war had caught the company in a period of expansion of foreign operations on the Continent, and added that Columbia would resume its development of the market after the war ends in Europe.

Rank Deal Nearly Closed for 50% of Odeon of Canada

Final details of a deal which would give J. Arthur Rank, British film leader, a 50 per cent interest in the Odeon circuit of Canada, the second largest theatre circuit in the Dominion, are reportedly being worked out in Toronto between Mr. Rank's representative, John Davis, and Paul Nathanson, head of Odeon.

Mr. Davis is joint managing director of Odeon circuit of England, not affiliated in any way with the Canadian circuit. This is Mr. Davis' second trip to Canada. In August, he visited the Dominion surveying the theatre situation and studying circuit operations of both Odeon and Famous Players Canadian.

Odeon of Canada also has a 50 per cent interest in the Rothstein Theatres, which operate seven houses.

Although there has been no official announcement of the current negotiations, it is understood that Mr. Rank would have to give up something more than cash to induce Odeon to sell half of its interest in view of the circuit's satisfactory financial position. It was indicated that Mr. Rank has had an additional bargaining influence in the films he has available and those which he plans to produce for the international market.

Mr. Nathanson already has acquired a selected group of Rank productions for Canadian distribution through Empire-Universal Films, controlled by Nathanson interests.

Mr. Nathanson is reported to have post-war expansion plans for the Odeon circuit, and although it is said he does not require outside capital to execute these plans, they could be much more ambitious, observers point out, with the additional capital which Mr. Rank could provide. This would enable Odeon eventually to assume a more dominant position beside FPC, which now operates 190 theatres in the Dominion.

Following conclusion of the deal with Odeon, Mr. Davis is expected to visit New York briefly before returning to England.

According to a report in New York Monday, Mr. Rank is planning to come to the U. S. some time in February. During his first stay here, he expects to visit Hollywood for several weeks to study American production methods.

British-Lion Nets $405,080

British-Lion, Limited, London, for the year ending March 1944, showed a gross profit of £205,322 ($821,288) as compared to £157,003 ($628,012) in 1943. Net profit was £101,270 ($405,080) as compared to £56,636 ($226,544) in 1943. A 50 per cent dividend was declared on ordinary shares. Gaumont British Picture Corporation declared a dividend of six per cent..

Archibald Says Europe Will Not Relax Quotas

France and other European countries which w to build up their domestic film industries after war may be expected impose quotas limiting number of foreign film imports and other restr tive measures, George Archibald, controller of film, home and home intelligence divisions of t British Ministry of Information, predicted in N York Monday.

Mr. Archibald, who is in the U. S. for a thre week visit, said that in the case of France partic larly, the DeGaulle Government, now recogniz by the Allies, would not relax its restrictions film imports not only from the point of view protection of the French economy but of Fren culture as well.

The MOI director said it was entirely probab that after the war, when the British Ministry Information had ended its wartime activities, m tion pictures would continue to be made und Government auspices for the purpose of informi the British public on matters affecting rehousin rehabilitation of returned veterans, reconversion industry and the changing trends in British life.

Crown Film Unit May Continue

The Crown Film Unit, now operating as a wa time Government production unit, which previous existed under the Empire Marketing Board a later under the General Post Office film unit might continue to make Government films aft the war, Mr. Archibald said, under the auspic of some other Government agency.

The MOI currently is preparing a program 20 reorientation motion pictures on the Pacif and Far Eastern theatres of war, a subject wi which the British people are not thorough familiar, he said. The film division of British I formation Services in New York will deci whether any of these films would be suitable f the American market.

"Western Approaches," the MOI's only Technicolor film, feature length, has been complete and will be ready for exhibition here as soon a Technicolor prints are available. It is considere likely that the picture will be submitted by British Information Services to the rota system established by the distributors and the BIS.

Robot Bomb Subject Ready

"V-1," a nine-minute short on the flying rob bombs, has been completed and will be seen her shortly, Mr. Archibald said. Whether the Wa Activities Committee or a major distributor wi release the short has not yet been determined.

As the war in Europe is brought to a close, th MOI will concentrate production along two line he said: first, to increase interest and understanding on the part of the British people in the Pacif war, and secondly to make films for the beginnin of the post-war reconstruction, during the perio between the end of the war with Germany and th end of the war with Japan.

Depinet Asks Continuance of WAC in Post-War Period

Ned E. Depinet, chairman of the War Activities Committee's distributor division, speaking in Los Angeles October 23 before Southern California exhibitors at a Sixth War Loan rally, made a plea to perpetuate the WAC machinery, revamped for the post-war period. He said, "It's about the best thing that has developed in 35 years in the industry and should not be abandoned."

British Theatres Aiding Mrs. Churchill's Charity

J. Arthur Rank, British film leader, presented a check for £50,000 (about $200,000) Tuesday in London to Mrs. Winston Churchill, wife of England's Prime Minister. The sum represented the proceeds collected in the Odeon and Gaumont-British theatres to aid Mrs. Churchill's YWCA activities for British women in the armed forces

THE SECRETARY OF THE TREASURY
WASHINGTON

October 11, 1944

To All Motion Picture Exhibitors:

I am gratified to learn that we may again count on the full support of the Motion Picture Exhibitors during the coming Sixth War Loan Campaign.

The record of accomplishment which this group has built up in support of past drives is impressive indeed and has contributed greatly to the overall record of which we are so proud.

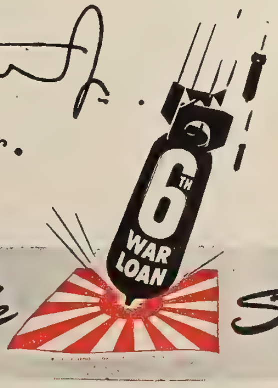
The development of War Bond Premieres has added substantially to the value of their assistance as has the willingness of so many of the individual theatres to act as issuing agents for War Bonds.

The task of raising the additional fourteen billion dollars required during the Sixth War Loan Drive will by no means be an easy one. However, with the knowledge of the loyal support of groups such as the Motion Picture Exhibitors we face the task with full confidence.

Sincerely,

Henry Morgenthau Jr.

Henry Morgenthau, Jr.



Smash 'em with the Smashing SIXTH!

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

TO DROP EQUIPMENT CONTROL ON V-DAY

But Raw Stock Regulation Is to Be Continued, WPB Advises Industry

Washington Bureau

Present controls on the production of photographic and projection equipment are expected to be abandoned by the War Production Board when it puts its reconversion program into effect after V-E Day, but regulations governing the manufacture of photographic film and the consumption of raw stock by the motion picture industry are to be retained until the supply situation as effected by the war against Japan has been clarified definitely.

The necessity for continuing the L-233 and L-178 orders was explained by Lincoln V. Burrows, chief of the WPB photographic section, and Army and Navy representatives last week at a meeting of the photographic film industry advisory committee, at which it was explained that this action was necessary to insure that adequate supplies of film be provided for military purposes without the confusion in the industry which would result from abandonment of regulation and the ensuing free-for-all fight to obtain raw stock.

Will Release Additional Films

WPB officials, however, made it clear that the retention of L-178, under which raw stock supplies now are allocated among the several companies, would not prevent the quick release of any additional film which might become available as a result of the changed conditions following the defeat of Germany, but no prediction can be made now as to when such additional supplies will develop or how much they may amount to.

Decision to retain the film orders was reached after a WPB committee set up for the purpose had reviewed the situation and conferred with military officials regarding prospective needs for the war in the Pacific.

Army and Navy representatives told the committee, and repeated to the film manufacturers at last week's meeting, that military requirements for film would not decline but, rather, might increase after the defeat of Germany, since operations in the Pacific theatre were to be intensified and would be spread over wide areas.

See Change in Army Needs

Needs of the armed forces for specific types of film might change, it was said, but those changes might be upward as well as downward. For instance, it was explained, while combat fighting in Europe would cease, it would be necessary to keep the Air Forces in that area in training and, since they would have no enemy to fight, their practice would be with gun cameras rather than with live ammunition. There would be less need for aero film in Europe, but considerably more in the Pacific, it was said, and while the demand for X-ray film would drop across the Atlantic, heavy casualties and a consequent greater need for the film are expected in the Far East.

So far as the film manufacturers are concerned, it is expected that the cutting back of military orders for tanks and other equipment after the defeat of Germany will release manpower which can be used in the film plants to change over from two 11-hour shifts now operated to three eight-hour shifts. This will tend to increase output and additional supplies may be obtained by the use of film-manufacturing facilities in liberated Europe which can be rehabilitated and restored to productive operation.

If these increases in supply are accomplished and military requirements do not exceed or are less than current anticipations, it may be possible to provide additional raw stock for motion picture production, it was indicated.

Camphor Shortage Is Acute

The major problem now confronting the film manufacturers was the procurement of camphor, no difficulties having been encountered in obtaining other chemicals, it was disclosed at the meeting. Camphor, the bulk of which comes from the Japanese island of Formosa, which has been repeatedly and severely bombed by our Air Force this month, is so short that the manufacturers currently are operating on supplies accumulated before the war.

In view of the situation as outlined to it, the industry committee unanimously recommended that L-233 be retained in force after the defeat of Germany, but urged that the committee itself be kept alive so long as WPB is in existence and not disbanded after V-E Day.

The photographic equipment order L-267 will be revoked following the defeat of Germany, when the materials supply is expected to be enhanced by the release of large volumes of needed metal as the result of cutbacks in military production.

Even in advance of that action, however, it is possible that the WPB may eliminate present provisions of the order restricting the delivery of photographic and projection equipment, accessories and parts for other than preferred orders, it being pointed out that the objective aimed at by those provisions has been reached by Priorities Regulation 1.

When the L-267 order is revoked, similar action will be taken on the projection equipment order L-325.

War Production Board officials reviewing the materials situation told members of the photographic equipment industry advisory committee meeting with Mr. Burrows last week that the supply of copper was still less than sufficient to insure the necessary margin of safety without conservation. Limited amounts of the metal, however, are being released as a result of military cutbacks, for the replacement of substitute materials in essential items and through the "spot authorization" procedure.

The steel situation has eased, but is not expected to result in a free flow of the metal until about the turn of the year.

A review of WPB operations under the spot authorization procedure reveals that four applications for authority to produce photographic equipment and accessories governed by L-267 and one application for the production of projectors governed by L-325 have been granted.

Need Six Tons of Carbon Steel

The photographic equipment applications called for the production of $146,000 worth of equipment this quarter, $31,000 in the first quarter next year, $8,000 in the second quarter and $4,000 in the third quarter, and will require the use of six tons of carbon steel, two tons of alloy steel, 1,044 pounds of copper and copper alloy products and 6,094 pounds of aluminum. The projector program calls for the production of $6,000 worth of equipment this quarter and $6,000 worth in the first quarter of 1945, but will not require the allocation of controlled materials.

It was annouced that an application from a Chicago manufacturer for authority to produce $17,000 worth of motion picture cameras under the spot authorization program was denied last week by the War Manpower Commission because the 50 workers required for the project could be used in more essential production.

FREON RESTRICTIONS TO BE LIFTED IN SPRING

Production of Freon-12 is scheduled to reach unprecedented heights by next spring, enabling the revocation of all curbs on its use for theatre air-conditioning well in advance of the 1945 warm season, the War Production Board indicated Monday.

Only a set-back now unanticipated can interfere with the WPB program to have the refrigerant flowing next spring at a rate sufficient to meet all military and civilian requirements, regardless of the course of the war, and whether or not Germany has been defeated. Although some weeks ago the Freon program was set back by a sudden lack of hydrofluoric acid occasioned by the failure to complete new facilities on schedule and to over-confidence on the part of manufacturers as to the capacity of present plants, this situation is rapidly being overcome and for the current quarter production of the gas is expected to amount to 12,000,000 pounds, as against a planned 16,500,000 pounds, which will be considerably better than originally calculated.

Theatre and Film Unit To Hold Roosevelt Rally

The Theatrical and Motion Picture Committee for Roosevelt, Truman and Wagner has announced a luncheon and rally will be held October 30 at the Hotel Astor, New York. The rally will be addressed by Mrs. Eleanor Roosevelt, Senator Robert F. Wagner and others. Louis Nizer, chairman of the committee, reported that John Golden was heading the theatrical division, and that among others, the following executives and stars have joined the committee: Barney Balaban, Irving Berlin, Charles Boyer, Harry Brandt, Eddie Cantor, George Cukor, Bette Davis, Howard Dietz, Eddie Dowling, Jesse L. Lasky, Paul Muni, Luise Rainer, Samuel Rinzler, Fred J. Schwartz, Michael Todd, Major Albert Warner, Harry M. Warner, Margaret Webster.

New York Theatres Sign 3,330 Blood Donors

Patrons of Brooklyn theatres last week arranged 2,429 blood donor appointments with the representatives of the Brooklyn Red Cross stationed in six theatre lobbies. The Brooklyn Paramount reported 1,808 appointments; RKO Prospect, 208; Century Avalon, 188; Strand, 124; Alhambra, 35. The New York Chapter of the Red Cross reported the following appointments made in theatre lobbies last wek: Paramount, 343; Loew's Apollo, 192; Harris, 183, and Loew's 86th Street, 45. The grand total for the week was 3,330.

EXHIBITORS RALLY TO FIGHT IMPENDING TAX MEASURES

Michigan, Kentucky Units Organize for Battle; 42 Legislatures to Meet

Once again, exhibitors are rallying in state, regional and national groups, to combat the wave of theatre admission levies expected to be enacted in January when 42 state legislatures convene.

With attempts to organize a united national organization through the exhibitors' division of the War Activities Committee apparently abandoned, the fight against discriminatory taxes will be waged by regional units and by Allied States Association and the Motion Picture Theatre Owners of America. Latest developments in the field are:

1. This week, Ray Branch, president of Allied Theatres of Michigan, issued a call to all branches of the industry in the state to unite in fighting adverse legislation.

2. Exhibitors in Kentucky have formed an association whose prime objective is to fight state legislative tax action.

3. Theatre operators of San Bernardino, Cal., are campaigning against a proposed city admission tax which has been submitted to a referendum. They are putting their case before the public through newspaper advertisements and trailers.

Since the war, many municipalities throughout the country, seeking increased revenue, passed city admission taxes. Last year, when the state legislature of Washington repealed the five per cent state levy, Seattle, Pullman, Ellensburg and Tacoma, among other cities, imposed theatre taxes.

In Mobile, Bessemer and other Alabama cities, there are similar taxes, as well as in cities in western Florida, including the Pensacola area. Philadelphia, New Orleans, San Diego and Stockton also have admission levies. The Los Angeles City Council last year abandoned a proposed tax after independent exhibitors of the territory protested against the bill.

26 States Have Enacted Admission Tax Laws

Twenty-six states in the country have passed legislation calling for admission taxes ranging from one to 10 per cent of theatre scales. Kentucky and Mississippi both have 10 per cent levies. Ohio has a three per cent tax.

Last January, exhibitors tried to form a national unit to combat the Federal admission tax, originally set at 30 per cent and finally cut to 20 per cent. National Allied and MPTOA were in the forefront of that fight, supported by regional groups throughout the country.

Following the Allied States convention in Bretton Woods, N. H., in September, leaders of the association met with officials of War Activities Committee in New York to discuss formation of a nationwide tax unit. The talks failed of their objective.

In the absence of a specially organized national group, theatre operators will work to avert further taxation through their regional units, it is indicated.

Mr. Branch has urged Allied of Michigan and other industry men in the state to fight a bill due to come before the Michigan legislature in January which would give cities the power to levy excise taxes.

"It is the job of the industry to unite every type of exhibition regardless of affiliation and it is just as important to branch managers and film salesmen as to exhibitors to make plans in advance to block adverse discriminatory legislation which could wreck the industry," Mr. Branch declared.

"In prospect today, to be presented to the legislature in January is a bill giving municipalities the right to levy excise taxes. Do you know what this could mean? It could mean that local option would be in effect. Some city might levy a tax and its neighbor might not. Patrons of your theatres, and of mine, might easily drive to that other city to escape the nuisance tax.

"We are told that it is probable, if this bill should pass, a tax comparable to that of the Federal admission tax would be used as a pattern. The idea is that the public is flush with money and would not mind it a bit.

"We are temporarily in a period of prosperity. But we know it is temporary. The bottom may drop out of a lush market over night. That is the problem we must face with a united front. The time has come for the industry to act as a unit facing the common problem that affects exhibitors, distributors and producers," he urged. "We do not seek to escape our just share of the tax load. But we do not want to be singled out, either, with discriminatory legislation."

New Kentucky Group To Fight Taxation

At a state-wide conference of the newly-formed Kentucky Association of Motion Picture Exhibitors held two weeks ago, Andy Anderson, president, declared that the primary objective of the unit is aimed at the elimination of discriminatory excise taxes.

Mr. Anderson said that theatre patrons have been taxed long after the repeal date promised when the tax was placed on theatres. "We take the position," he maintained, "that theatres have not been surpassed by any industry in point of altruistic service rendered to the nation in this era of crisis and, being the industry which supplies the preponderance of the amusement and relaxation so vital to individuals in both times of war and of peace, we are not a proper vehicle for excise taxation.

"Kentucky has had no exhibitors' organization in the past and the results are self-evident," he pointed out. "No state has higher admission taxes than ours, but we shall remedy this at the next regular session of the General Assembly in 1946. Exhibitors in all sections of the state have rallied to the call and our movement is growing rapidly."

According to Mr. Anderson, the lower house of the Kentucky General Assembly, by a heavy majority, passed a bill last spring which would have placed an additional tax on Kentucky admissions. With this increase, patrons would have paid close to 40 per cent in direct taxes. Passage of the measure was narrowly averted.

Nine Conferences Held In Congressional Districts

"Sensing this as a harbinger of worse things to come," Kentucky exhibitors conducted a campaign for an organization to represent them in matters of mutual concern, Mr. Anderson said.

This campaign was rounded out by nine conferences held in respective Congressional districts, he explained. Each district elected one director, and the board elected Mr. Anderson as president; Willard Gebhart, Harrodsburg, vice-president; Fred Switlow, Louisville, treasurer, and W. Freeman Smith, Beaver Dam, executive director.

Directors of the association are: Leo F. Keiler, W. E. Horsefield, Sylvester Grove, C. S. Caldwell, Tom Hill, Mr. Gebhart, W. J. Ward, A. J. Sexton, Jr., Charles R. Mitchell, Fred J. Dolle and Mr. Anderson.

FLORIDA CITY DROPS ADMISSION TAX BILL

Theatre operators in Winter Haven, Fla., sighed with relief this week when the city fathers decided to drop a proposed theatre admission tax. Monday, the City Commissioners abandoned the suggested tax rise, which exhibitors had protested, in view of the 20 per cent Federal tax on admissions and because the proposed tax would apply to "an individual business".

Skouras Favors Buying in Blocks

The purchase of films in groups of five has aided exhibitors and is superior to the former practice of buying at one time the entire season's product, in the view of Charles Skouras, president of National Theatres. He was in New York from the Coast this week to conduct a three-day meeting of National executives and division managers. Small group buying, he explained, had increased the quality of product.

The meeting, scheduled to start Friday or next Monday, depending upon the arrival of all managers, will be devoted to a discussion of new theatre construction, television, and expansion of National Theatres in South America.

Mr. Skouras said that gross business on the west coast was up from 10 to 15 per cent over last year, despite stable admissions. He attributed the increase to better product from all companies.

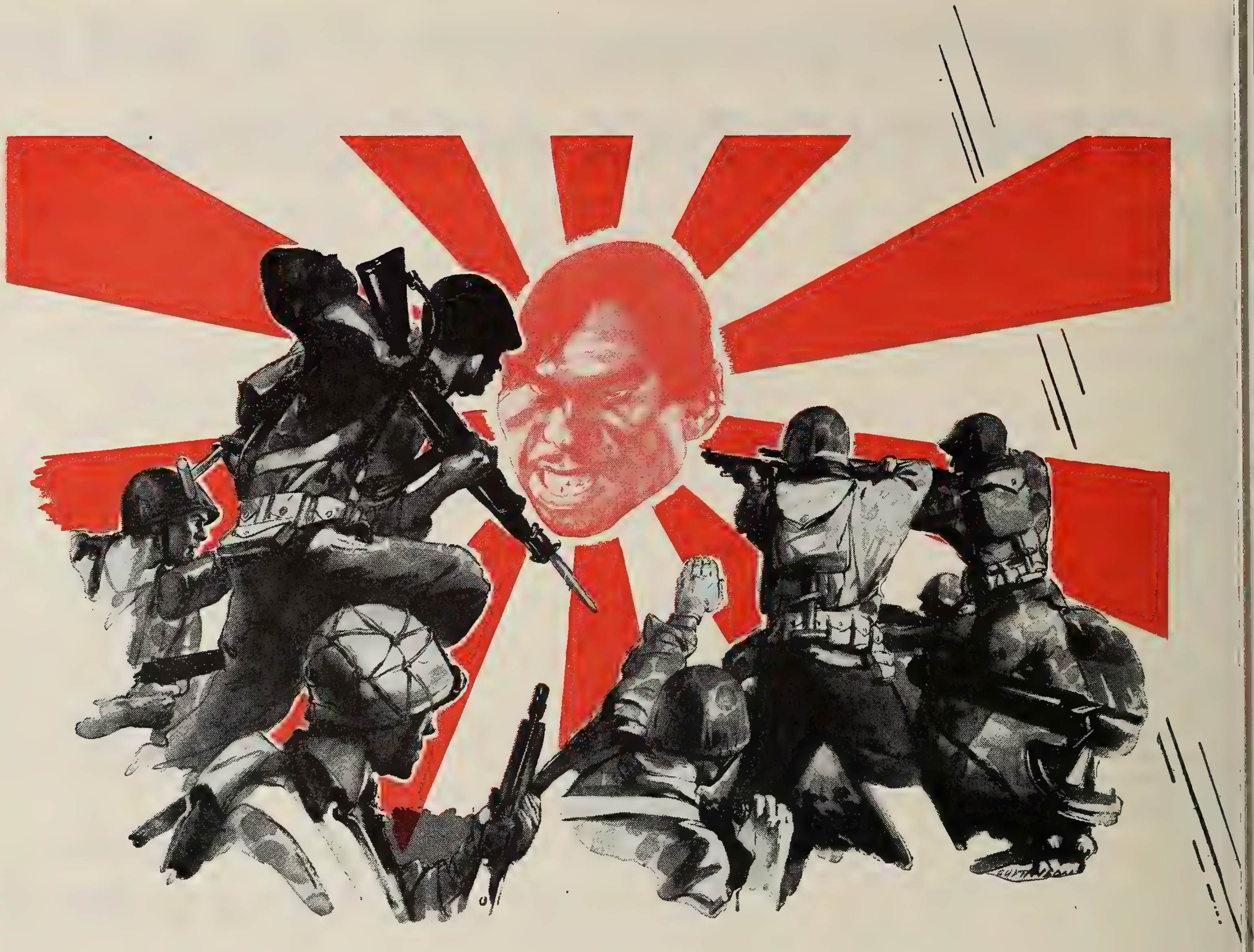
National Theatres' executives who will attend the conference from the west include: Frank Newman, George Bowser, B. V. Sturdivant, Harry Cox, Frank Ricketson, Jr., Elmer C. Rhoden, Harold Fitzgerald and Russell H. McCullough. Dan Michalove and Sumner Gambee will attend from the home office.

Former Projectionist Held On Espionage Charge

Simon E. Koedel, former New York projectionist, has been arrested at Harpers Ferry, W. Va., and his foster daughter, Marie Hedwig Koedel, arrested in New York on charges of conspiracy to violate the espionage statutes, the Department of Justice announced this week. It is charged the pair collected information on military developments, particularly on shipping in New York.

Lease New York Theatre

The Stanley theatre property, New York, has been leased by the Medano Corporation from Howard E. Haines for a term of years at an aggregate rental of about $200,000. Alterations are planned by the lessee.



A PUSHOVER ...IS HE?

ASK A MARINE BACK FROM THE BLOODY BEACHES OF TARAWA

PUT IT TO THIS BLUEJACKET SURVIVOR OF A PROUD SHIP

ASK THIS FLYER WHO'S FACED THE HELL-FIRE IN THE SKIES

Mr. Exhibitor: Perhaps you don't need a jolt - but lots of Americans do to bring them out from under their complacency!

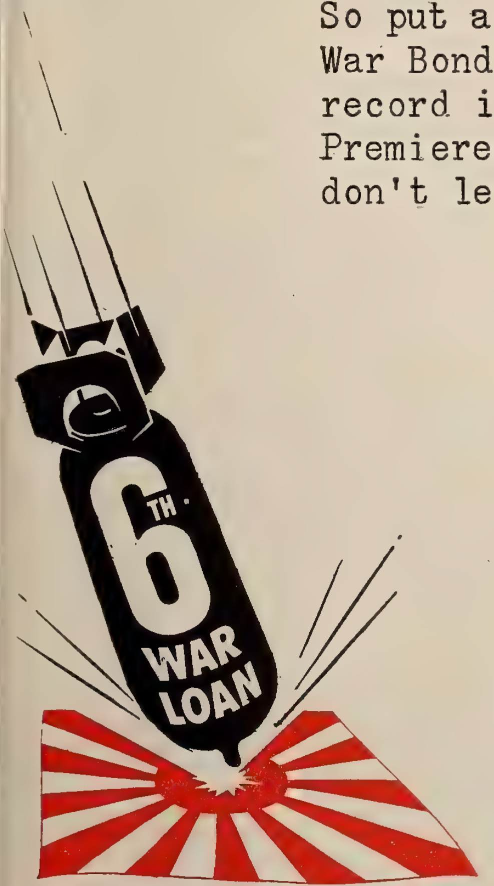
For the facts are - we haven't won the battle of the Pacific by a long shot - nor is everything over in Europe!

Peace is still to be earned - by hard fighting.
Peace is still to be bought - by the dollars Americans put into War Bonds.

The European war has been expensive but the Pacific War will cost far more! Fleets of planes, fleets of ships, armies of supplies and men will be required - all to be transported over vast distances!

And this all costs money - and that's where you come in! With every resource of your theatre - every ounce of your salesmanship and showmanship needed to put the necessary drive behind the Smashing Sixth!

So put all your 'know-how' and savvy behind those War Bond Premieres, make Free Movie Day roll up a record in your theatres - put across the Children's Premiere in your community - and, what's more, don't let down a moment any day!



Let's go!

and show America
what the "movies"
can do for America

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

ON THE MARCH

by RED KANN

HOLLYWOOD

THIS is the story of another smear enterprise, challenging one of the most vital segments of creative Hollywood — the writer.

A year and a few weeks ago, a Writers Congress, sponsored jointly by the Hollywood Writers Mobilization and the UCLA — University of California, Los Angeles—was attacked by State Senator Jack B. Tenney. He is chairman of the Joint Fact-Finding Committee on Un-American Affairs.

A week and a few days ago, Tenney got around again to the Writers Congress, which had been resting quietly through these many weeks and months, and once more sought to attach to it the label of Communism, imprinted in broad strokes of fresh, red ink.

Because of its sponsorship, the Mobilization group came out of a huddle and into a defense of its original project. A committee, officially declaring it represented 3,500 Mobilization members, charged Tenney with obstructing the war effort by attempting "to discredit the volunteer war service program which the Mobilization has undertaken in cooperation with all war agencies."

Its two-pronged method of return attack includes a call to be made upon the Bar Association of the State of California "to investigate the increasing abuse by Senator Tenney of the power of inquiry-by-committee and to recommend . . . such measures as will guarantee to private citizens, before legislative committees, the same civil rights and the same rules of evidence that now prevail in the courts of the state." The second prong establishes a special Mobilization committee "to investigate the degree to which Senator Tenney has ignored the mandate of the legislature 'to appraise all the facts causing or constituting interference with the national defense program in California.'"

In sequence came a statement by Tenney, reported in the Los Angeles *Herald-Express* and thereafter never denied, in which the Senator swung wildly with this: "The Writers' Mobilization, which is a brain child of the American Writers' Congress, is Communist by inception, by inspiration and by domination"; and is "an attempt by the Communists and Communists' sympathizers to hide behind the war effort and war unity and smear all honest officials and legally established investigating bodies."

Over the weekend, Emmet Lavery, chairman of the Mobilization, retorted, "You never subpoenaed any records of the Mobilization. You never asked for any scripts upon which we have been working. . . . You had the appalling audacity—especially in a presidential year—to question them [the three or four witnesses called] about their political thinking."

Thus, it went. Thus, it goes.

But, no doubt, it goes further. How widely this situation is being reported in the press becomes an approximation naturally. Another field day certainly is opened wide for that portion of the press which thinks beds were devised to stand on feet and off floors so that Communists may hide under them. However, there's an entirely different idea abroad, in Hollywood and elsewhere, about beds and what they're for.

The injustices in this, latest of the smear tactics, are evidenced by the facts:

The Hollywood Writers Mobilization is a pool of writing and creative talent organized December 14, 1941, to aid the war effort. It is composed of, and operated by, the Screen Writers Guild, Radio Writers Guild, Screen Publicists Guild, Screen Story Analysts Guild, Screen Cartoonists Guild, Independent Publicists Guild, Songwriters Protective Association and, on the outside of matters celluloid, the American Newspaper Guild.

Since inception, it has provided scripts for 122 shorts, trailers and documentaries, 779 radio scripts and spot announcements, 735 sketches for camp and defense industry shows, 822 speeches, 19 brochures, 94 feature articles, 52 songs, 249 posters and slogans. And for whom? For the Red Cross, Treasury Department, Allied relief organizations, USO Camp Shows, WADC, OWI, WPB, OPA and all branches of the armed services.

The dangers in these loose charges, mountain-like in words and always mole-hill on who did which on what date and for what reason, are apparent enough, too. If continued, these attacks stand an excellent chance of influencing the public mind, of injecting doubts into the public consciousness, of causing it to give credence to the allegations, of perhaps inducing the conclusion Hollywood is championing someone else's cause but its own—and the Nation's.

It is very essential, consequently, that every smear attempt be resisted, fought off and exposed for its real and ulterior purpose, whatever that purpose may be. The measure of the resistance has to be emphatic, sharp, incisive. With the aggressor, there is no compromise.

Look at what's happened around the world.

Report from London

HAVING been at war, and close to it since '39, the British want none of it in their entertainment; any and all other types of films are acceptable. Hardly a surprise, substantiation of a state of affairs widely known reaches Hollywood once more, however, and this time via Wesley Ruggles. As an on-the-scene observer, now returned to acquire manpower assets, for "London Town," Ruggles is telling this to those who ask about 1944 England. There is never any manner of telling what the effect may be on the production pattern. Reactions can be pretty sensitive in Hollywood, Ruggles is widely and favorably regarded here and his reportage, therefore, could wield an influence showing up in a later day. It's happened before.

His deal with Eagle-Lion of America looks the whole sweep. It permits Ruggles to make what he wants, where he wants, when and how often. It allows him to produce one, but direct another and gives him the determination on distribution through J. Arthur Rank, of course. "London Town," his first and a musical in color, is set up for London where studio space is a problem of size. If the war on the Continent does not end by the time No. 2 rolls around, production may center on the Coast.

Refreshingly, Ruggles observes, "If I don't make good ones, the blame's on me. There's no one else to pin it on."

A man for cookies and candy, he found time to miss both between and among the robot bombs. In Hollywood where the bombs are lacking but cookies and candy are not, Ruggles finds the taste strangely gone. This tends to further his conviction the U. K. is one world these days and the U. S. A. entirely another.

Schine Defense To Call Majors

Distribution executives of the major companies were expected to testify next week for the defense in the Schine anti-trust suit at Federal District Court, Buffalo, it was learned Tuesday, following the return from New York of Saul E. Rogers, Schine attorney. Mr. Rogers said his absence had been made necessary because he was "working on other phases of the trial."

Prolonged testimony Tuesday of Robert I. Pierce, Ilion, N. Y., former operator of the Capitol theatre, prevented the Government from completing its case against the circuit Wednesday, as had been assumed earlier by Robert L. Wright, Special Assistant to the Attorney General.

Mr. Pierce testified as to failures he had experienced in obtaining product in the face of Schine competition in Herkimer, three miles east of Ilion. He followed to the stand Michael Boumansour, former operator of the Plaza, Malone, N. Y., whose direct testimony and cross-examination had been completed.

Testimony of Government witnesses was resumed Monday after an adjournment last week to permit Mr. Wright to attend to other anti-trust matters in Washington. Another brief postponement of the case was to be made Thursday, necessitated by Federal Judge John C. Knight's attendance at the marriage of his daughter, Jane, in Arcade, N. Y. The trial was to be resumed Friday, but the Schine defense was not expected to begin before next week.

Other Government witnesses who testified Monday were Matthew Weber, Salamanca newspaper publisher, and Reade Clark, a Perry newspaperman.

Allied of Illinois To Open Clearing Unit in January

Jack Kirsch, president of Allied Theatres of Illinois, Chicago, has announced that the association's equipment clearing department will be officially opened in January to help the trade "conserve manpower, vital war materials, and to predetermine post-war production for manufacturers." A survey of manufacturers and theatre supply dealers will start in November. It will tabulate the post-war needs of its members for utilization by manufacturers in helping them stabilize employment and production during the reconversion period, Mr. Kirsch explained.

Urge Film Law Amendment By Quebec Province

A petition urging changes in the laws governing admission to motion picture theatres has been forwarded to the Quebec Provincial Government by the City Council of the city of Verdun, a Montreal suburb. The petition asks the Government to amend the statutes governing motion pictures and censorship so that films of high educational value may be encouraged and that children be forbidden to attend allegedly harmful films.

"Tivoli Has Not Been Sold," Balaban & Katz Advertise

Last week the Balaban and Katz circuit, Chicago, advertised in the Chicago *Daily News* and the Chicago *Sun*, informing their patrons that: "The Tivoli Has Not Been Sold—and Is Not for Sale!" The Tivoli, one of Balaban and Katz theatres, is located on Chicago's south side. The advertisement was to still rumors that it had been sold to Negroes. It was a four column ad more than a half-page deep.

Montgomery Joins Cowan

Robert Montgomery has been appointed eastern director of publicity for Lester Cowan Productions, Bernard B. Kriesler, vice-president, announced this week. Mr. Montgomery, who has been a member of the Twentieth Century-Fox home office staff since June, 1942, is resigning his present position as executive assistant to Hal Horne, director of advertising, publicity and exploitation.

EXHIBITORS TIGHTEN RIGGING TO MEET V-DAY STORM

Most Houses to Stay Open, but All Take Measures to Protect Property

With the day of victory in Europe fast approaching, most exhibitors throughout the country have taken specific steps to cope with a situation certain to be a serious problem for any such place of public assembly.

The plans differ at the moment, and the over-all sentiment has swung sharply in the past few months. Originally when the Germans withdrew from France more than half the country's theatres planned to close on V-E Day. But now, with the realization that the public is well aware that the end is not yet, theatres have determined for the most part to remain open.

All Take Precautions to Guard Against Damage

But all are taking vital precautions to guard against enthusiasm run riot, with the ever-present potential of wrecked programs—or wrecked theatres. There is a feeling that the theatre should be a community leader in a sober celebration of a way-station toward complete victory.

Some basic policies for The Day have been determined, and while they take into consideration the protection of property, they are mainly concerned with significant and appropriate programs.

In Los Angeles, on last report, all theatres will close immediately the news is received. Theatres of the Schine circuit will be with the majority, remaining open, and spot announcements will be made from the stages.

Sirens will blast the news in Philadelphia and civic plans call for a thanksgiving to be offered at Independence Hall, which will be broadcast from coast to coast. Theatres of the city have not yet settled upon a policy, but indications point toward their remaining open and blending special programs with that of the city.

In New York Harry Brandt, representing film houses, plans a meeting of Broadway operators to chart a course in keeping with Mayor La Guardia's request that show "breaking" hours be staggered on V-E night to help keep crowds under control.

Exhibitors everywhere have the problem of whether or not to announce Germany's capitulation from the stage. Some fear such an announcement might result in a spontaneous burst of enthusiasm causing a disruption in the program at best; vandalism at worst.

Loew's theatre in Reading, Pa., has posted signs reading "When V-Day Comes Celebrate, But Don't Destroy," conceived by Harry R. Levy, manager.

Massachusetts Circuit Uses Message to Patrons

Nathan E. Goldstein, president of Western Massachusetts Theatres, has "A Message to Our Patrons," currently shown on the screens of the circuit's theatres. It reads, in part: "The trend of events in Europe indicates that the war against Germany will soon be over. . . . The collapse of Germany does not mean the end of the war for us. It will be only half over and the war with Japan still remains to be won. Let us welcome the news of the European victory when it comes, not with hilarity and unrestrained festivity, but with solemn thanksgiving to God. . . ."

CANADIAN CIRCUIT IS SET FOR EMERGENCY

Shock troops, men and women of Famous Players Canadian Corporation's home office in Toronto, within reach of emergency telephone calls 24 hours a day, are set to rush to the support of theatre staffs within minutes after the flash from Europe that Germany has capitulated. The while announcement of the news is made from the stage of the circuit's theatres, staff members, now thoroughly trained, will make for panic stations as shock troops take over the defense of property and act as guides at exits.

Police Commissioner John F. Ballenger in Detroit has requested downtown film houses to remain open for 24 hours on V-E Day, in the hope of keeping thousands of people off the street. The Commissioner's aim is to be prevent any interference with war production. The Detroit report did not mention whether the police would give special protection to the theatres in the event riots moved into the theatres off the streets.

The question of whether insurance would cover damage to properties on V-E Day has been raised.

Suggests Theatres Study Insurance Policies

Sidney E. Samuelson, general manager of Eastern Allied, Philadelphia, has suggested that exhibitors examine their insurance policies in case "excessive vandalism is generated by super-ebullient enthusiasm" on V-E Day. He has also advised exhibitors to contact local officials and the Chamber of Commerce on V-E Day plans for each community.

The War Activities Committee in St. Louis has presented exhibitors with a V-Day close-your-doors policy based upon five points.

1. Contact community leaders and churches so that proper celebrations will be arranged to keep people off the streets.
2. Closing of your theatre seems to be a logical thing to do . . . (enabling) your employees to go to church and participate in public celebrations . . . (and) provide protection for your property.
3. Prepare an announcement for use if the war's end comes while a show is in progress. Suggest that the audience stand in silent prayer for one minute; pause briefly and then complete show.
4. Each theatre should have a one-sheet or a 40 x 60 . . . explaining why the theatre is closed. The manager should be around the theatre at all times for the protection of property.
5. It is suggested that each theatre prepare an advertisement ready to run on V-Day, explaining to the patrons the reason for closing. It is also suggested that short trailers be run in the next few week's explaining the theatre's policy.

Managers of Reading, Pa., theatres held an informal meeting and decided against closing, believing that they should be kept open as a public service.

Extensive Plans Made by Cincinnati Houses

Cincinnati city officials have made extensive plans for V-E Day. Stores, schools and bars will be closed. Theatres were not mentioned and are expected to remain open. Motor traffic in the downtown sector will be banned to permit unrestrained revelries, and extra details of police will be on hand to maintain order.

No theatre in the New Yoek area has announced intentions of closing. The theatres of the Randforce circuit will run "morale building" trailers. Appropriate ceremonies are planned, and if The Day comes during the Bond drive Bond selling rallies will be started immediately.

The manager of each house in the New York Century Circuit will decide whether to remain open, whether to have a program and if so what kind, and whether to announce the news from the stage should it come during a performance. Wherever the news is announced from the stage it is planned to play a recording of the National Anthem.

In Canada, spokesmen for the major circuits have announced their theatres will remain open. At last report there had been no organized move for the staging of special programs.

Columbia Year's Net $2,005,834

Harry Cohn, president of Columbia Pictures Corporation, this week announced that gross earnings of the corporation and its subsidiaries for the fiscal year ending June 30, 1944 were $6,235,459.

After deducting Federal income, excess profits and capital stock taxes amounting to $4,229,625, the net earnings were $2,005,834, or $4.89 per share of common stock. For the prior fiscal year, which ended June 30, 1943, the gross earnings were $5,481,842, and after Federal income, excess profits and capital stock taxes amounting to $3,679,562, the net earnings were $1,802,279, or $4.36 per share of common stock.

The balance sheet shows current assets of $21,052,386 and current liabilities of $5,690,146 resulting in working capital of approximately $15,362,000.

Deny Dispute in Detroit Hits National Screen

Although Detroit's teamsters' union of the AFL has refused to deliver advertising paper for service companies for a month theatre officials deny a report that there has been any new flare-up effecting National Screen Service.

National Screen has no trucks and is not directly involved in the dispute, brought on by the union's demand that film and advertising deliveries be made separately.

All advertising distributors have been denied the service of deliveries and theatre operators have had to pick up their own material or make other arrangements.

AN M-G-M

TRADE SHOW

NOT TO BE MISSED!

If "The Big Parade" were being trade shown for the first time and you did not attend you would regret having missed a truly important event.

•

We urge every exhibitor to see "THIRTY SECONDS OVER TOKYO" at the first opportunity—the trade shows listed on this page!

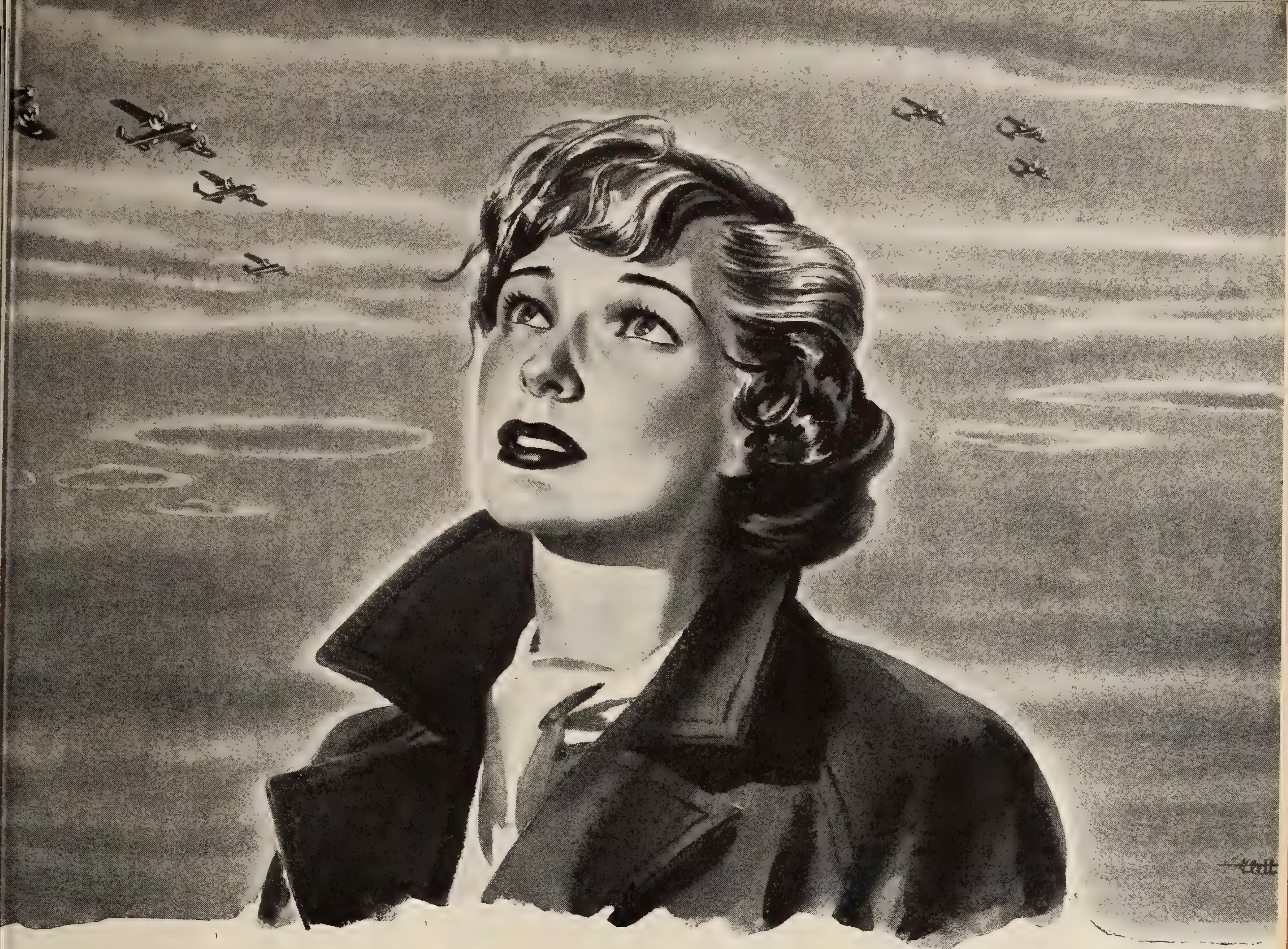
•

It will live forever in the hearts of people everywhere. You cannot know its magnitude until you have seen with your own eyes these courageous boys and their sweet wives in a masterpiece of such beauty, humanity and patriotism that you will call it one of the greatest pictures ever made.

"THIRTY SECONDS OVER TOKYO"

ALBANY	20th-Fox Screen Room 1052 Broadway	MON. 11/13	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N. W.	MON. 11/13	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	MON. 11/13	10 A.M. *Also:* 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	MON. 11/13	8 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	MON. 11/13	1 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	MON. 11/13	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	MON. 11/13	2 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	MON. 11/13	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	MON. 11/13	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	MON. 11/13	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	MON. 11/13	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	MON. 11/13	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	MON. 11/13	9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	MON. 11/13	1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	MON. 11/13	2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	MON. 11/13	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	MON. 11/13	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	MON. 11/13	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	MON. 11/13	10:30 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	MON. 11/13	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	MON. 11/13	10:30 A.M. *Also:* 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	MON. 11/13	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	MON. 11/13	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	MON. 11/13	11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	MON. 11/13	2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	MON. 11/13	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	MON. 11/13	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	MON. 11/13	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	MON. 11/13	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	MON. 11/13	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	MON. 11/13	1 P.M.

(ON NEXT PAGE: One of the full page ads in the tremendous national campaign) →



"He took off from Shangri-La..."

Ted and Ellen had been to a dance the night before—excited and gay, as if they knew the parting would be soon.

And they had whispered the refrain of a song to each other... "I love you, I love you, I love you."

Then, next morning, the word came that he was to take off—with the others—on the most hazardous mission of the war.

One hundred and thirty-one days after December 7, 1941, a handful of young men who had never dreamed of glory struck the first blow at Japan.

Out of Captain Ted W. Lawson's true story of that most epochal bombing mission in all history—when Lieutenant Colonel Jimmy Doolittle led his valiant group manning their B-25's from Shangri-La directly to the heart of Japan . . . out of the glorious adventure of these men who flew into the unknown—M-G-M has made a truly great motion picture.

It is a drama of stirring courage and deep, abiding devotion—a picture you will never forget.

Captain Ted W. Lawson, author of "Thirty Seconds Over Tokyo", was pilot of "The Ruptured Duck"—one of the bombers that took off from the "Hornet" at Shangri-La and blasted Tokyo.

M.G.M. presents
THIRTY SECONDS OVER TOKYO

A MERVYN LeROY PRODUCTION with
VAN JOHNSON • ROBERT WALKER
PHYLLIS THAXTER • TIM MURDOCK
SCOTT McKAY • GORDON McDONALD
DON DeFORE • ROBERT MITCHUM
JOHN R. REILLY • HORACE McNALLY and

SPENCER TRACY

as LIEUTENANT COLONEL JAMES H. DOOLITTLE

Screen Play by Dalton Trumbo
Based on the Book and Collier's Story by
Captain Ted W. Lawson and Robert Considine
A METRO-GOLDWYN-MAYER PICTURE
Directed by MERVYN LeROY • Produced by SAM ZIMBALIST

Arthur to Seek Injunction on Decree Changes

Harry C. Arthur, Jr., was to file suit this week in the Federal District Court, St. Louis, to enjoin the Department of Justice from proceeding with its proposed Consent Decree modifications, Russell Hardy, Mr. Arthur's attorney, announced Monday in that city. A major home office attorney characterized the move as "unusual" and pointed out that the American Arbitration Association or the distributors appeared to be the logical targets of such a proceeding, rather than the Government.

The allegations to be raised in St. Louis are substantially the same as those made in the Arthur petition to intervene in the Government's suit against the major companies. A note of issue on the petition was filed in New York Federal District Court last Wednesday. Notice of motion to intervene was served on the Department of Justice and the defendant companies September 18. Hearing of the petition is scheduled for November 3, but a postponement at the Government's request was thought to be not unlikely in New York legal circles this week.

The possibility of such a postponement was indicated by the fact that Robert L. Wright, special assistant to the Attorney General, who is in charge of the Government's case in the Consent Decree, will be engaged for some time in the current Schine case in Buffalo and also will make an appearance in Washington the week of November 6 at the hearing of the cross-appeals in the Crescent case.

To Ask Hearing Dismissal

The St. Louis suit also will ask for the dismissal of the hearing set for November 13 by Harry C. Erbs, local arbitrator, of the clearance complaint filed by Adolph Rosecan of the Princess theatre, St. Louis, against several of Mr. Arthur's St. Louis Amusement Company houses.

Mr. Hardy has contended that the present arbitration system, in principle, parallels that of the Uniform Contract used in the 'twenties. That system was held to be in violation of the Sherman Anti-Trust Act by the Supreme Court, November 24, 1930, in affirming a decision of the New York District Court rendered by Federal Judge Thomas D. Thatcher.

In that case the Department of Justice contended that the distributor defendants conspired to restrain trade by means of an agreement to impose a uniform contract upon all exhibitors providing for compulsory joint action by the defendants.

Meanwhile, no date has been set for the hearing of the Government's petition to modify the Consent Decree. It is expected that the Government will request Federal Judge Henry W. Goddard, who signed the decree in November, 1940, for a hearing.

In the hearing of the intervention petition by Mr. Arthur and the five subsidiary companies, both the Government and the Consent Decree companies will defend the legality of the Decree against Mr. Hardy's attacks on its constitutionality. Although it is possible in such a case to have the Government and the defendants join in the arguments, such procedure is not essential and both parties can offer separate arguments.

Deny Crescent Intervention

The Supreme Court Monday denied a motion by Morris L. Ernst, counsel for the Society of Independent Motion Picture Producers, for permission to intervene in the Crescent Amusement Company case. The court's action was without explanation but attaches pointed out that it was the usual position taken in cases where both parties do not agree to the intervention of a third party.

Mr. Ernst's motion had been approved by the Department of Justice, but not by the defendants in the case. In it he told the court that the Society was of the opinion that the Government had stressed the effect of the companies' practices upon independent exhibitors while neglecting their effects on independent producers.

Altec Engineers Experimenting With Television Talks

Engineers and members of the merchandising staff of Altec Service remained in Hollywood this week after others attending a five-day session, ending Friday of last week, left for their homes.

The remaining members of Altec will discuss the installation and servicing of equipment in the television experimental stations which will be located on the crests of the hills surrounding Hollywood.

The meeting was closed Friday when G. L. Carrington, president, expanded technical horizons. "When wartime restrictions are removed," he said, "it will be possible for manufacturers and theatre supply dealers to offer equipment to theatres which, coupled with studio improvements, will bring a realization to the screen which is not approachable today." Altec district and branch managers will conduct local meetings in their various territories in the near future.

Tax Revenue Off To $29,042,668

Washington Bureau

Treasury revenue from the admissions tax fell in September to the lowest point in three months, collections of $29,042,668 being in sharp contrast to the 34,168,118 recorded in August, although some $15,000,000 ahead of the September, 1943, figure of $13,926,347, it was reported Wednesday by the Internal Revenue Bureau.

For the first nine months of the year, collections aggregated $208,051,838, compared with $119,793,645 for the corresponding period last year, indicating that the total for the current calendar year would be in the neighborhood of $300,000,000. Collections in 1943 were $165,730,177.

While the Government recorded a $5,000,000 drop in taxes between August and September, business nationally in August (the month against which the September collections applied) did not fall off correspondingly, the special report for the Third New York District showing that $4,000,000 of the loss was concentrated in the Broadway area.

Collections in the district fell from $5,792,585 in August to $1,778,574 last month, where they were only $72,000 above the September, 1943, receipts of $1,706,121.

The New York revenue included $1,463,715 from box office admissions against $5,032,407 in August; $12,038 from tickets sold by brokers against $27,570, and $302,821 from admissions to roof gardens and cabarets against $732,708.

Exploitation for "The Climax" Will Be Pushed in Midwest

Hank Linet, executive assistant to Maurice Bergman, Universal's eastern advertising and publicity director, left New York this week for Cincinnati, Dayton and Columbus, where he will supervise the midwest premieres of "The Climax." The picture, it was decided by Mr. Bergman, would be given special treatment in exploitation campaigns because of the top business openings in key cities have brought. Charles Simonelli of the home office will take charge of exploitation in Pittsburgh, and Harry Keller in Atlanta. Following home office conferences this week, Harry McDonald returned to his New England territory to develop plans for "The Climax." Next week Robert Ungerfeld and Robert Wile will be assigned out-of-town engagements.

Columbia Retains Condon for Publicity on New Films

Columbia Pictures has extended its deal with Richard Condon, Inc., for publicity service on several forthcoming productions, it was announced recently by Frank P. Rosenberg, director of publicity and advertising for Columbia. Among the new films the Condon organization will work on are "Together Again" and "Tonight and Every Night."

Ivens Named Film Commissioner for Dutch East Indies

The Government of the Netherlands East Indies last week in New York held a press conference for its new film commissioner, Joris Ivens, noted producer of documentary films. Mr. Ivens will leave shortly for Australia and the increasing number of Dutch owned islands of the Far East now being recaptured.

Mr. Ivens will organize film units to make war report films; he will produce a feature length documentary, the details of which will be the liberation of Indonesia by both Dutch and Indonesians; and he will supervise production by one special unit, of short 16mm films for showing to natives and soldiers immediately behind the front.

At his press conference last week, Mr. Ivens described these as "moral ammunition." He added that his long range plans included education of Indonesians in great part by films. He noted that his producing units would be mixed, part Indonesian, part Caucasian, a policy followed in civilian affairs; so that "in our own work we will show our new policy, complete equality."

Has Bought Portable Equipment

Mr. Ivens has bought some portable equipment for his "island hopping," although he did not disclose how much; and he said he expected aid from the U. S. Army Signal Corps.

Of the whole, the assignment and the plans, he said it reflected again that the documentary film "had won territory," and he cited its growth in Great Britain, its adoption in Canada, where there is now a film commissioner, and its expansion in the United States.

"It is remarkable how Hollywood switched to making pictures in the new style," he commented.

France recently appointed a film commissioner, Mr. Ivens observed, adding that the man, Jean Painlevee, was a documentary film producer.

A staff of 25 to 40 men will be supervised by Mr. Ivens at the outset. He said he hoped to obtain more cameramen from Netherlands service units, and possibly, by loan, from the Canadian National Flm Board. Some of the Indonesians, he added, might be able to learn the operation of the hand camera, on the Army pattern. Some were good still photographers, he said.

No Intent to Dominate Films

The new Netherlands East Indies Film Commissioner denied any intent to dominate films. "We intend merely to stimulate them," he said, "as they are stimulated in Canada by that country's National Film Board."

The Indonesians soon would be able to see Hollywood productions as well as documentaries, he said. Feature films, the titles of which he would not disclose, have been ordered for showings. They will not be dubbed if it can be avoided, he said. He added he expected Hollywood cooperation, and also that of the Office of War Information.

Mr. Ivens has produced "The Bridge" and "Rain," and several other documentaries in Holland; "The Song of Heroes," in Russia; "The Spanish Earth" in Spain; "The Four Hundred Million," in China; "Power and the Land," in the United States; "Action Stations" in Canada, during the war; and recently, he worked on the Lester Cowan production, "Women of the Sea."

"Bell Tolls" Seen Strong In Foreign Market

Cablegrams reaching Paramount International last week from Scandinavia and South America indicated that "For Whom the Bell Tolls" was breaking records in Sweden and Colombia, according to John W. Hicks, Jr., president. Carl York, Paramount manager for Sweden, now in New York, said the picture had sell-out openings last week in Haelsingborg and Upsala, and that it was in its 28th week at the Folkan in Stockholm. Alvaro Reyes, the Colombian branch manager, cabled of its box office success in that country.

TREASURY URGES INTENSIFIED EFFORT IN SIXTH WAR LOAN

Gamble Asks 16mm Industry to Reach 25,000,000 with Bond Pleas in Drive

Warning that the war would not be over until Germany had been occupied completely and Japan was suing for peace, officials of the U. S. Treasury indicated in Washington this week that greater effort than ever before would be asked of the industry in the forthcoming Sixth War Loan, opening November 20.

Fear of a letdown on the part of Bond sellers and Bond buyers as a result of Allied victories in Europe and the Pacific and the seriousness with which the situation is viewed, was reflected last week when Ted Gamble, national director of the war finance division of the Treasury, called upon the 16mm industry to reach 25,000,000 people with Bond pleas during the coming drive.

In a talk before the Advertising Club in Boston, Captain Robert G. Tobin, Naval hero, warned: "Any let down can be extremely dangerous." Harry Browning, Massachusetts' Sixth War Loan publicity chairman, picked up the captain's phrase and passed on the warning to all New England public relations chairmen.

$100 to $1,000,000 Scale For New York Show

In New York plans for a War Bond show at Madison Square Garden, where seats will sell for Bond purchases of $100 to $100,000 and a few boxes for $1,000,000, were announced last weekend by Harry Brandt, national chairman.

The show will be held the night of the opening day of the drive, at 6 P.M., and will continue for several hours. There will be music by the band of the Training Command of the Army Air Forces, and a parade of talent from the screen, radio and stage.

Mr. Gamble's plans for the 16mm field are extensive. In the Fifth War Loan 25,000 showings of 16mm pictures reached 10,000,000 people. In the drive coming up it is hoped that this phase of the campaign will reach 25,000,000. Merriman Holtz of Portland, Ore., vice-president of the National Association of Visual Education Dealers, brought to Washington as consultant to the war finance division, has been named to head the 16mm phase of the drive. Cooperating with Mr. Hertz is an industry-wide committee and state chairmen in all states.

Broadside Distributed To Reach All Groups

The special field assigned to the 16mm industry has been that of war plants, labor groups and business concerns of every description. The Treasury this week distributed 70,000 copies of four-page, two-color broadsides for the purpose of reaching these groups.

There will be five Navy 16mm films, all prepared with an eye to the dramatic. One of the films was written by Archibald MacLeish, Librarian of Congress, emphasizing that while those at home are thinking about the end of the war and what war's end will enable them to get, men must die in the battles yet to be fought. Another of the Navy films demonstrates how photography will have contributed to the winning of the war. The Army has contributed five three-minute bulletins—grim reminders of the cost of war—never before shown.

The members of the national committee, on tour of 19 key cities to organize the industry for the drive, are accompanied by war heroes. Captain Raymond W. Wild of the Army Air Corps addressed the first of the meetings in Los Angeles last Monday and is with the group headed by Mr. Brandt. Lieut. Colonel Roswell Rosengren of the U. S. Army Engineers Corps will join the committee in Detroit November 1. Lieutenant Louis Largey of the U. S. Marine Corps spoke at the Portland, Ore., meeting on Wednesday and the Seattle meeting on Thursday, accompanying the group headed by W. F. Crockett, vice-chairman.

URGE DISTRIBUTORS AND EXHIBITORS COOPERATE

Jay Emanuel, national campaign coordinator, last week sent a bulletin to all co-chairmen and exhibitor state chairmen, calling for a working organization between exhibitors and distributors. He suggested using the Fifth War Loan plan of Louis J. Finske, then chairman for Eastern Pennsylvania, in which Mr. Finske and, in turn, exchange managers toured key cities bringing exhibitors and distributors together for the campaign.

Saturday Max Youngstein, coordinator of publicity and advertising for the industry's drive efforts, married a sergeant, a one-time employee of Twentieth Century-Fox, Mary Carnaghi, now a Wac. Friday Mr. Youngstein was honored at a reception by the national committee, and was presented a War Bond, the first to be credited to the industry in the forthcoming drive. Those present at the reception pledged to buy a total of $76,575, to be counted towards the industry's drive.

Bond Selling as Important As Sales of Tickets

According to Joseph R. Vogel, head of Loew's out-of-town theatres, the circuit has taken the position that the selling of Bonds is as much their business as the selling of tickets. "We're putting our Bond-selling on the same basis as our box office efforts," he explained. He made a city-by-city, theatre-by-theatre check to determine where the Bond sales fell below the circuit average in the Fifth War Loan, so that "wherever we can find ways of improving our Bond business we're going to do it."

Military and Hollywood "stars" will bring Bond-buying pleas to the screen in trailers and bulletins. The first of two trailers to be produced by Hollywood, announced first two weeks ago, has gone before the cameras, "The Fighting Generation," made by David O. Selznick, directed by Alfred Hitchcock from a script by Stephan Longstreet, and starring Jennifer Jones. The second will be made by Paramount and will be produced by William Meikeljohn, directed by Joseph Youngerman from a script by Robert Lees and Fred Ringold, with Eddie Bracken starred. The trailers will be distributed by National Screen Service.

Through the cooperation of the WAC newsreel division, of which Walter Ament is chairman, three newsreel bulletins will be exhibited. The first will have to do with the Marine Corps, the second will star Lieutenant Tyrone Power, and the third will be a talk by Admiral Chester Nimitz.

Next week the National Screen Service exchanges will have a War Loan burgee and valance for Bond-selling front and lobby displays. The valance copy is "The Smashing Sixth War Loan—Buy War Bonds Now," one of the drive slogans, with the "x" in "Sixth" cancelling out a Japanese head. The burgees carry such messages as "Smash 'em With the Smashing Sixth," "Play Taps for the Japs," "Buy War Bonds Now."

In New York Wednesday, Harry Mandel, publicity chairman for the New York area, named a committee to publicize the drive.

Last week Harry F. Shaw, state chairman for Connecticut, advised national committee headquarters that preliminary drive plans had been set, and that he had arranged with Station WOR of New York and the Mutual Network, to have Uncle Don and his entire unit make personal appearances at children's shows in New Haven December 2 and in Bridgeport December 9, with admission by Bond only.

Depinet Addresses Groups In Several Key Cities

Ned E. Depinet, chairman of the distributors' division, was the principal speaker at a luncheon Thursday of last week at the Dallas Variety Club, for branch and district managers in the Dallas territory. It was Mr. Depinet's first talk on the campaign with distributor representatives. From Dallas he went to Los Angeles for Monday's regional meeting there.

This week Mr. Depinet issued a special bulletin for all distributor chairmen, urging them to promote an aggressive campaign for extra projection room premieres in every key city exchange throughout the country.

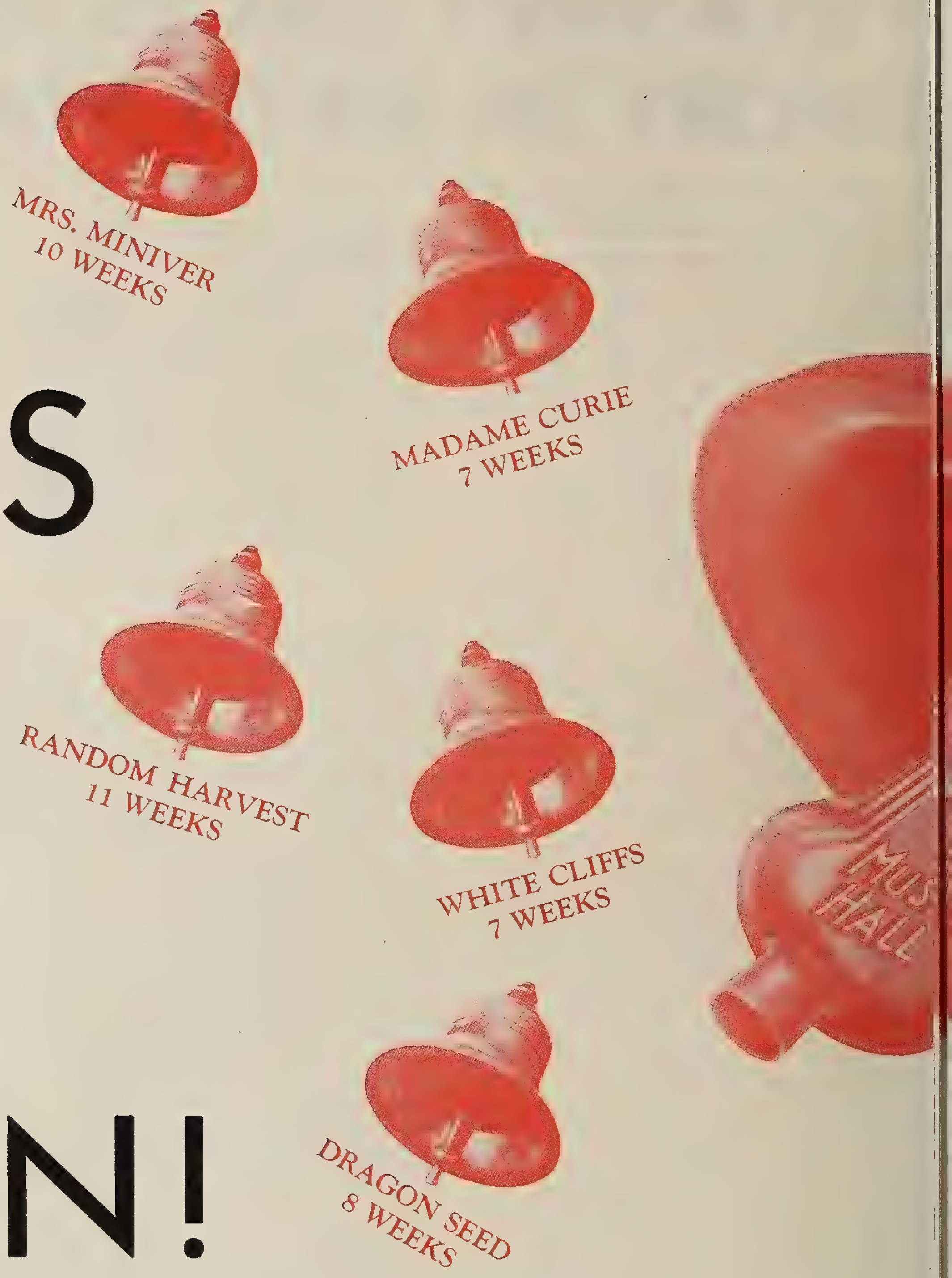
As Massachusetts state chairman, Samuel Pinanski has been assured of the cooperation of all state industry leaders. Among those wiring their pledges of cooperation were Nathan Yamins, head of Independent Exhibitors, T. C. Barrows and James Burke of Local 182, AFL, and the IATSE through James J. O'Brien. The Massachusetts goal is $706,000,000 in Bond sales.

In Los Angeles Monday 600 Southern California theatre and film company representatives named their share of the industry's participation in the coming drive: a goal of 550,000 individual War Bond sales, 50,000 more than the quota of the previous drive. The goal was decided upon at the national committee regional meeting.

Warner Club Names Bennett Head for Fourth Term

Martin F. Bennett was reelected for his fourth term as president of the Warner Club at the organization's annual meeting at the home office October 21. Other officers include: Bernard R. Goodman, vice-president; R. A. McGuire, vice-president in charge of membership; F. L. Gates, vice-president in charge of claims; Ruth Weisberg, vice-president in charge of welfare; Harry Mayer, vice-president in charge of social activities; Robert Salomons, treasurer; Sam Wolowitz, assistant treasurer. Stuart H. Aarons, secretary, and M. B. Blackman, acting secretary while Mr. Aarons is in military service. The finance committee includes Samuel Schneider, chairman; Samuel Carlisle, T. J. Martin and W. Stewart McDonald.

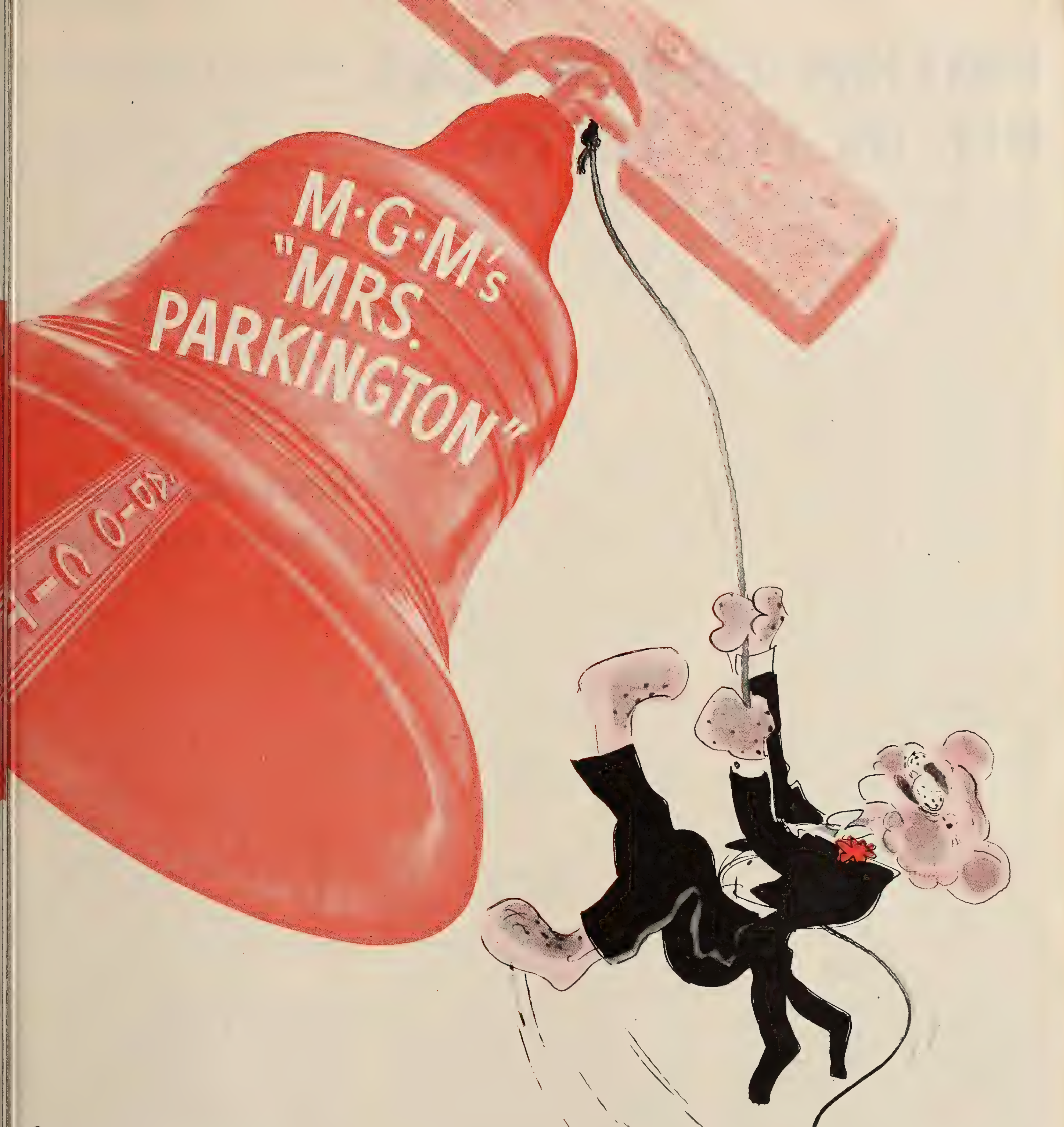
LEO RINGS THAT BELL AGAIN!


MRS. MINIVER
10 WEEKS
MADAME CURIE
7 WEEKS
RANDOM HARVEST
11 WEEKS
WHITE CLIFFS
7 WEEKS
DRAGON SEED
8 WEEKS
MUSIC HALL

With the single exception of "Philadelphia Story," which played New Year's week, it's the

BIGGEST FIRST WEEK OF ANY M★G★M PICTURE IN MUSIC HALL HISTORY!

Get Set For The 6th War Loan!


M·G·M's "MRS. PARKINGTON"

You've got to be good to be a leader for Twenty Years

GREER GARSON, WALTER PIDGEON in "MRS. PARKINGTON" with Edward Arnold, Agnes Moorehead, Cecil Kellaway, Gladys Cooper, Frances Rafferty, Tom Drake, Peter Lawford, Dan Duryea, Hugh Marlowe, and the Saint Luke's Choristers
Screen Play by Robert Thoeren and Polly James • Based on the Novel by Louis Bromfield • Directed by Tay Garnett
Produced by Leon Gordon • A Metro-Goldwyn-Mayer Picture

TWENTY YEARS OF LEADERSHIP
MGM

BRITISH LABOR HAS BIT IN ITS TEETH

Some Studio Unions Object to Phases of Heralded Four-Year Agreement

by PETER BURNUP
in London

Despite the recent conclusion of the Four-Year Studio Labor Plan, there is more than a little indication that all is not completely serene in the field of British production and its relation to labor.

There was a sort of roseate blush of mutual congratulations over the conclusion of the agreement. The Producers Association, with J. Arthur Rank in the chair, held a spectaular lunch for Ernest Bevin, Minister of Labour, and the officials of the several unions with which the agreement was negotiated.

Pact Hailed by Many

The pact was widely hailed as a sort of Magna Carta, Declaration of Independence and Wilson's Fourteen Points rolled into one. But close observers remained skeptical, aware that pious penning of documents does not suddenly and always induce a change of heart. The skeptics have been justified. Sections of Denham's labor units began denouncing certain provisions of the agreement before the ink was dry on the document.

Latest manifestation of the mood is the shindy which the body known as the Film Artistes' Association essayed to kick up. "Extras" in Britain have always been one of a producer's minor banes. Until recent years there has never been an organization this side whence could be furnished any known kind of human from a mannikin to a mahatma. Nearly a generation since, the crowd people formed themselves into a "club" where they met, ate, played gin-rummy, waited studio calls. Also, it was hoped—by the members—the "club" would presently become the only recognized crowd booking agency in the business; the "club" taking the customary agency fees.

Calls Itself a Trade Union

Clearly, that couldn't last; as any student of that era's British films, with their interminable repetition of the same good old British crowds, would testify; identical faces; the well-remembered, slightly ill-fitting, evening attire; that gathering of "extras" on whose individual identity people in Peckham and Peebles, seeing them in their cinemas, would make their nightly bets.

But the film folks' "club" has gone on, calls itself now a trade union, though, it is fair to say, that the accepted trades unions like the A.C.T. and the N.A.T.K.E., being composed of craftsmen, reluctantly frown on the largely unaccomplished crew which waits around in London for possible jobs which, when they happen, yield them shillings a day less than any regularly working studio carpenter receives.

That circumstance, however, did not prevent the Film Artistes' Association, under the leadership of its secretary—Captain A. M. Crickett—from throwing down the gage of challenge to Joseph Arthur Rank.

Mr. Rank took a firm hand, averring that on no account would he forbid his studios to an actor, no matter how lowly, who just wouldn't belong to a union. National newspapers played up the story, but Mr. Rank's three trouble-shooters, James Sloan, Tom White and Harold Plaister, took a hand. Capt. Crickett and his so-called union were told that the matter had been referred to the Ministry of Labour as a dispute coming within the ambit of the Industrial Courts Act.

Appoints Court of Inquiry

The "union" couldn't very well do much about it. In all, 1,200 crowd artistes duly turned up at Denham to represent Caesar's cohorts and Cleopatra's clans. They were all hired. Even the shop-steward, detailed by the "union" to stand at the gates and ensure that no non-unionist entered, was persuaded within, and earned his day's corn.

Mr. Bevin has appointed three distinguished persons, each well-informed in his own corner of the industrial field, as a court of inquiry. They are Sir Harold Morris, Lord Terrington, A. M. Wall. Their terms of reference are to "enquire with particular reference to the existing arrangements for the employment of crowd and small part artistes." It has not gone unremarked that those reference terms are unusually vague. It is commonly suspected that they are deliberately so.

But, in the meantime, Mr. Rank and his inner-circle are privately disturbed that not even the four-year pact has brought peace.

There are those who maintain that peace where there is no peace will never be attained under the present setup where a tiny minority of studio labor, notoriously in such short supply, continually calls an uncomfortable, disconcerting, tune to which producers perforce must dance.

Forward-looking people are vastly concerned over what may happen when studio production gets into its full post-war stride. Within nine months of Hitler's surrender, so it is hoped, there will be 75 per cent more studio space available in the country. Where, ask many, is the labor coming from if production is still to be at the dictation of the few who have created what is virtually a closed corporation owing to the exigencies of war?

That manifest anxiety is evidenced by the latest appointment Mr. Rank has made to the producers' organization. David Marsden-Jones has carved himself a considerable reputation as labour adviser to various of the country's leading industrial organizations. He has been given a similar post with the Producers Association.

"Caesar" Runs Into Trouble

Rarely has a picture suffered such tribulations in the making as Gabriel Pascal's production of George Bernard Shaw's "Caesar and Cleopatra." Mr. Pascal went off on the wrong foot.

His corps of hired archaeologists, all the other "help" in the way of ancient Egypt's recollection, postulated this and that. There was also George Bernard Shaw ever in the offing putting in a caustic spur to endeavor.

Britain's summer this year has more than justified every American crack about this country's lack of weather. Mr. Pascal has gone on record with the dictum that his outdoor "shooting" is the just penalty of all his earlier sins. The condition of Vivian Leigh's health, which at one time threatened to put a stop to the whole shooting-match, but which —happily—only meant a delay of a week or two, was another handicap.

There was the contingency, getting on everybody's nerves, that Claude Rains must leave by a given date in October. There were sporadic exhibitions of restiveness among the studio hired help. There was the fact of Denham's plant being just that much worn out after five years of war, with sound-channels decaying beyond hope of replacement and lighting carbons at their last gasp. There were, furthermore, those worrysome flying bombs.

It had to be, for security reasons, a closely veiled secret at the time, but we can now disclose that Denham studio itself had an uncomfortably near miss. The bomb burst only a few yards from the giant partly-built Pharos Light set. Mr. Pascal and a platoon of his construction people were on the topmost flight of the immense structure; confessed later that financial quagmires were not the only peril of picture making in wartime Britain.

Riskin En Route to London and Paris

Robert Riskin, director of the overseas film division of the Office of War Information, is en route to London and Paris to discuss film matters with British and French officials, the OWI announced in New York Monday.

Joint production of documentaries; the production abroad of OWI documentaries; the possible joint production of United Newsreel, issued by OWI, and Olympic Newsreel, the British Ministry of Information release; distribution of American films in France to be turned back to American companies, and the projected plan of film distribution in Germany after the end of the European war, are understood to be the principal topics to be discussed.

Reginald Armour, former RKO European manager, who recently was appointed to the OWI to fill an overseas post, is expected to leave for London and Paris this week.

Prospects for the return of European managers of the American distributors were heightened Monday with the news that the Allied Nations gave full recognition to the DeGaulle administration in France. The U. S. State Department announced that it would accept applications for passports to France for those businessmen, including industry executives, whose presence there would contribute to the war effort. Several applications from film men have been on file for months.

WAC Exhibit of Films in War Draws Crowd in Albany

The "Movies Go to War" exhibit set up by Charles A. Smakwitz, local War Activities Committee public relations chairman, was reported last week to have attracted huge crowds during the Capital District War Show held in the Albany, N. Y., armory. A complete display of the 16mm gift films supplied by the WAC to the troops overseas was featured. Scenes from the world's battlefronts were shown in a theatre set up in the building. The reels were supplied by the Motion Picture Branch, U. S. Army, Industrial Services Division, through the cooperation of Major Monroe Greenthal.

Hazen in Hollywood to Supervise Two Films

Joseph Hazen, president of Hal Wallis Productions, last weekend left New York for Hollywood for an indefinite period. With Mr. Wallis, Mr. Hazen will supervise production of the first two films to be made by the company for Paramount. "Love Letters," the first, was started last Monday and "The Affairs of Susan" went into production Wednesday.

WPB New Theatre Approval May Go to Congress

Washington Bureau

Authorization by the War Production Board, at the urging of the amusement and recreation section of the Office of Civilian Requirements, of the construction of 100 motion picture theatres may have repercussions in Congress when it reconvenes after the elections next month.

First hint of Congressional displeasure was given last week with the release of correspondence between Senator Monrad C. Wallgren of Washington and WPB Chairman J. A. Krug.

Mr. Krug said that since January, 1942, the WPB had approved construction of theatres, bowling alleys and other recreational facilities to the value of $60,000,000, but pointed out that this was but a fraction of the more than $2,000,000,000 total construction authorized.

He did not, however, furnish Senator Wallgren with detailed information regarding the number of recreational projects approved, which the Senator had requested.

Basis of the Senator's criticism was the alleged inability of business establishments and home owners to obtain materials for necessary construction.

"It has been brought to my attention that the WPB is authorizing the construction of movie theatres and other places of amusement, but that priorities for materials for alteration of business establishments and homes are being denied," he said, asking for information regarding the WPB policy.

Mr. Krug contended that all recreational projects approved had been judged on their "essentiality to the war effort" which, he said, requires a showing that there is a shortage of the service which will be rendered by the facility covered by the application, that the cost in resources would not be excessive when measured against the benefits to the war effort to be derived and that there were not suitable existing facilities available to meet the need.

"These criteria apply to the processing of all project applications, whether to produce munitions or to render a community service," he declared. "The approval of motion picture theatres and other places of amusement would fall in the latter category in those areas where the provision for such recreational facilities for war workers has been essential."

Closing Date of PRC Contest Extended to March 1

Leo J. McCarthy, PRC general sales manager who has just returned from a month's visit to the company's studio and a tour of PRC exchanges, has announced that the closing date of the "100 Days—100%" contest has been extended to March 1, 1945. It previously was to terminate December 2, 1944.

Prizes totaling $7,500 will be divided among the five teams comprising PRC's 28 exchanges.

Mr. McCarthy also announced the closing of a deal covering PRC's 1944-45 product with Blumenfeld Circuit, San Francisco, in conjunction with Armand Cohn and Sam Sobel, of PRC's exchange in that city. He also set up first run engagements in Denver, Kansas City and St. Paul on "When the Lights Go on Again."

Silverstone Heads New 20th-Fox International

Maurice Silverstone, Twentieth Century-Fox vice-president in charge of foreign distribution, has been elected president of the new Twentieth Century-Fox International Corporation, subsidiary of the parent company, which replaced the Twentieth Century-Fox Import Corporation. Spyros Skouras, Twentieth Century-Fox president, was named chairman of the board, and Irving Mass, assistant to Mr. Silverstone, vice-president.

Indian Advisor Coming Here, Associated with Industry

Mahomed Akbar Abdulla Fazalbhoy, director of Fazalbhoy Limited of Bombay, and affiliated with Sound Studios (India) Limited, and General Films, Limited, is en route to this country.

Mr. Fazalbhoy comes in the dual role of representative of the Post-War Reconstruction Committee of the Motion Picture Society of India, and also an advisor to the Indian delegation at the International Business Conference to be held November 10-18 at the Westchester Country Club, Rye, New York.

Mr. Fazalbhoy also is affiliated with Fazalbhoy India Textiles, Limited, the Mercantile Finance Company, Limited, and Fazalbhoy Bombay Laboratories, Limited, and for years has been active in introducing American manufactured products into India.

Schenck Is Host To Committee of Dimes Campaign

Nicholas M. Schenck last week was host to the national executive committee of the 1944 March of Dimes drive, in the penthouse dining room atop the Loew building in New York.

Mr. Schenck, who was chairman of the committee, paid tribute to the work of the members, by the theatre owners, the managers and the staffs in piling up a record collection of $4,667,000.

Final reports were submitted and advance copies of the annual report booklet were presented. The booklet lists every theatre reporting collections for the 1944 drive, by states with the amount collected and seating capacities. The report indicates that theatres with a total of nearly 9,000,000 seats participated in the drive. Collections averaged 39.8 cents per seat figured on a basis of 11,700,000 seats in the nation. On seats participating, the average was placed at 54 cents per seat. The report estimated that there were more than 55,000,000 individual donations averaging well under 10 cents each.

The District of Columbia headed the list of "per seat" average with $1.54 per seat. Delaware was second with 81.4 cents, and Maryland third with 58 cents.

New York led the states in grand totals with $703,380. California, Pennsylvania, Illinois and Ohio followed in that order to be included in the first five.

President Roosevelt's tribute to the industry for its work in the drive is included in the book.

The book was compiled by Oscar A. Doob of the executive committee, and Ernest Emerling, publicity director of the drive. It winds up with the slogan, "A greater drive... in '45!"

Albany Variety Club Honors Golding November 13

Lou Golding, recently named general manager of the Wilmer-Vincent Circuit by S. H. Fabian, will be honored by the Variety Club of Albany at a testimonial dinner November 13, at the Ten Eyck Hotel, Albany.

The committee in charge includes: S. H. Fabian, honorary chairman; C. J. Latta, general chairman; Charles A. Smakwitz and H. L. Ripps, co-chairmen; C. G. Eastman, Saul J. Ullman, Joseph Shure, Arthur Newman, Max Westebbe, Nathan Winig, Joseph Miller, George Jeffrey, B. J. Goffstein, Alex Sayles, Joseph Saperstein and Milton Schosberg.

The area chairmen include: M. A. Silver, Pittsburgh; Philip Fox, Buffalo; Jay Golden, Rochester; Harry Unterfort, Syracuse; J. Meyer Schine and L. W. Schine, Gloversville; Moe Grassgreen, Boston; Earl Sweigert, Philadelphia; Samuel Rosen and Ralph Pielow, New York; Carter Barron, Washington; William Phillips, Newark; Harry Shaw, New Haven; Harry Kalmine, Warner Theatres; Joseph Eagen, Wilmer-Vincent Circuit; William Howard, RKO Theatres.

Distributors Win Texas Dismissal On Clearance

Distributors won a victory this week when Robert B. Hincks, arbitrator at the Dallas tribunal of the American Arbitration Association, this week dismissed the clearance complaint of W. V. Adwell, operator of the Roxy in San Angelo, Texas, against all five. Concho Theatres, Inc., was the intervenor.

Mr. Adwell originally filed a clearance complaint against MGM, Paramount, Twentieth Century-Fox and Warners in November, 1942. On an appeal by him from an adverse award, the Appeal Board ruled on April 19, 1943 that the "best offer made by any defendant to complainant on current production is an availabilty of 150 days after first run."

Under the circumstances, the board held, "where all the other theatres in the city are operated by one interest, any such offer was calculated to defeat the purpose of Section VI of the Consent Decree." In granting the Roxy relief, the board said that the distributor defendants should be awarded a system of runs and clearances in San Angelo which would be "fair and equitable" to the Roxy.

Mr. Adwell then alleged that since the above decision of the board and "long before," the distributors consistently failed and refused to give any pictures to the Roxy except fifth run, "and not then until from 120 to 150 days after first runs in San Angelo."

The arbitrator held that clearance "as defined in the Consent Decree has not been unreasonably exercised by any of the named distributors against the interests of the Roxy" and dismissed the case. Costs were divided equally between all parties. This was the 12th Dallas case.

At the Chicago tribunal last week, Marchesi Bros., operators of the Geneseo theatre, Geneseo, Ill., filed a combination some run and clearance complaint against Paramount, RKO and Loew's.

Complainant charges that clearance granted to the LeClaire and Illini theatres, Moline, Ill., and the Majestic and Strand, East Moline, is "arbitrary, excessive and unreasonable," and asks that it be reduced. Complainant also alleges that the defendant distributors had refused to grant some run of feature pictures.

H. T. Burns, operator of the Cyril theatre, Cyril, Okla., filed a complaint October 20 in the Oklahoma City tribunal against Paramount Pictures, Inc., asking for some run of their product. At present, Paramount refuses any.

Notice of appeal was filed October 19 in the National Theatre Company case in Boston.

The clearance complaint of the Stilson Realty Corporation against all five decree companies was withdrawn, as of October 19, by general stipulation of the parties without prejudice to any of the parties.

"Frenchman's Creek" to Have Nine Pre-release Engagements

Paramount's Technicolor picture, "Frenchman's Creek," will have nine pre-release engagements prior to its coast-to-coast sendoff in advance of the nationwide Christmas holiday bookings, Charles M. Reagan, vice-president in charge of distribution, announced last Friday. The first of the nine engagements was in Detroit Thursday. The others will be at the Earle and Ambassador theatres, Washington, November 2, day and date; Fox, Atlanta, November 9; Newman, Kansas City, November 15; Ambassador, St. Louis, November 15; Saenger, New Orleans, November 18; Fox, San Francisco, November 22; Fox or Paramount, Oakland, November 22, and the Metropolitan theatre, Boston, November 23. There will be no advance in admission in these or general release engagements, Mr. Reagan said.

Daughter Born to Finkelstein

A daughter, Judith Ann, was born to Pfc. Mark I. Finkelstein and Mrs. Finkelstein October 8 at Woman's Hospital, New York. Before entering the Army, Private Finkelstein was an executive of Cinema Circuit Corporation, New York.

Production Code Is Bulwark Of Freedom, Says Golden

The Production Code Administration of the industry is an example of self-regulation which might well be emulated by other communications media in a period in which governmental regulations threaten the freedom of the press and the other arts and industries of expression, according to Edward A. Golden. The producer of RKO's current release, "The Master Race," spoke Monday at the annual convention of the New England Newspaper Advertisers Bureau at the Parker House, Boston.

Mr. Golden, who is observing his 30th year in the industry, emphasized that the Code was not a censorship, as it is too often called. He said that its functioning was comparable to that of a libel lawyer conferring with an editor before publication, a provision against transgression, an excellent device for avoiding trouble.

Press Best Industry Booster

The press, Mr. Golden told the newspapermen, has been the greatest critic as well as the best booster of the industry. In his tribute to the newspapers, he said:

"I believe that the press of the United States has been the greatest single force in the progress and the position that the motion picture industry has acquired."

"The newspaper purveys information, excitement and entertainment. It makes a slight cover charge for the reader and is supported by selling opportunities to the merchandisers to address the assembled audience about their goods. The motion picture purveys entertainment, excitement and sometimes information, and charges the customer admission when he comes to get it."

Pointing out that the industry and the newspapers have much in common, Mr. Golden continued:

"It seems appropriate then that I should today take the opportunity to help to improve the mutual understandings between the motion picture and the newspaper.

"I am not trying to be a seer when I remark that whether we like it or not, that no matter who wins elections or otherwise rises to power, either in this country or elsewhere in the world, we are with increasing rapidity approaching a period of grave problems and complex difficulties. We know that our world is not ever to be again as it was.

Publishers Much Concerned

"Probably you know better than I how much concerned publishers have been, within the last few years, about the preservation of the freedom of the press. Issues on that subject have been abundantly discussed from speakers' rostrums and on the printed page, and also debated in the courts.

"You know, too, that the radio which, with its many newspaper alliances, can be considered considerably an arm of the journalistic function, has its own very large problem of freedom of communication and of the trends toward restrictive regulation.

"Also, television, which seems to be in the later stages of the painful process of being born, is likely to emerge equally enmeshed; and you know, of course, that the newspaper may well find itself as much concerned with the television medium as the broadcaster and the motion picture may be.

"Decidedly, all of the arts and industries of expression are in varying degrees concerned with the same problems of adjustment to the new world and new trends in government. In fact, it sometimes seems to me that it is becoming more and more difficult to tell government and business apart."

The motion picture, Mr. Golden continued, has been dealing with these problems longer than any other medium, with the exception of the press. The newspaper, however, has the somewhat simpler problem of dealing with and adjusting to the area of its circulation while the motion picture must deal with national and international circulation, he said.

Referring to the intermittent but ever increasing endeavors, over more than 20 years, to put the motion picture, legalistically, into the status of a public utility, Mr. Golden said:

"The list of legislative proposals and bills addressed at that purpose runs literally into the hundreds. Along with that there is, more commonly than not, an associated endeavor at a national censorship. So far we have escaped that, save for the probably necessary war-time examination of motion pictures destined for export."

Lauds Public Relations

Mr. Golden attributed the escape from a national censorship considerably to the general excellence of the industry's public relations, saying:

"This is a very proper occasion for me to observe, in this connection, that for some years now the motion picture has been enjoying friendly treatment at the hands of editors and what we call 'a good press'. Very considerably, too, the pleasant status of the motion picture industry is based upon excellent relations with the box office public—and all those people are your readers."

Mr. Golden added that the newspaper and the motion picture alike must be controlled by what the whole family may see and hear, and that both will share in the task of preserving the American Way.

Cinema Lodge Will Honor Balaban at Meeting

Cinema Lodge, B'nai B'rith will honor Barney Balaban, president of Paramount Pictures, for his "contributions to human welfare and the traditional idea of American freedom," at an open meeting of the lodge October 31, at the Hotel Piccadilly, New York.

Mr. Balaban will be the guest of honor at the meeting and will be presented with a scroll by Alfred W. Schwalberg, honorary president of Cinema. Albert A. Senft is president of the lodge this year.

Dr. William Agar, executive vice-president of Freedom House, will be the principal speaker at the meeting and "Weapons of War," film of the Army Industrial Services Division's motion picture branch, will be shown. The meeting is open to all prospective members of Cinema Lodge.

Picture Pioneers' Dinner Set for December 13

The date of the next Picture Pioneers' dinner has been changed to December 13 at the Waldorf-Astoria Hotel, New York, it was announced this week by Jack Cohn, manager, following a decision to have the annual gathering take the form of a Christmas party. Sam and George Dembow are co-chairmen of the dinner committee. Walter Vincent will be guest of honor.

Dramatists Guild Weighs New Plan On Film Rights

A new plan for the sale of screen rights of plays will be considered by the Dramatists Guild of New York shortly after the first of November. The plan, brought before the Guild by William Fitelson, theatrical attorney, calls for an amendment to the Guild's present basic agreement having to do with the sale of screen rights prior to production of the play.

Mr. Fitelson's plan would require a film company to advance an initial $25,000. Contrary to the present code of acquisition, the film rights would not be predicated on the financing of all or part of the play.

The new agreement would relieve the play producer of the necessity of closing his play if it continued to lose money at the box office. The film companies would be obliged to pay a five per cent out-of-town royalty before the New York run and 10 per cent on any subsequent out-of-town run, with no royalties paid for the first 21 performances. After the first 21 performances, a film company owning a play would pay 15 per cent of the gross to the dramatist; bonus payments of $5,000 for the first 100 performances, $15,000 for the first 200 performances, $30,000 for the first 300 and $50,000 for the first 450 performances, with a ceiling of $250,000 of advance money, bonuses and royalties to be placed on each production.

According to a report, the Guild Council regards the plan favorably.

College Confers Degree On Griffis, Wilson

Stanton Griffis, chairman of the executive committee of Paramount Pictures, received, in absentia, the honorary degree of LL.D. by the trustees of Union College, Schenectady, N. Y., October 22. The citation was read by Dixon Ryan Fox, president, at the autumn commencement of the College in Memorial Chapel. The ceremonies were covered by Paramount News for inclusion in its release.

Charles E. Wilson, president of General Electric Company, also was the recipient of the honorary degree of LL.D., following his address to the graduating class.

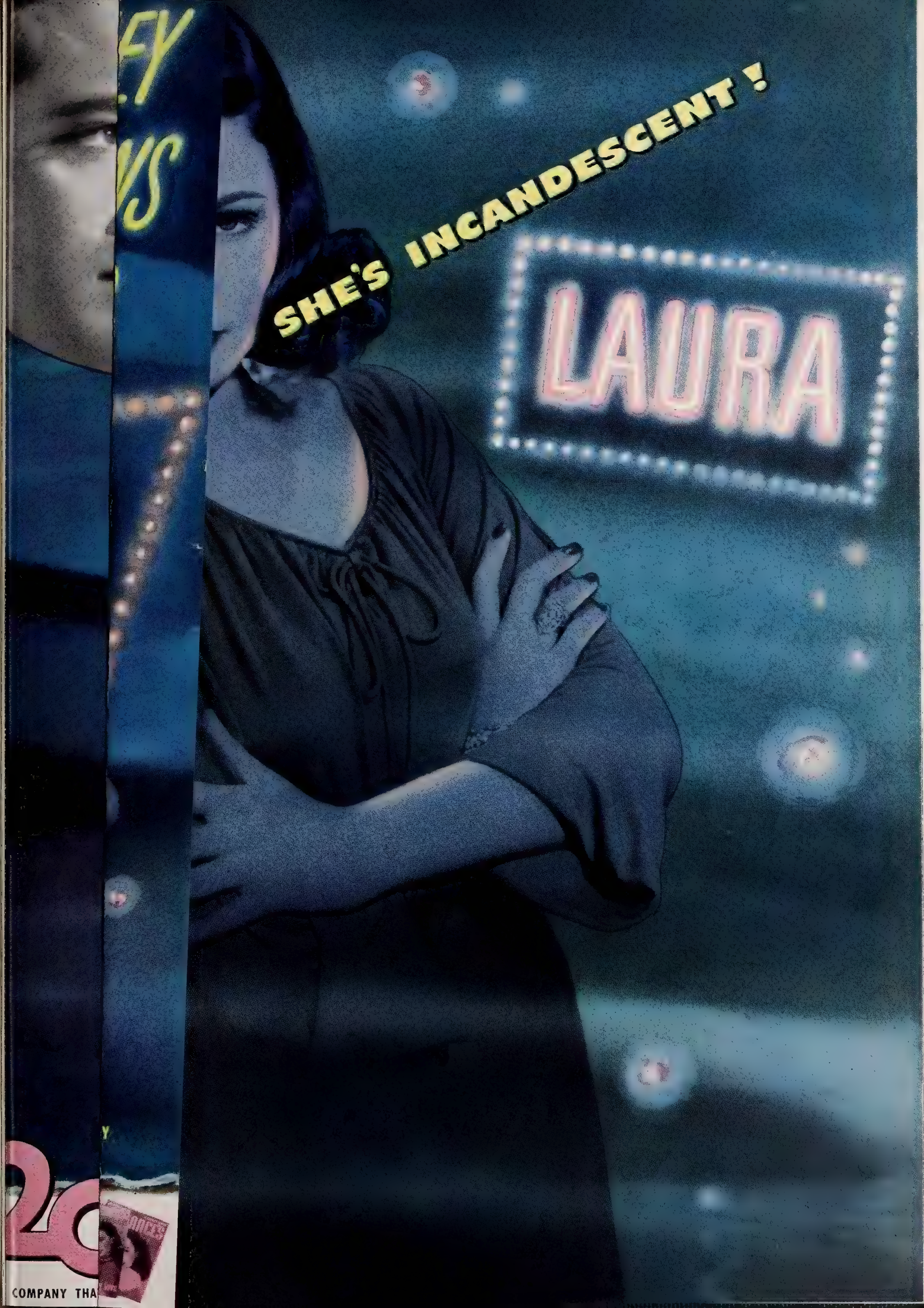
Mr. Griffis is now serving as commissioner for the Red Cross in the Pacific area, with headquarters in Honolulu. He was chief of the motion picture bureau of the domestic branch of the Office of War Information from October 1, 1943, until he assumed the Red Cross post at the end of September.

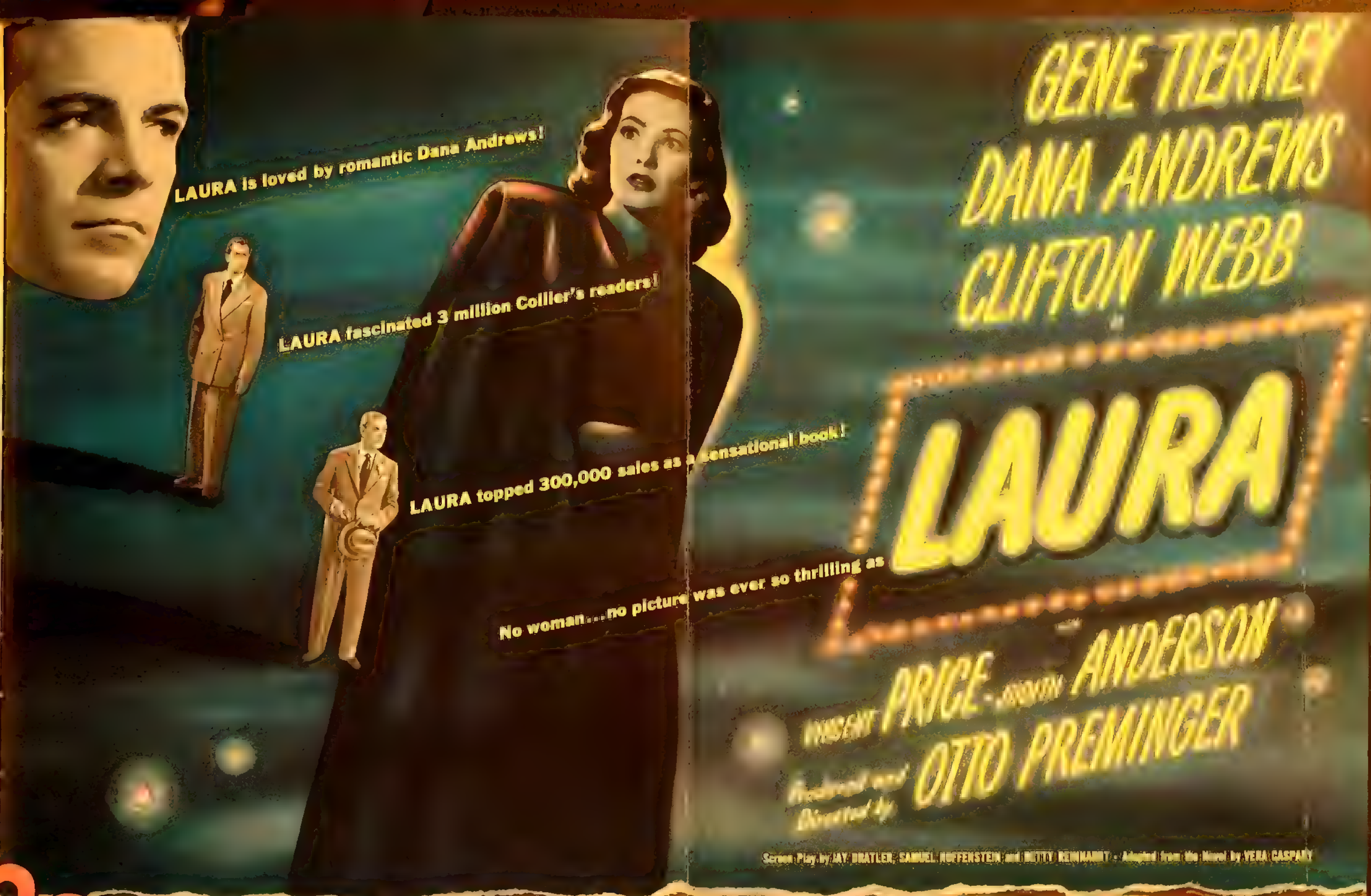
Hollywood Victory Group Shows Total 34,151

At the end of September, performances for the armed services rose to a total of 3,433 individuals making 34,151 appearances, the Hollywood Victory Committee said in a report issued last week. The committee was organized three days after Pearl Harbor. Fred Astaire, Bing Crosby, Marlene Dietrich, Spike Jones and Dinah Shore led groups in France. Judith Anderson, Jack Benny, Bob Hope and Spencer Tracy worked in Pacific areas, while Ann Sheridan and Ben Blue performed in the China-Burma-India theatre.

Warner Men in Services To Get Pay Rises on Return

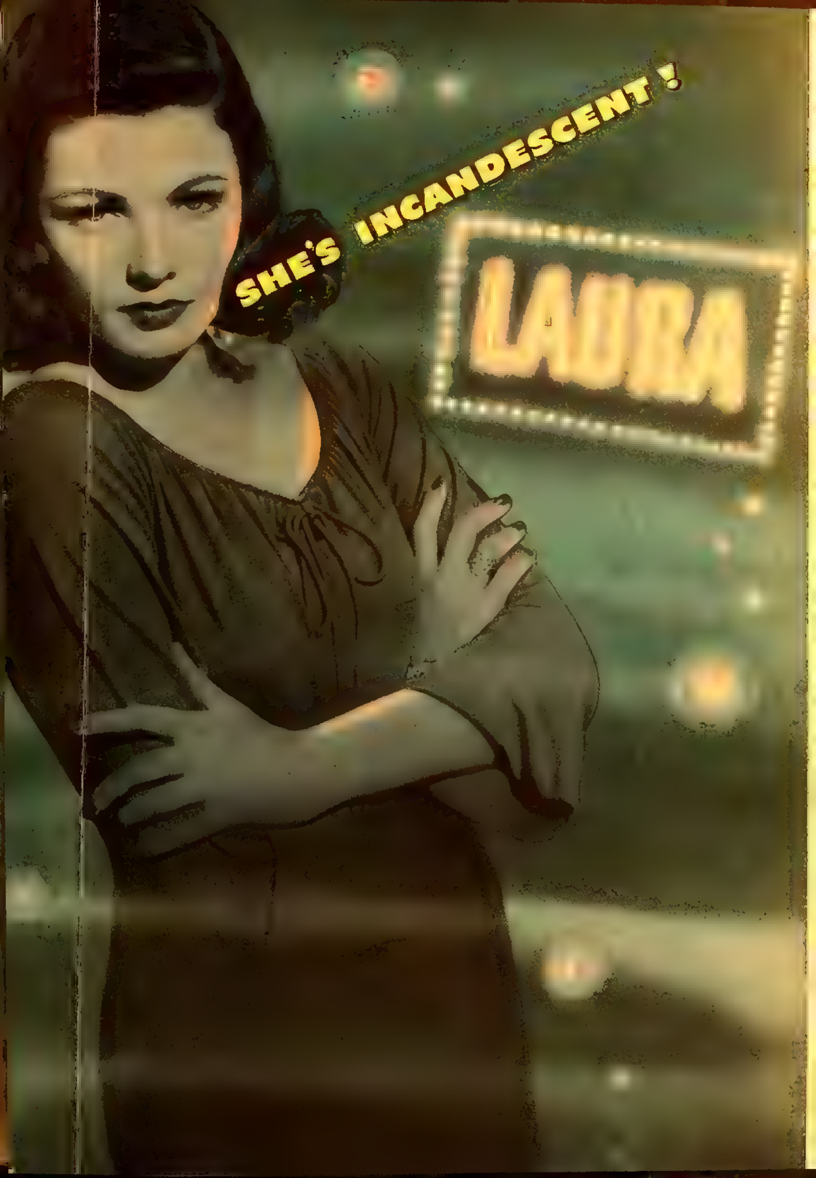
The home office "white collar" workers of Warner Bros. who have entered the Armed Forces will benefit substantially by increased wages when they return to their old jobs, according to provisions agreed upon between the company and Motion Picture Office Employees Union. For example, an employee who received $40 a week when he left before August 10, 1942, the effective date of the contract between the company and the union, will return at a salary of approximately $53 or a 32½ per cent increase.


EY
YS
SHE'S INCANDESCENT!
LAURA
Y
COMPANY THA

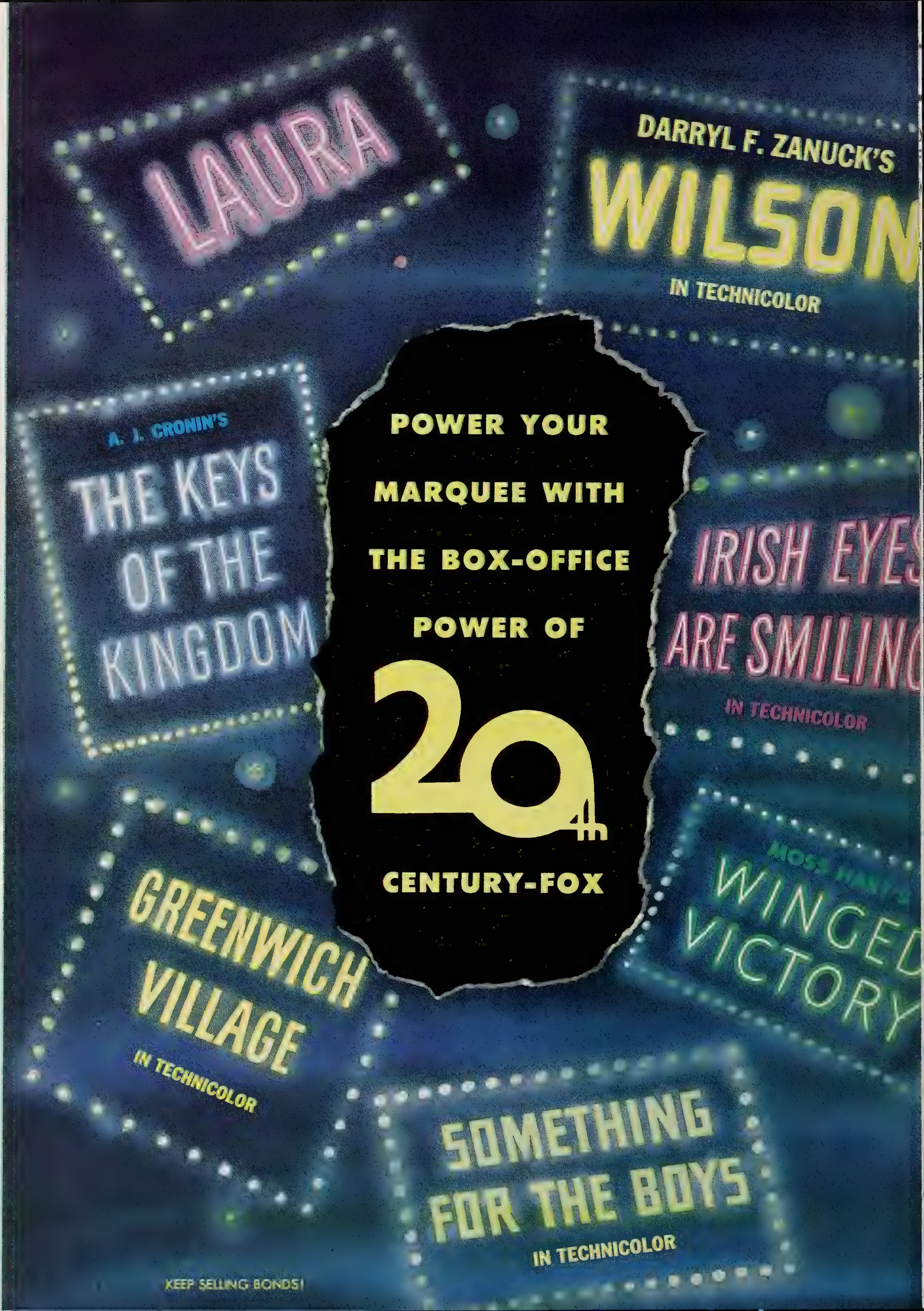

LAURA is loved by romantic Dana Andrews!
LAURA fascinated 3 million Collier's readers!
LAURA topped 300,000 sales as a sensational book!
No woman...no picture was ever so thrilling as
GENE TIERNEY
DANA ANDREWS
CLIFTON WEBB
in
LAURA
with
VINCENT PRICE · JUDITH ANDERSON
Produced and Directed by OTTO PREMINGER
Screen Play by JAY DRATLER, SAMUEL HOFFENSTEIN and BETTY REINHARDT · Adapted from the Novel by VERA CASPARY

20th CENTURY-FOX, THE BIGGEST FIGURE IN PRE-SELLING, BEAMS A BIG 20-MAGAZINE AD CAMPAIGN TO 35 MILLION CIRCULATION

COMPANY THAT MADE "WILSON"


SHE'S INCANDESCENT!
LAURA

COMPANY THA


LAURA
DARRYL F. ZANUCK'S
WILSON
IN TECHNICOLOR
A. J. CRONIN'S
THE KEYS OF THE KINGDOM
POWER YOUR MARQUEE WITH THE BOX-OFFICE POWER OF
20th CENTURY-FOX
IRISH EYES ARE SMILING
IN TECHNICOLOR
GREENWICH VILLAGE
IN TECHNICOLOR
MOSS HART'S
WINGED VICTORY
SOMETHING FOR THE BOYS
IN TECHNICOLOR
KEEP SELLING BONDS!

THE *HOLLYWOOD SCENE*

COMPLETED

COLUMBIA
Lawless Empire

MONOGRAM
Navajo Trails (formerly "Texas Terror")

PRC
Joe Comes Home (formerly "You Can't Stop Romance")
Strange Illusion

REPUBLIC
A Song for Miss Julie (Rowland)
Vampire's Ghost
Chicago Kid

UNITED ARTISTS
Delightfully Dangerous (Rogers)

WARNERS
Of Human Bondage

STARTED

MGM
Our Vines Have Tender Grapes

PRC
Whispering Skull
Kid Sister

REPUBLIC
Phantom Speaks

UNITED ARTISTS
Blood on the Sun (Cagney)

UNIVERSAL
She Gets Her Man

SHOOTING

COLUMBIA
Our Wandering Daughters
Let's Go Steady
Counterattack

MGM
Hold High the Torch
Women's Army
Son of Lassie
Valley of Decision

MONOGRAM
John Dillinger

PARAMOUNT
Duffy's Tavern
Salty O'Rourke
Golden Years

RKO RADIO
Enchanted Cottage
West of the Pecos
Isle of the Dead (temporarily suspended)
Wonder Man (Goldwyn)
Tarzan and the Amazons (Lesser)

REPUBLIC
Daring Holiday

20TH CENTURY-FOX
Bon Voyage (temporarily suspended)
Royal Scandal (formerly "Czarina")
Where Do We Go from Here?
Billy Rose's Diamond Horseshoe
Hangover Square

UNITED ARTISTS
Hold Autumn in Your Hand (PAC)
It's in the Bag (Skirball)

UNIVERSAL
Suspect
Salome — Where She Danced
Frisco Sal

WARNERS
Big Sleep
God Is My Co-Pilot
Pillar to Post
Nobody Lives Forever
San Antonio

Production Continues Slow Pace; 39 Films in Work

Hollywood Bureau

Although the walkout of set decorators, painters and machinists ended October 12, production continued slow during the week that followed. Nine features were completed, and only six started, bringing the shooting index down to 39.

MGM's "Our Vines Have Tender Grapes," and Cagney Productions' "Blood on the Sun" were the most important new ventures of the week. The MGM film is a story of life on a Wisconsin farm, as seen through the eyes of two children. Robert Sisk is the producer, Roy Rowland the director, and the cast includes Margaret O'Brien, Jackie Jenkins, Edward G. Robinson, James Craig, Frances Gifford, Agnes Moorehead and Dorothy Morris.

"Blood on the Sun," which William Cagney is producing for United Artists release, is set in Tokyo prior to the Japanese attack on Pearl Harbor, and concerns the efforts of a young newspaperman to warn the American public of its danger. The picture presents James Cagney, Sylvia Sidney, Wallace Ford, Robert Armstrong and James Bell. Frank Lloyd is the director.

Republic Starts Shooting on Psychological Melodrama

Republic started work on a psychological melodrama titled "The Phantom Speaks." It's about a professor who comes under the telepathic influence of the mind of a deceased murderer. Richard Arlen, Lynn Roberts, Stanley Ridges, Ralf Harolde, Charlotte Wynters and Tom Powers are in the cast. John English is directing, Donald Brown producing.

Universal started its first Joan Davis starring vehicle under the title "She Gets Her Man." In addition to Miss Davis, Leon Errol, William Gargan, Vivian Austin and Paul Stanton are in the cast. Erle C. Kenton directs; Warren Wilson produces.

PRC trained cameras on two, "The Whispering Skull" and "The Kid Sister." The first is a Western with Tex Ritter, Dave O'Brien, Guy Wilkerson and Denny Burke. It's an Alexander-Stern production which Elmer Clifton is directing. "The Kid Sister," produced and directed by the team of Sigmund Neufeld and Sam Newfield, presents Judy Clark, Roger Pryor and Constance Worth. It's about a young lady who wants to get married, despite the parental proviso that her older sister must marry first. The youngster gets her man. As a matter of fact, she gets her sister's man.

Story Purchases of The Week Listed

Sol Lesser has closed a deal with Virginia Perdue, author of the best selling novel, "Alarum and Excursion," and will film the story, presumably for United Artists release. It's a psychological mystery-drama. The producer is negotiating with Alfred Hitchcock to direct, and Edward G. Robinson to star in the picture. . . . An original post-war story titled "War Criminals" has been purchased by Columbia, and its author, Ted Thomas, signed to develop the screenplay. Michel Kraike will produce the picture. . . . PRC has purchased "Detour," a novel by Martin Goldsmith. It has been assigned to Producer Martin Mooney, who has stepped out of the post of national supervisor of advertising and publicity for PRC, and in the future will devote all his time to high-budget productions. . . . "Beat the Band," George Marion's play which scored on Broadway last season, has been purchased by RKO Radio.

The grosses taken by Republic's Westerns, and by the "Red Ryder" series in particular, has led the studio to announce a substantial increase in the budget for the latter group of films, which star Wild Bill Elliott. Greater emphasis will be placed on quality of stories, writers and supporting casts. At the same time the studio announced titles for the next eight in the series. They are "California Gold Rush," "Lone Star Manhunt," "Desperado of Dakota," "Marshal of New Mexico," "Gang Law of Laredo," "Conquest of Cheyenne," "Valley of Missing Men" and "Last Frontier Uprising."

Personnel Intelligence About Hollywood

Arthur Ripley and Rudolph Monter have concluded an arrangement with David O. Selznick under which the pair, using the name of Ripley-Monter Productions, will produce two pictures annually for release via Vanguard through United Artists. The first film under the pact will be "Look Homeward, Angel," based on the novel by Thomas Wolfe. . . . Robert Sisk's next for MGM will be "The Hidden Eye," with Edward Arnold in the leading role as a blind detective who relies upon a seeing-eye dog.

Clifford Odets has been assigned to do the screenplay of RKO's Radio's "Sister Carrie," based on the novel by Theodore Dreiser. . . . Bing Crosby is set for the lead in Paramount's Technicolor musical, "California," which Harry Tugend will produce. . . . Alfred Hitchcock will direct "Notorious," Ingrid Bergman's next starring vehicle for David O. Selznick. . . . Michael Curtiz has been assigned to direct "Mildred Pierce," Joan Crawford's first starring vehicle for the Warner studio. . . . Dennis O'Keefe has been signed by Hal B. Wallis for one of the leading roles opposite Joan Fontaine in "The Affairs of Susan," Wallis' second picture for Paramount.

Cromwell to Direct "So Little Time"

John Cromwell has been assigned to direct "So Little Time," based on J. P. Marquand's best seller, which Dore Schary will produce for Selznick. . . . Bernard Burton will develop and produce a light comedy titled "The Man I Marry" for Universal. . . . Lionel Atwill and George Zucco draw the principal heavy roles in PRC's "Fog Island," a mystery melodrama which Terry Morse will direct for Producer Leon Fromkess.

Reginald Owen has been added to the cast of MGM's "The Valley of Decision." . . . Ann Sheridan's next starring vehicle at Warner is "The Time, the Place and the Girl." . . . Louis Hayward's first picture since his return from service with the armed forces will be "Ten Little Indians," which Rene Clair will produce for Samuel Bronston. . . . Gregory Beck draws the male lead in "Dragonwyck" at 20th Century-Fox. . . . Broadway actress Natalie Schafer has been added to the cast of Samuel Goldwyn's "Wonder Man." . . . Irving Rapper has been assigned to direct "Silver Lining," film biography of Marilyn Miller, which Jerry Wald will produce for Warner.

Dana Andrews goes into one of the principal roles in the Technicolor feature, "State Fair," which William Perlberg will produce for 20th Century-Fox. . . . MGM gave Phyllis Thaxter a role in "Weekend at the Waldorf." . . . Allan Jones will play the male lead in Universal's "Romance, Inc."

LETTERS FROM READERS

SOMETHING TO SELL, AND IN GREAT DEMAND

To Terry Ramsaye:

Your comments in the October 14 issue, under "Joy in the Job" brought to mind an unusual occurrence apropos of this subject.

One January morning in 1936 I stepped off the S.S. *Tjibadak* at Makassar in the Celebes, not so long ago in the war bulletins, but then just a dot on the map. I was bound for Sourabaya from Manila. The first sight to greet me right on the pier was a parade of natives wearing fezzes and very little else, and—of all things—beating drums and bearing banners advertising the Hollywood production showing at the local theatre that night. I joined in the parade and ended up at a primitive theatre, but a theatre nevertheless.

The impression this made on me was the most vivid of my entire trip. It convinced me that we had something to sell which everybody wanted, everywhere. When I mentally compared this with other good articles I had sold in the past—but which the buyers often bought with reluctance after much persuasion, I was grateful for being part of the picture business.—George Barnett, *Modern Film Corporation, New York.*

YOUNG MEN INTERESTED IN INDUSTRY'S HISTORY

To Terry Ramsaye:

After reading your opening editorial, "Joy in the Job," I feel obligated to write you and assure you that Mr. Hazen, Mr. Bergman and yourself have behind them a large number of younger men who, too, have an intense interest in the history of our industry.

These are the men who have not had the opportunity you patriarchs (that is meant in all sincerity) have had in growing up with and formulating our industry to what it is today. However, due to the lack of this opportunity we have been forced to pry into your printed words to find the ovum and see its development.

Our forces have been well thinned out due to the war but I am certain that when we are again united we will make even the public sense the "Joy in the Job."

Mr. Ramsaye, you do have a following in us fledglings, men who are not only conscious of the profit and loss of the business but also the pride and history of our industry.—Joseph H. Carr, *Shea's Kenmore Theatre, Kenmore, N. Y.*

HERALD RAISES MORALE OF G. I. EXHIBITOR

October 5, 1944
Somewhere in India

To Mr. Martin Quigley:

Just received the Herald from the United States. My morale went up a thousand per cent. It was impossible for me to receive the Herald regularly back in the States due to the constant change of stations, but now that I am situated (for the time being, anyway) I look forward very eagerly to receiving the finest motion picture publication, The Motion Picture Herald.

I must tell you about some of the theatres here in India. When I visited Bombay and Calcutta, I stopped in at the Metro Cinema. I just couldn't get used to the idea of calling the orchestra the "stalls." The house seated about 900, I should imagine. The manager was not in at the time; he was taken ill and died very recently. I think his name was Mr. Goldberg. Anyway, it was very well air-conditioned and believe me, in India, that's something. Before the trailers they had about 20 minutes of advertising via slides. I felt like running in back of the house and giving dishes away again . . . but they don't have Bingo, Screeno or Bunko.—it's the feature, newsreel and maybe some selected short subjects. They sell peanuts, popcorn; reminded me of the old Hippodrome on Sixth Avenue.

I decided to visit some of the exchanges. (I want to get used to 630 Ninth Avenue again) so I went up to United Artists. They had all Indian personnel; three sheets and 40 by 60's were all over the place; the walls were decorated with valances and stills, but honest to goodness I expected a real welcome. I mean that I thought some booker would come up to me, stick a cigar in my mouth, pat me on the back and say, "How are ya, glad to see ya," but there I was standing around like a dope for about 15 minutes and not even the bearer asked me for "American cigarette"—so I just left the place.

I visited an Indian movie studio; it was an experience. I had a chat with the director. I was under the impression he was the author, musical director, scenery shifter, carpenter and plumber by the way he ran all over the set giving orders . . . but he assured me he was the director, and being a gullible G.I. I took his word for it. . . . I couldn't understand a word that was said; all I saw was the leading lady giggling at me and this director "Whatshisname" screeching . . . what an experience!

May I wish you and your staff a very happy Thanksgiving, and if my next letter doesn't reach you in time, "A Very Merry Christmas and a Happy New Year." You have done a noble job, Mr. Quigley. You have given us G.I. exhibitors in the service messages of hope, of confidence and inspiration via the Motion Picture Herald. . . . Good luck, sir, and best wishes!—Cpl. Al Berengarten, 32782341, 10th *Army Air Forces, APO* 487, *Care Postmaster, New York, N. Y.*

RKO Simplifies Corporate Setup

The Radio-Keith-Orpheum Corporation dissolved the Keith-Albee-Orpheum Corporation, a subsidiary, last week, and this week dissolved three more inactive subsidiaries, Kings Highway Theatre Corporation, St. Johns-Parkway Corporation, and Havermeyer-Marcy Corporation. The moves were taken to simplify the capital structure of RKO Theatres' corporate setup.

Dissolution of KAO was approved by the stockholders September 23, and the stock in KAO has passed to the B. F. Keith Corporation, which is owned 99.9 per cent by RKO.

The KAO preferred stock was recalled June 15, leaving 1,226,142 shares of common stock, of which only 626 shares were in the hands of the public. Individuals owning 14⅓ shares of KAO will receive one share of B. F. Keith common.

Except for the addition of Garrett Van Wagner as comptroller and A. W. Dawson, treasurer, to the board of directors, there will be no change of officers. The following officers of B. F. Keith Corporation also were the officers of KAO: N. Peter Rathvon, president; Gordon Youngman, vice-president and general counsel; Malcolm Kingsberg, executive vice-president.

Ampa Program for 1944-45 Calls for Forum Series

Associated Motion Picture Advertisers in New York plans a constructive program for the 1944-45 season, according to an announcement last week by Martin Starr, radio director for United Artists and president of Ampa.

Mr. Starr said that Ampa's activities for the season would include a series of meetings and forums with leading representatives of the press and radio giving the industry's advertising and publicity men their viewpoints on motion picture publicity, advertising and film merchandising.

Plans call for a series devoted to press and radio, at which representatives of those fields dealing with films will be guest speakers. First will be for the critics of New York daily newspapers. James Dunn, publicity manager of United Artists, has been appointed chairman of the first meeting, with the time and place of this meeting to be announced shortly.

This will be followed by a luncheon for film editors of weekly, fan and monthly magazines.

Exhibitor Tells Of Problems in "Wee Tiny Town"

Exhibitors in the very small communities, looking toward Washington, and Consent Decree action currently being formulated, have their own peculiar problems. J. W. Lehrkind, who owns and operates the New Strand theatre in White Sulphur Springs, Mont., population 450 before the war, 350 now, recently wrote the office of the Attorney General to "dwell upon the specific clauses in the decree," as they affect "wee tiny towns" of 150 to 400 population.

Mr. Lehrkind points out that in sparsely populated states such as Montana towns of 2,000 citizens "are key towns" because from 50 to 100 miles separate them, and that, therefore, the "wee tiny towns" of less than 500 people must be judged accordingly. He said that in many instances with percentage pictures the exhibitor would be better off to go to a neighborhood town, pay his admission, and see the picture, thereby saving operating expenses and "the profit for the distributor."

Mr. Lehrkind points out that although many of these small towns have lost a large share of their populations since America's entrance into the war, "film prices are no different from what they were in 1940-41."

Some "Wee Small Town" Figures

The letter provided the Department of Justice with some "wee small town" figures to give accent to Mr. Lehrkind's contention that equitable "prices for film rentals should be fixed for the wee small town."

His town, White Sulphur Springs, about 85 miles from the nearest sizable communities, Helena, Bozeman and Livingston, has a wartime average population of 350, down 100 from pre-war days. Pictures are shown two days a week, and for the best films he is obliged to guarantee $22.50 plus 50 per cent over $60.

His bookkeeping proceeds as follows:

Incoming express on film	$4.23
Outgoing express on film	2.13
Advertising	1.05
Lights, power, heat	3.50
Wages for self and wife	10.00
..(No ushers, no janitor)	
Insurance, incidentals, etc.	2.00
Short subjects, news, $2.00; cartoon, $2.50	4.50

Admission prices at the New Strand are 40 cents and 18 cents plus taxes, Saturdays and Sundays only. Giving eight gross receipts over a period from January 29 to February 20, Mr. Lehrkind struck an average of $37.58 per day, halved the weekend total expense figure of $50.36 to a round figure of $25.00, and found himself with a net average profit for two days of $12.58.

This brought Mr. Lehrkind to the conclusion that the "wee small town exhibitor is licked unless he stays with $10 pictures and nothing more."

Paramount Borrows $6,000,000 From Three New York Banks

A loan of $6,000,000 has been negotiated by Paramount with three New York banks. The new funds were obtained by reinstating $6,000,000 of the original loan of $15,000,000 made last July to retire the company's 3¼ per cent debentures and which since had been reduced to approximately $8,000,000.

Paramount has advanced to its subsidiary, Paramount Broadway Corporation, funds to retire about $5,600,000 of three per cent bonds which have been called for retirement.

Paramount Broadway Corporation, owner of the New York Paramount theatre, now becomes a wholly-owned subsidiary of Paramount Pictures and its name changed to Paramount Pictures Theatre Corporation.

Companies Press Vinson for Ruling On Petrillo Ban

Officers of RCA, CBS, NBC and the Columbia Recording Corporation last week wrote to Fred M. Vinson, Economic Stabilization Director, urging him to discover as quickly as possible whether the War Labor Board order directing James Caesar Petrillo to lift the American Federation of Musicians' ban against the unrestricted making of recordings by its members, was enforceable. The refusal to lift the ban was referred to Mr. Vinson by President Roosevelt October 11.

Mr. Petrillo not only has declined to carry out the order ending the Federation's ban on recordings, but has refused to grant a request by President Roosevelt to permit recordings to be made on the old basis.

The present situation, the letter pointed out, in which some companies had accepted "the dangerous principle of making direct payments to the union's unemployment fund, tended to force upon the four companies "the principle which we have fought against all the time."

"As we advised you during September," the letter said, "the continued delays in the disposition of this case have created a condition of unfair competition under which other companies which have bowed to Petrillo's demands and accepted the dangerous principle of extra payments, made directly to the union, are threatening the survival of our record business."

The letter was signed by Frank M. Folsom, vice-president, and James W. Murray, general manager of the record division of RCA; Paul W. Kesten, executive vice-president of CBS; Niles Trammell, president of NBC; and Edward Wallerstein, president of Columbia Recording.

200-City Premiere On "Master Race"

RKO Radio's "The Master Race," Edward Golden production, opened simultaneously in more than 200 cities in the eastern area Wednesday. In a pre-opening campaign planned by S. Barret McCormick, director of advertising and publicity, a field exploitation staff under the direction of Terry Turner used radio time, newspaper advertising and publicity, posted 24-sheets, and placed a crew of prominent authors and newspaper correspondents familiar with the Nazi setup in lecture dates. Wednesday a number of Hollywood stars made personal appearances in connection with the openings.

Radio time was used over 21 stations of the Yankee Network, supplemented by other stations in the area. The picture had a multi-city Texas premiere Friday of last week, and at the Majestic theatre in Dallas turned in an opening day's gross in excess of any previous RKO picture to play the house with the exception of "Hitler's Children."

Home office and studio officials were present for the Dallas premiere. Among those present were Charles W. Koerner, members of the cast, Herbert Biberman, who directed the film, Ned E. Depinet, Robert Mochrie, Nat Levy, Mr. Golden and Robert Golden, his son.

Condon Joins "This Week"

Robert Condon, recently resigned from the War Activities Committee, where he was assistant to Francis S. Harmon, coordinator, has joined the staff of *This Week Magazine,* Sunday supplement. He becomes one of the associate editors of the magazine. Formerly, Mr. Condon was a member of the Twentieth Century-Fox publicity department, prior to joining the Army, from which he received a medical discharge.

Rebuild Burned Theatre

Work of reconstruction on the Paseo theatre, Kansas City, has started. The Paseo, one of the suburban houses of Rube Finkelstein and Ben Friedman, was destroyed by fire in January, 1943.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 15—MacArthur returns to the Philippines. . . . The capture of Brest. . . . Entire Chinese City of Kweilin flees before the Japs. . . . President appeals for aid in the National War Fund. . . . Governor Dewey carries presidential fight into final stretch. . . . Carnival on ice.

MOVIETONE NEWS—Vol. 27, No. 16—Roosevelt in New York. . . . Dewey in Pittsburgh. . . . Over 100 lives lost in Cleveland fire caused by blast. . . . Football thrillers: 1. Atlanta, 2. Columbus, 3. South Bend.

NEWS OF THE DAY—Vol. 15, No. 213—MacArthur back in Philippines. . . . Marines annihilate Jap reinforcements. . . . Brest in ruins as 36,000 Nazis surrender to Yanks. . . . President appeals for National War Fund. . . . Dewey states stand on world security. . . . Ice fashions for 1945.

NEWS OF THE DAY—Vol. 15, No. 214—Roosevelt and Dewey campaign climax. . . . F. D. R. tours New York. . . . G.O.P. candidate in Pittsburgh. . . . $10,000,0000 liquid gas fire takes heavy toll of lives. . . . Marines in battle of shooting gallery hill. . . . First films of secret British port at sea. . . . Grid thriller of week, Georgia Tech sinks Navy.

PARAMOUNT NEWS—No. 16—Dewey presses G.O.P. race. . . . Winter sports review. . . . War Fund Drive starts rolling. . . . To the Philippines.

PARAMOUNT NEWS—No. 17—Pigskin drama! Navy-Tech is thriller. . . . Cleveland fire shocks nation. . . . New York sees F. D. R.

RKO PATHE NEWS—Vol. 16, No. 18—Air attacks blast way for Philippine invasion. . . . Dewey speaks on foreign policy. . . . Yanks break through Gothic line. . . . F. D. R. in National War Fund appeal. . . . Evacuate Kweilin as Japs approach. . . . Germans surrender great port of Brest.

RKO PATHE NEWS—Vol. 16, No. 19—Roosevelt in New York. . . . $10,000,000 damage in Cleveland's greatest fire. . . . Ohio State wins over Great Lakes. . . . Sea forts guard English Channel. . . . Marines wipe out last Peleliu Japs.

UNIVERSAL NEWSREEL—Vol. 17, No. 339—Philippines invaded. . . . Dewey on foreign policy. . . . Roosevelt backs National War Fund. . . . The fall of Brest. . . . Cracking the Gothic line. . . . Ice-capades, 1945.

ALL AMERICAN NEWS—Vol. 2, No. 105—Rush to mail Yank's Christmas gifts. . . . Vice-President Wallace and Congressman Dawson discuss post-war plans. . . . Wilberforce meets Tuskegee. . . . Illinois takes Iowa; Young and others star. . . . 92nd Division advances in Italy.

Begin Drafting of New Building Code

The advisory committee of the New York State Labor Department, which has been holding meetings to develop a revised building code for theatres and other places of public assembly in all sections of the state except New York City, has begun to formulate actual provisions of a code after deferring the making of final recommendations on the statutory background of the proposed revisions.

A meeting of the advisory committee was scheduled to be held October 27.

Industry representatives on the committee who have been attending the meetings include: Henry Anderson, Paramount; Martin J. Tracey, Century Circuit; Theodore Junge,alternate for Harry Moskowitz of Loew's, and Glen H. Humphrey of projectionists' local 337.

See Change in Philadelphia Theatre Building Code

The possibility that requirements for the building of city theatres in Philadelphia might be changed appeared likely following the organization meeting last week of Mayor Bernard Samuel's building code committee. The members were told that the city's outmoded code should be studied as a civic necessity. Various architectural and engineering groups had expressed the opinion that an entirely new code should be adopted.

Irene W. Sadel Dies

Mrs. Irene Weber Sadel, secretary to Loew's eastern division manager, Carter Barron, for 12 years, died October 19 in Washington after an illness of several months. Her husband, Technical Sergeant David Sadel, is with the Army Medical Corps.

Independents in Chicago Using Old Pictures

Chicago Bureau

Some 25 per cent of the independent exhibitors in the Chicago area, short of new product, are on a diet of dated pictures, two years old or older. With double and triple feature policies, which demand six or more pictures per week on a three-change basis, the exhibitors clean the exchange cupboards of any old prints available. Of the 280 independent houses in the territory, more than 70 play old films as frequently as they can lay their hands on them.

Even some of the 70 Balaban and Katz and Warner circuit houses sandwich in old timers now and then, but their problem is not acute, since most of them run on full or split week policies.

The demand is so great that few major exchanges have prints of two to four-year-old picture, "laying off." As a rule, the average exhibitor has to book them two to three months in advance to obtain a print. Exchanges explain that only one print, two at the most, of old pictures are retained on the shelves, and a heavy demand for them naturally creates a long waiting line.

War Aggravates Condition

The war has aggravated this condition, due to the business prosperity enjoyed by the first run houses. Downtown theatres hold the top new product twice as long as peace time runs, attracting neighborhood patrons who formerly have waited to see the new pictures in their favorite neighborhood theatre. The box office hits, consequently, reach the neighborhoods when most of the patrons already have seen them. The exhibitors, involved in this situation, either reduce the playing time of those pictures or bolster the program with films of seasons back.

The rush for old pictures is apart from the demand for reissues which are in general releases. The exhibitor shops on his own, buying product which no other neighborhood competitor has on his schedule. The experiment, according to the general report, is often more successful than the playing of a couple of new "B" features.

Operators, too, find that the older the picture the better, since patrons are less likely to remember it. Complaints of the picture's age are few, and the picture is sold neither as new nor as a reissue.

Musicals Most Successful

Old musicals have been the gross leaders. Most of the pictures are sold on straight deals. An exception is Metro's "Somewhere I'll Find You," with Clark Gable and Lana Turner, which is making the rounds again on percentage.

A check of dates for the week of October 13 showed that 62 theatres in the Chicago area played some 75 pictures two years of age or older, circuits playing the same feature or twin bill in more than one house. In most cases, an old film was paired with a new release. Featured on single bills were Warners' "Brother Rat" (1938) in Nat S. Barger Downtown theatre, and First National's "Affectionately Yours" (1941) at Charles Stern's Cinema.

Meakin Appointed to New RKO Division Post

The promotion of Hardie Meakin, manager of Keith's, Washington, to the newly-created position of assistant division manager of the Cincinnati and Dayton territory, was announced last week by Sol A. Schwartz, general manager of RKO's out-of-town theatres. To this will be added the operation of Keith's in Washington. Sol Sorkin has been promoted to manage the Washington house.

Ernest Wettstein Safe

Ernest Wettstein, formerly Monogram representative in Paris, has cabled Norton V. Ritchey, head of Monogram's foreign distribution, that he is alive and well.

Richard Bennett, Famed for "Damaged Goods," Is Dead

Richard Bennett, one of the most colorful stars of the American stage and screen, died October 22 at the Good Samaritan Hospital in Hollywood. He was 72.

In motion picture annals Mr. Bennett's greater fame reposes in the long ago of the early silent feature era. In 1915 he appeared in "Damaged Goods," the screen version of that play which for two years before had been in much critical controversy because of its frank thematic discussion of syphilis—and in that day newspapers did not even print the word. In news columns it was "a social disease" and in patent medicine advertising it was "blood disease." It was Mr. Bennett who discovered the play on the French stage. The author was Eugene Brieux, who achieved no fame in France or elsewhere with his stage message. He was so little concerned that he did not even enter the play for copyright—a fact overlooked by all save Mr. Bennett, who had preached it to fame on the American stage in 1913.

Griffith Toyed with Idea

The furore of publicity on the stage presentation in America by and with Mr. Bennett was coincident with the arrival of "The Birth of a Nation" and for a while there were negotiations between Mr. Bennett and David Wark Griffith. Mr. Griffith toyed with the notion of making it a master opus, but the while became enmeshed in the production of "Intolerance," so "Damaged Goods" was to wait.

While he was waiting—with a play really in the public domain—Mr. Bennett impatiently rushed into a deal with the American Film Company of Santa Barbara, the famed "Flying A," and the picture went into production on a $17,000 budget. Mr. Bennett and Adrienne Morrison played the leads, as on the stage.

The product was in the classification of hot merchandise in several senses of the word. The normal outlet for the American's product was the Mutual Film Corporation, then presenting one of the big three programs to the vast and evolving nickelodeon trade of the day. Mutual decided that a picture on syphilis was not for the family trade and the picture was sold out of the side door to the states' rights market, after a morning preview at the Broadway Theatre and an attendant traffic jam created by the issuance of ten thousand passes.

The state's rights promoters and entrepreneurs paid the American a total of $600,000. The selling cost was $23,000. Interviewed in France many and many a year later M. Brieux said he had heard about it. Meanwhile in sequel Mr. Bennett appeared in two features for the Mutual Program in 1915-16. The titles are lost to memory.

Ran Away to Start Career

Mr. Bennett was born at Deacon's Mills, Ind., in 1872, the son of George W. and Eliza Hoffman Bennett. After attending school in Kokomo and Logansport, Ind., he ran away from home to go on the stage. He served his apprenticeship as a singer with a medicine show, a player with an amateur Gilbert and Sullivan opera troupe, and as a prize-fighter.

He made his first professional appearance on the stage as Tombstone Jake in "The Limited Mail," in 1891. Other roles in the melodramas of those days and work under Klaw & Erlanger, Augustin Daly, and in several stock companies finally took him to New York, where Charles Frohman groomed him as a successor to John Drew. For 10 years, from 1891 to 1901, he appeared in many melodramas of the period. Finally, in 1905, he received his first critical acclaim when he played in Shaw's "Man and Superman." All together, he appeared in 150 plays on Broadway during his career, including the James M. Barrie play, "What Every Woman Knows," which starred Maude Adams and ran for two years, "He Who Gets Slapped," "Beyond the Horizon," "The Barker," "They Knew What They Wanted" and "Winterset."

In 1930 he returned to Hollywood to appear in motion pictures again. He played in "The Home Towners," "Bought," "The Reckless Age," "Gilded Youth," "Five and Ten," "No Greater Love," "If I Had a Million," "Nana," "Arrowsmith," "Madame Racketeer," and in his last two films, "The Magnificent Ambersons" and "Journey Into Fear," in 1942.

Surviving, besides his daughters, Constance, Joan and Barbara, are his first wife, Grena Bennett, now music critic of the New York *Journal-American,* and his third wife, Mrs. Aimée Raisch Hastings. His second wife, Adrienne Morrison, mother of the Bennett daughters, died in 1940.

Funeral services were held Tuesday in Beverly Hills at the All Saints Episcopal Church. Burial will be in the Bennett cemetery plot at Old Lyme, Conn.

Bausch, Optical Head, Was 84

William Bausch, 84, chairman of the board of Bausch & Lomb Optical Company, Rochester, New York, and last surviving son of John Jacob Bausch, founder of the company, died at his summer home near Rochester October 19.

Mr. Bausch had been chairman since August, following the death of his brother, Edward, and until a few days before his death, had been active in the research laboratories of the firm. He was credited with having been instrumental in the founding in this country of an independent optical glass industry in 1912. This enabled the company to produce much of the glass material needed by the Allies in both world wars.

He was active in civic and philanthropic projects. He is survived by a sister, Mrs. William A. E. Drescher, and several nieces and nephews.

Abraham Rosen, Founder of Film Delivery Firm

Abraham Rosen, 72, with his brother the founder of Rosen Film Delivery, New Haven, Conn., died at his home in Coral Gables, Fla., October 20. He retired from business 10 years ago when his brother Major Samuel H. Rosen, took over active operation of the business.

Sidney Spiegel

Sidney Spiegel, vice-president and treasurer of the Essaness theatre circuit in Chicago, died October 19, following long illness. He had been with the circuit as an executive since its formation over 20 years ago. His wife, the former Kitty Byfield, survives.

Maude Rennie

Maude Lee Rennie, 73, co-owner of Rennie Theatres of San Fernando, died in Hollywood October 19. She is survived by a son, John Rennie, Jr., who operates the theatres, and a daughter, Mrs. Alph Richards.

C. E. Blaney, 78, Dies; Producer Of Melodramas

Charles E. Blaney, author and theatrical producer, known to Broadway as the "King of Melodrama," died Saturday in Norwalk, Conn., after an illness of two weeks. He was 78. Since his retirement, Mr. Blaney resided at New Canaan, Conn.

Born in Columbus, Ohio, Mr. Blaney wrote his first play, "A Railroad Ticket," when he was 21. With the late Joseph M. Gaites, he produced it in his native city and its success took him to New York.

During the next 25 years, he produced 200 melodramas, half of which he wrote. He purchased a quarter interest in Stair and Havlin, operators of the largest circuit of popular-price legitimate theatres in the east. Later, he acquired his own theatres in New York, Baltimore and Philadelphia.

With the advent of motion pictures, Mr. Blaney established stock companies in his theatres. Later, he sold most of his houses to the late Marcus Loew, founder of Loew's, Inc.

During his theatrical career he sponsored many players, among them Sir Harry Lauder, the Scottish singing comedian, whom he brought to this country.

About 15 years ago, Mr. Blaney retired and turned over his remaining business interests, mainly real estate operations, to his son, H. Clay Blaney, who produced "Meet a Body," the murder drama now playing on Broadway.

Besides his wife, Cecil Spooner Blaney, and his son, three other children survive: Mrs. Joseph Shipley and Mrs. Ralph Payntor of Philadelphia, and Charles E. Blaney of Norwalk.

Hopkins, Veteran Manager For Wilmer & Vincent

C. Floyd Hopkins, 65, associated with Wilmer and Vincent theatre interests in Harrisburg and Reading, Pa. for more than 35 years, died October 16 at the Temple University Hospital, Philadelphia, following a long illness.

Formerly a newspaperman in Utica, N. Y., where he was born, Mr. Hopkins entered theatre business in 1907 with Wilmer and Vincent in Reading. He went to Harrisburg a year later as manager of the Orpheum, and later managed the Majestic and Colonial there, as well as Wilmer and Vincent houses in Reading.

He was active in Masonic and civic organizations, and was a former president of the Harrisburg Chamber of Commerce.

Isadore Bernstein, Was Universal Studio Manager

Funeral services for Isadore Bernstein, 68, held October 20 at Beth Olam Cemetery, Hollywood, were attended by many industry veterans. In 1913 he became Universal's general studio manager. With the late Carl Laemmle, he was instrumental in establishing Universal City. In recent years he was production manager for an oil tool company. A widow, two sisters, two brothers and a daughter survive.

Stephen Hall

Sergeant Stephen L. Hall, 29, Army photographer, was killed September 22 in a vehicle accident in France, his parents, Mr. and Mrs. George Dahlin, were notified in Chicago recently. Before entering the Army in 1942, Sergeant Hall was employed by Technicolor in Hollywood.

Dewitt Webber

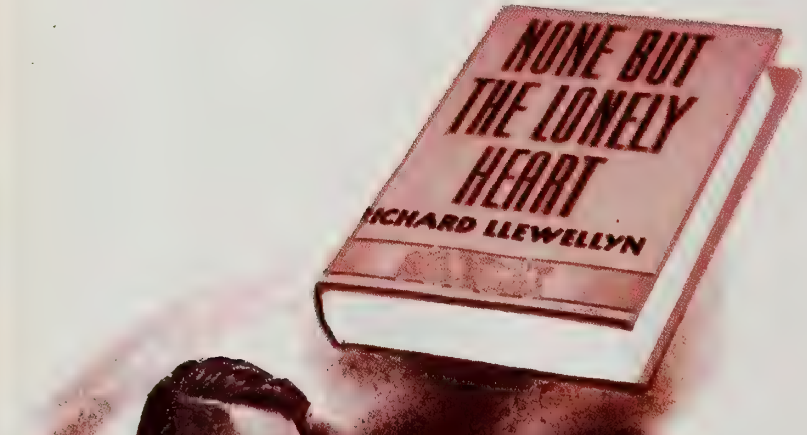
Dewitt C. Webber, 79, owner of the Webber theatre, Denver, died October 16 in a Denver hospital following an illness of six months. He entered the industry in 1907 when he built the Majestic, Colorado Springs. A son, Lyle D. Webber, survives.

"ME?
I'm Ernie Mott...
I make my own
rules for life
and love!"
Boy, watch the femmes go for this!

A story that looks life st

and blinks at nothing

Here are conflict, violence, devotion . . . in a picture that takes its place among the screen's finest triumphs . . . that intensifies the emotional sweep of the novel that thrilled millions—by the author of "HOW GREEN WAS MY VALLEY."


NONE BUT THE LONELY HEART
ICHARD LLEWELLYN

CARY GRA

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FROM THE NOVEL BY RICHARD LLEWELLYN

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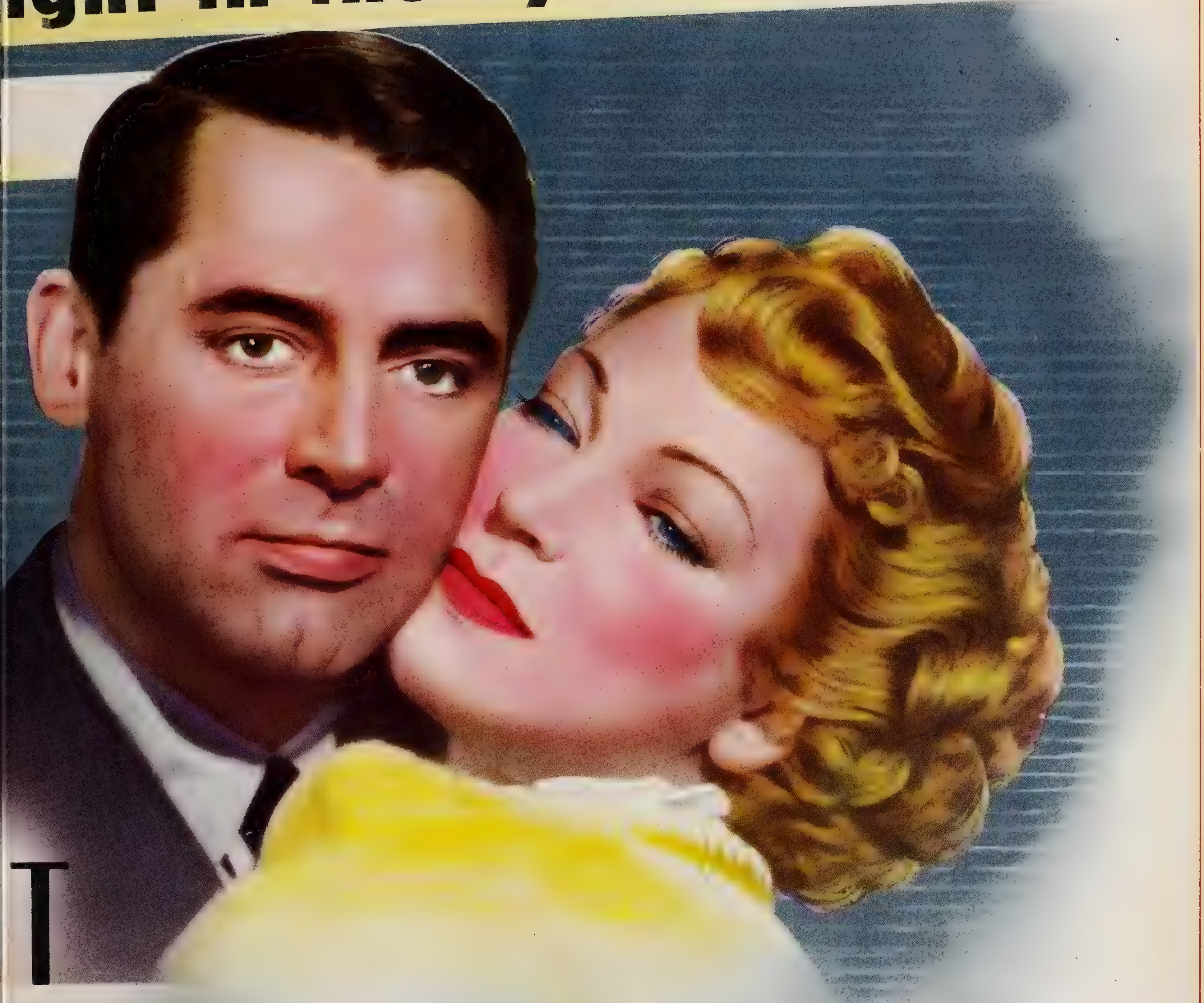

ut the Lonely Heart

s ETHEL BARRYMORE

BARRY FITZGERALD JUNE DUPREZ • JANE WYATT

EORGE COULOURIS • DAN DURYEA ROMAN BOHNEN • KONSTANTIN SHAYNE

RKO RADIO PICTURES

PRODUCED BY DAVID HEMPSTEAD DIRECTED BY CLIFFORD ODETS Written for the Screen by Clifford Odets

THE ROLE OF HIS CAREER . . . THE PICTURE OF THE YEAR!

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CARY GRANT

in an incomparable drama
from the novel by Richard Llewellyn

None but the Lonely Heart

with MISS ETHEL
BARRYMORE
BARRY FITZGERALD
JUNE DUPREZ • JANE WYATT
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ROMAN BOHNEN • KONSTANTIN SHAYNE

PRODUCED BY DAVID HEMPSTEAD
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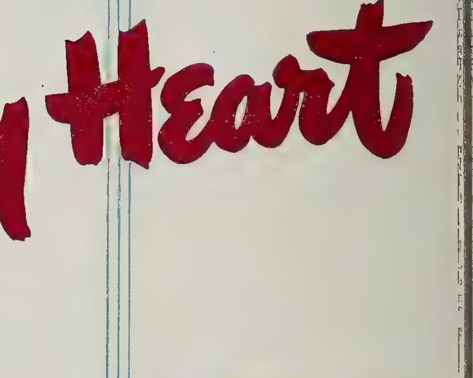

NONE BUT THE LONELY HEART
RICHARD LLEWELLYN

RKO RADIO PICTURES

Good old RK

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. Address REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COVER GIRL: Rita Hayworth, Gene Kelly—This is an excellent musical with gorgeous girls. The fine settings, dancing numbers and a lovely star were very entertaining. This will give your patrons a good evening's entertainment. Play it. Played Saturday, Sept. 30.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

LAW OF THE NORTHWEST: Charles Starrett, Shirley Patterson—Another Western on a double bill that did nicely. Played Friday, Saturday, Oct. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ONCE UPON A TIME: Cary Grant, Janet Blair—No good for small town patronage. Story is too deep for most people. No busines second and third day. Leave it alone if possible. Played Monday-Wednesday, Oct. 2-4.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

TWO-MAN SUBMARINE: Tom Neal, Ann Savage—This is a good picture which we played Sunday to a nice business. Played Oct. 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WHISTLER, THE: Richard Dix, Gloria Stuart—Really a funny title. Those who saw it seemed to like it. Played Sunday, Oct. 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

CANTERVILLE GHOST, THE: Charles Laughton, Margaret O'Brien—A good ghost picture and one which pleased everyone here who saw it. Business was average for Sunday and Monday; we would not ordinarily play this type of picture on this change. But to achieve a change of pace in our programs, we booked this attraction into our best playing time in order to relieve a series of heavy Sunday pictures, and got away with it. The star strength stands up well and in addition to being a ghost picture, I would even mark it down as a fairly good fairy tale. Well produced and certain to please. Played Sunday, Monday, Oct. 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HEAVENLY BODY, THE: William Powell, Hedy Lamar—Not as good as we expected from the two stars. It needs a double bill or good short reels with it. Played Thursday-Saturday, Oct. 5-7.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—An excellent production with plenty of army comedy which all enjoyed. The film version adapted from a very funny book makes good entertainment, and I would recommend this one for any spot. Played Tuesday. Oct. 14.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Paramount

AND THE ANGELS SING: Fred MacMurray, Dorothy Lamour—This did not do the business we hoped it would because of the good cast, but I guess the farmers are too busy. Played Monday, Tuesday, Oct. 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DOUBLE INDEMNITY: Barbara Stanwyck, Fred MacMurray—Three big stars were wasted on this drama of insurance and murder. Business was below average, though there were no complaints from those who came. Played Wednesday, Thursday. Oct. 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—To me this is just another Preston Sturges opus that is supposed to be as good, or funnier, than his "Miracle of Morgan's Creek." But I fail to see anything out of the ordinary in this picture. A few laughs here and there in the light comedy appealed to some of my patrons who were in the minority, because business was poor. Doubled with "South of Dixie," which was not a shot in the arm for the box office. Played Friday, Saturday, Oct. 13, 14.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

HENRY ALDRICH'S LITTLE SECRET: Jimmy Lydon, Charlie Smith—Haven't had such a funny picture for a long time. You cannot beat Henry Aldrich stories for good family entertainment. They are not only amusing but also have a moral story behind the plot. We had them "rolling in the aisle." Played Tuesday-Sunday, Sept. 26-Oct. 1.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

HENRY ALDRICH'S LITTLE SECRET: Jimmy Lydon, Charlie Smith—Aldrich seems to be slipping a little here. Doubled it with "Prairie Chickens." Played Saturday, Oct. 7.—Bryce Paulson, Ramus Theatre, Ramus, Mich. Rural patronage.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—Swell show. This one really pulled them in. Played Sunday, Oct. 8.—Bryce Paulson, Ramus Theatre, Ramus, Mich. Rural patronage.

TAKE IT BIG: Jack Haley, Harriet Hilliard—A small musical that is not strong enough to stand alone. I played it on Pay Night to fair business. Played Tuesday, Oct. 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TIMBER QUEEN: Dick Arlen, Mary Beth Hughes—Very good little picture suitable for small town patronage. Played Thursday-Sunday, Sept. 21-23.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

TRUE TO LIFE: Mary Martin, Franchot Tone—Not as funny as the advertisements seem to make it. It turned out to be just an ordinary picture playing to an average audience. Dick Powell's singing was as good as ever, although his appearance in motion pictures is so rare that our patrons have practically forgotten him. Played Wednesday-Sunday, Oct. 3-8.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

RKO Radio

FALCON IN MEXICO, THE: Tom Conway, Mona Maris—A small who-done-it which got by on Pay Night. Played Tuesday, Oct. 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NORTH STAR: Walter Huston, Anne Baxter—Another war picture, which looked very well, although I think war pictures are too frequent. Played Wednesday, Thursday, Oct. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SEVEN DAYS ASHORE: Wally Brown, Gordon Oliver—Good comedy for double billing. This was well received here. Played Friday, Saturday, Oct. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SEVEN DAYS ASHORE: Wally Brown, Gordon Oliver—A very good audience comedy which scored heavily with our people, bringing forth a good share of laughter. Played with "The Hairy Ape" to a good Friday and Saturday business. Played Friday, Saturday, Oct. 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SHOW BUSINESS: Eddie Cantor, George Murphy—This is really good musical show and business was above average. It pleased all. Played Sunday, Monday, Oct. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

BORDERTOWN TRAIL: Smiley Burnette, Sunset Carson—Routine Western which pleased the Friday and Saturday crowd. Played Friday, Saturday, Oct. 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIDDEN VALLEY OUTLAWS: Bill Elliott, Gabby Hayes—Played with "Girl Trouble" to good business. Played Friday, Saturday, Oct. 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SILVER CITY KID: Allan Lane—Routine Western which pleased on Friday and Saturday. Played Friday, Saturday, Oct. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWING YOUR PARTNER: Lulubelle and Scotty, Vera Vague—This is the first radio team that has measured up. It is a cute little picture and it was made on a shoe string and this tells the story that films do not have to cost a million dollars to rate satisfaction to the customers. Fibber McGee and Molly better take a leaf out of this couple's book after "Heavenly Days," which was a first class turkey.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Twentieth Century-Fox

EVE OF ST. MARK, THE: Michael O'Shea, Anne Baxter—This is a fairly good picture which did average business. Many stayed away because it was a war picture. Played Sunday, Monday, Oct. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GIRL TROUBLE: Don Ameche, Joan Bennett—Good comedy feature that satisfied. Played Friday, Saturday, Oct. 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WING AND A PRAYER: Don Ameche, Dana Andrews—In the normal course of business before the influx of war pictures this would have rated very good, as war pictures go. The reaction against war pictures has not abated in the least. It is gaining if anything, and that being the case, a picture like this one has not a ghost of a chance of doing even normal business. That is the answer, reduced gross, and you cannot get away from it even though it is a fine production. You just cannot swim against the stream, and that stream is becoming rapids.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

United Artists

HAIRY APE, THE: William Bendix, Susan Hayward—The main appeal in this picture would seem to be the Eugene O'Neill story; but from our point of view, the producer has successfully turned out a mass-appeal picture which should please almost all audiences. William Bendix certainly scores in this one, biting his teeth, so to speak, into a role that is right down his alley. Business was good, everyone pleased. Played Friday, Saturday, Oct. 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz; N. Y. Small town patronage.

JUNGLE BOOK, THE: Sabu—They came in droves for this one—Bryce Paulson, Ramus Theatre, Ramus, Mich. Rural patronage.

PRAIRIE CHICKENS: Jimmy Rogers, Noah Beery, Jr.—If you wish to give your patrons a laugh book this one. Doubled with "Henry Aldrich's Little Secret." Played Saturday, Oct. 7.—Bryce Paulson, Ramus Theatre, Ramus, Mich. Rural patronage.

THREE RUSSIAN GIRLS: Anna Sten, Kent Smith—Used on top half of double bill to very light business. Thursday, Oct. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

UP IN MABEL'S ROOM: Marjorie Reynolds, Dennis O'Keefe—This was a slightly better than average production but the reaction was negative. Business fair and no complaints. Played Wednesday, Thursday, Oct. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Universal

COBRA WOMAN: Jon Hall, Maria Montez—This picture opened to big business but fell off 60 per cent the second night. Played Monday, Tuesday, Oct. 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FOLLOW THE BOYS: Stage and Screen Entertainers—This is supposed to be another "This Is the Army" and "Stage Door Canteen," but it is a very weak imitation and as such it is not so good. It drags terribly. They tried, I will say, with the influx of stars, but it just did not rate, here, anyway.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

FRONTIER LAW: Russell Hayden, Jennifer Holt—These Universal Westerns seem to please Western fans and all the kids. Good combination of comedy, action and music.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HE'S MY GUY: Dick Foran, Joan Davis—Universal has made many good musical comedies, but this one seems to be a "lemon." The only thing that held the picture together was Joan Davis. If it had not been for her, the picture would be a flop. The Mills Brothers were good but the songs were rather unfamiliar. Played Wednesday-Sunday, Oct. 3-8.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

HIS BUTLER'S SISTER: Deanna Durbin, Franchot Tone—This was better than "Hers to Hold." Deanna had more singing parts in it. People still like to hear her sing rather than to have her in dramatic roles. Because of the first cold weather this week the attendance dropped quite a bit. Everyone that saw it enjoyed it. Played Tuesday-Sunday, Sept. 26-Oct. 1.—Andrew Mayeshiba, Technical Department, Heart Mountain, Wyo. General patronage.

(Continued on following page)

(*Continued from preceding page*)

IN SOCIETY: Abbott and Costello—Not their best picture but people were anxious, to see them after a long wait and business was good. Played Wednesday, Thursday, Oct. 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LADIES COURAGEOUS: Loretta Young, Geraldine Fitzgerald—This is not the picture for Tilbury. Business not good. Played Wednesday, Thursday, Oct. 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

MASK OF DIMITRIOS: Sydney Greenstreet, Peter Lorre—We can do without this type, too. They are falling into the old evil of dialogue that was current some years back. It did not do business and we rate it a failure. As an audience picture it was not liked except by very few.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

PASSAGE TO MARSEILLE: Humphrey Bogart, Michele Morgan—Business was far below par. War pictures will not draw here anymore, even with a splendid cast such as in this picture. Played Sunday, Monday, Oct. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

UNCERTAIN GLORY: Errol Flynn, Paul Lukas—Played this late but found my patrons enjoyed this story of intrigue. The cast was excellent and I would recommend this one. Played Saturday, Oct. 7.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Short Features

Columbia

AMOOZIN' BUT CONFOOZIN': Li'l Abner—Good for a lot of laughs. Our folks liked it a lot.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

K-9 KADETS: Sports Reels—Shows training dogs for the Army and it is real good.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

MAIRZY DOATS, PAPER DOLL: Community Sing, No. 10.—They love these a lot. Play this one. It is real good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

A PEEKOOLYAR SITCHEEAYSHUN: L'il Abner—O.K. for a lot of laughs.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Metro-Goldwyn-Mayer

DAY IN DEATH VALLEY: Fitzpatrick Traveltalks—An excellent travelogue in color which was enjoyed by my patrons. It is both entertaining and educational.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Paramount

TWO GUN RUSTY: Puppetoons—A good puppetoon in color from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHAT'S LACROSSE: Sportlights — An educational short on the origination and method of playing the game of lacrosse. Amusing incidents purposely inserted at different places add to the entertainment value of this short.—Andrew Mayeshiba, Technical Department, Heart City, Wyo.

RKO Radio

AIRCRAFT CARRIER: This Is America—An excellent trip in and around one of the big ships of this war. Certainly an interesting and entertaining subject for almost any audience. We played this just prior to "Wing and a Prayer" for its obvious plugging qualities.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

FLICKER FLASHBACKS NO. 5—My folks enjoyed seeing Charlie Chaplin again in a slapstick comedy. Also saw Mary Pickford at the age of 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRUNES AND POLITICS: Edgar Kennedy—Average two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

NYMPHS OF THE LAKE: Sports Review (Color)—A filler in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

A VOLCANO IS BORN: Magic Carpet—Real good. Do not miss booking it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

ABOU BEN BOOGLE: Swing Symphonies—A good color cartoon. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHORT PRODUCT PLAYING BROADWAY

Week of October 23

ASTOR	
Monumental Utah	MGM
Sports Quiz	MGM
Feature: Kismet	MGM
CRITERION	
Beach Nuts	Universal
It's Murder	Col.-WAC
Feature: Merry Monahans	Universal
GLOBE	
Birdy and the Beast	Vitaphone
Bluenose Schooner	Vitaphone
Feature: Sweet and Lowdown	20th Cent.-Fox
HOLLYWOOD	
Booby Hatchet	Vitaphone
Dizzy Day	Vitaphone
It's Murder	Col.-WAC
Feature: To Have and Have Not	Warner Bros.
PARAMOUNT	
It's Nifty To Be Thrifty	Paramount
Popular Science, No. 6	Paramount
Unusual Occupations, No. 6	Paramount
Feature: Our Hearts Were Young and Gay	Paramount
RIALTO	
Flying Jalopy	RKO Radio
Mulberry Street	Paramount
Spinach-Packin' Papa	Paramount
Feature: One Mysterious Night	Columbia
RIVOLI	
Jasper's Paradise	Paramount
It's Murder	Col.-WAC
Feature: Frenchman's Creek	Paramount
ROXY	
Mexican Majesty	20th Cent.-Fox
It's Murder	Col.-WAC
Feature: Laura	20th Cent.-Fox
STRAND	
From Hand to Mouse	Vitaphone
Ski Whiz	Vitaphone
Proudly We Serve	Vitaphone
Feature: Conspirators	Warner Bros.

CHOO-CHOO SWING: Name-Band Musicals—Good. The young folks like it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Victory Films

HERE IS CHINA: United China Relief—This one has to do with China, the nation, its people and the way they work. A most interesting picture on China at war and what it is doing for victory. — Andrew Mayeshiba, Technical Department, Heart City, Wyo.

BATTLE OF THE MARIANAS, THE: Excellent record of the action in the Marianas, particularly the recapture of Guam. Plugged heavily in our advertising and this picture drew business at the box office. It held the attention of the audience.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Vitaphone

BLUENOSE SCHOONER: Sports Parade—We Canadians liked this and are proud to show it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BUGS BUNNY NIPS THE NIPS: Bugs Bunny Specials—Clever cartoon that makes good film fare.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THE CAT THAT CAME BACK: Blue Ribbon Merrie Melodies—Very good cartoon. They sure have plenty of them.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

COLORADO TROUT: Sports Parade—An excellent reel in color which shows some dandy fishing shots. Play this one from Vitaphone.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

DAFFY THE COMMANDO: Looney Tunes Cartoons—Good cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DEVIL BOATS: Technicolor Specials—Good two reel service subject in Technicolor. Had many favorable comments on it.—E. M. Freiburger, Paramount Theatre Dewey, Okla.

FROM HAND TO MOUSE: Merrie Melodies Cartoon—A good cartoon for those who like them.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Can.

HARE FORCE: Bugs Bunny Specials—One of the better shorts from Vitaphone. It is a good color reel.—A. L Dove, Bengough Theatre, Bengough, Sask., Can.

ISLE OF PINGO PANGO: Blue Ribbon Merrie Melodies—Entertaining color cartoon.—E. M. Freiburge Paramount Theatre, Dewey, Okla.

LOST AND FOUNDLING: Merrie Melodies Cartoon—A pleasing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Colo.

MUSICAL MOVIELAND: Technicolor Specials—Thi is a swell musical two-reeler in color. In fact, it is better than many small features. Give it your best tim and play it soon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PLANE DAFFY: Merrie Melodies Cartoons—Good co or cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PORKY PIG'S FEAT: Looney Tunes Cartoons—Another cartoon that semed to take O.K.—Harland Rankin Plaza Theatre, Tilbury, Ont., Can.

SO YOU THINK YOU NEED GLASSES: Hollywoo Novelties—Very good.—Harland Rankin, Plaza Theatr Tilbury, Ont., Can.

SPORTING DOGS: Sports Parade—This was especially good. Hunters and dog lovers will enjoy it.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Can.

U. S. MARINES ON REVIEW: Featurettes—Entertaining two-reel musical in black and white.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Ruling Bars Hiring Help To Complete Theatre

An order of the Priorities Committee of th War Manpower Commission has forbidden th hiring of workers by the United Constructio Company to complete the building of an $85,00 theatre in Philadelphia. Construction was begu by the company here last June for David Shapiro independent circuit operator in Philadelphia. Th ruling was made, according to Carl B. Harr, are WMC director, after it was found that the company had no manpower priority and after a survey showed that adequate motion picture facilities were already available in the vicinity of th proposed house.

Paramount Pep Club Officers Installed at Dinner

New officers of the Paramount Pep Club were installed last Friday evening at the club's annual dinner and dance at the Hotel Astor, New York The newly-elected slate is headed by J. L. Brown president. Entertainment was then provided by the stage show of the Paramount theatre, with Paramount employees in the armed forces as guests. Irving Singer was chairman of the committee in charge, which also included Ray Fisher Ted Schreiner, Emilie Ullman, Helen Callan and Al Sciignano.

Nevin and Hochstein Hearings Postponed to November 20

The hearings in the U. S. District Court, New York, of Isadore Nevin, former bookkeeper for George E. Browne, ex-president of the International Alliance of Theatrical and Stage Employees, and Harry Hochstein, former morals inspector in Chicago, both indicted by a Federal Grand Jury for perjury in the Bioff-Browne union case, last week were postponed until November 20 by Judge Samuel Mandelbaum.

Chicago Tribune Cuts Film Ads Five Per Cent More

All film advertising in the *Chicago Tribune* will be cut another five per cent for the final quarter of 1944, C. W. Steffens, amusement department editor, reveals. This brings the total cut to 25 per cent. All other dailies have been running 15 to 20 per cent below normal, but no further cuts have been announced for them for the final quarter.

WARNER BROS.' TRADE SHOWINGS OF

"THE DOUGHGIRLS"

starring

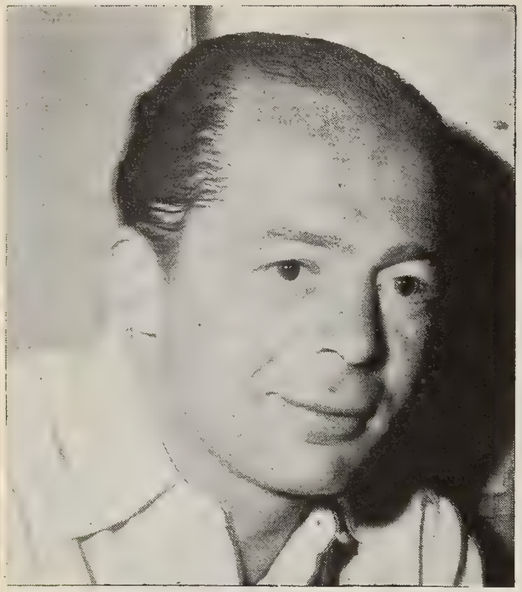
ANN SHERIDAN
ALEXIS SMITH · JACK CARSON
JANE WYMAN · IRENE MANNING
CHARLES RUGGLES · EVE ARDEN

MONDAY, NOVEMBER 6th, 1944

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	3:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	11:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00 A.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:00 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

"GET SET FOR THE SIXTH WAR LOAN"

September Box Office Champions

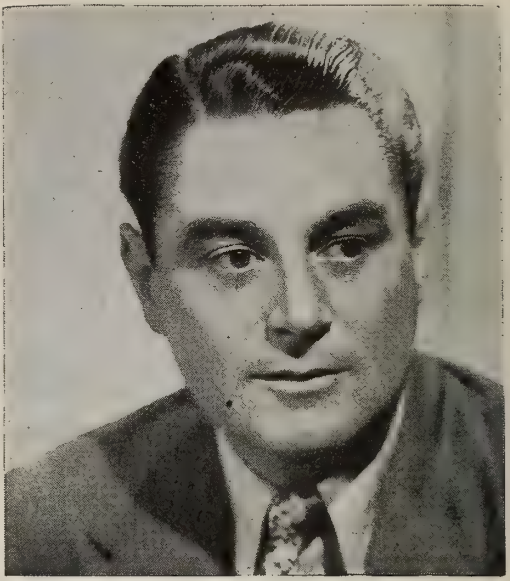


Billy Wilder, director

DOUBLE INDEMNITY: Paramount. Produced by Joseph Sistrom. Directed by Billy Wilder. Screenplay by Billy Wilder and Raymond Chandler. From novel by James M. Cain. Music score, Miklos Rozsa. Director of photography, John Seitz. Editorial supervision, Doane Harrison. Cast: Fred MacMurray, Barbara Stanwyck, Edward G. Robinson, Porter Hall. Release date, July 14, 1944.

Pandro S. Berman, producer

DRAGON SEED: Metro - Goldwyn - Mayer. Produced by Pandro S. Berman. Directed by Jack Conway and Harold S. Bucquet. Screenplay by Marguerite Roberts and Jane Murfin. Based on novel by Pearl S. Buck. Director of photography, Sidney Wagner. Musical score, Herbert Stothart. Cast: Katharine Hepburn, Walter Huston, Aline MacMahon, Akim Tamiroff. Release date, August, 1944.



Leo McCarey, producer-director

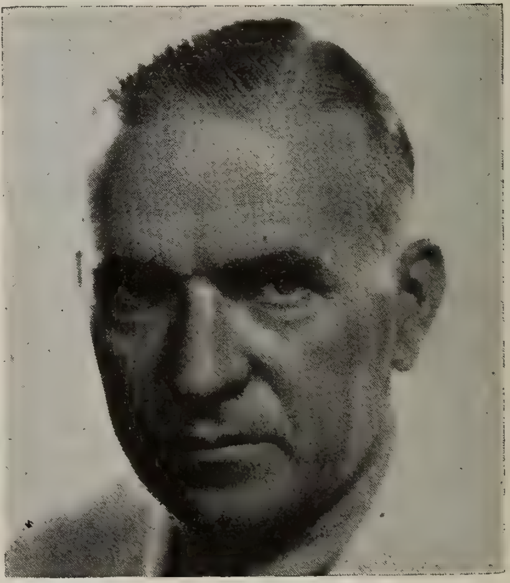
GOING MY WAY: Paramount. Produced by Leo McCarey. Directed by Leo McCarey. Screenplay by Frank Butler and Frank Cavett. Story by Leo McCarey. Director of photography, Lionel Lindon. Art direction, Hans Dreier and William Flannery. Cast: Bing Crosby, Rise Stevens, Barry Fitzgerald, James Brown, Jean Heather. Release date: special release, no date set.

Jean Yarbrough, director

IN SOCIETY: Universal. Produced by Edmund L. Hartmann. Directed by Jean Yarbrough. Screenplay by John Grant, Edmund L. Hartmann, Hal Fimberg. Original story by Hugh Wedlock, Jr., and Howard Snyder. Director of photography, Jerome Ash. Musical director, Edgar Fairchild. Art direction, John B. Goodman, Eugene Lourie. Cast: Bud Abbott, Lou Costello, Marion Hutton, Kirby Grant. Release date, August 18, 1944.

John Cromwell, director

SINCE YOU WENT AWAY: United Artists-Selznick International. Produced by David O. Selznick. Directed by John Cromwell. Screenplay by David O. Selznick. Suggested by the book by Margaret Buell Wilder. Production designed by William L. Pereira. Photographed by Stanley Cortez and Lee Garmes. Cast: Claudette Colbert, Jennifer Jones, Joseph Cotten, Shirley Temple, Monty Woolley. No release date set.



Henry King, director

WILSON: Twentieth Century-Fox. Produced by Darryl F. Zanuck. Directed by Henry King. Screenplay by Lamar Trotti. Photographed in Technicolor. Director of photography, Leon Shamroy. Technicolor director, Natalie Kalmus; associate, Richard Mueller. Music, Alfred Newman. Technical advisors, Ray S. Baker and Miles McCahill. Cast: Alexander Knox, Charles Coburn, Geraldine Fitzgerald. Release date: August, 1944.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Sleeping Salesmanship

Most of us will be finding a whimsically and ironically reminiscent quality in the following item, which appeared this week in a business department column of the New York Sun:

> *"Major Benjamin H. Namm, president, the Namm Store, Brooklyn, remarked that selling has become a forgotten art, but 'tomorrow's job is a selling job.' In many cases, he said, retail stores' sales promotion departments have become 'sales resistance' departments, because they have been more concerned with husbanding stocks than moving merchandise. Retailers will have to regain their 'sense of sell,' he warned, if they hope to realize their fullest opportunities in the post-war period."*

This is almost a paraphrase of some speeches that have been made by circuit executives and other leaders of the motion picture industry across the last two years.

However the demonstration that salesmanship goes to sleep when the customers respond without it, in all merchandising, only makes it the more emphatic that it must be shaken awake.

△ △ △

American Custom

Although little has been said or printed recently regarding the hoodlum situation, it is too much to expect that the problem has been solved or the condition wholly corrected.

Most likely, the public, in its quest for relaxation and entertainment, has reconciled itself to the situation and is content to endure it.

After two years of contention, the overwrought manager has also decided that hoodlumism and vandalism are indicative of the current mood and custom of the younger generation. He is also reconciled.

Now comes news that the custom of creating noise and generally disturbing the theatre audience, which has been so ardently developed in this country, is spreading abroad.

We refer to a letter received from H. E. Smyth, manager of the St. George's Cinema in Falmouth, London, who writes:

"We have had an enormous number of your naval boys through the theatre, some good, some bad, majority bad according to our standards of behaviour.

"They seem to delight in making a noise and generally try and upset everyone, but suppose it's the custom in your country or is it because they are away from their natural surroundings?

"Probably we are a bit old fashioned over here but, believe me, I prefer it. I can certainly put up with a bit of noise and know how to deal with the culprits, but when they start pulling the place to pieces I do get het up."

It would appear that Mr. Smyth was not inclined to get "het up" over a bit of noise. His blood pressure was not stimulated until our boys decided to "take the place apart".

He infers that he then took effective measures to protect the material furnishings. What these measures were he does not state.

If Mr. Smyth is able to neutralize the conduct of our Navy boys when they attend the theatre, American theatre managers should be acquainted with the secret of his success.

As a self-appointed committee of one, we have taken the liberty to write to Mr. Smyth requesting the formula. Upon receipt of this information it will be passed on to the membership with the thought that it may serve a useful purpose here at home.

△ △ △

The Managers Write

From Asheville, N. C., where he manages the Imperial theatre, Frank LaBar, Jr., writes:

"Now, to my pleasure, the day's mail has brought me the Quigley Awards Committee Certificate of Appreciation for my efforts in the third quarter.

"I wish to express my sincere appreciation to the committee for their consideration and the honor they have bestowed upon me.

"Coming at a time when we are all in the midst of strife and strain, it cannot help but make me feel proud that I am not lost in this great mass of rush and turmoil.

"The Quigley Awards inspire us to higher ideals and better theatre operation, not for personal glory but because of the self-satisfaction . . . and to be of service to our community and the industry we represent."

△ △ △

GERALD M. PAULMEIR, manager of the Maplewood theatre in Maplewood, N. J., takes time out to express his opinions on the importance of maintaining that "personal touch" in patron contacts.

Despite the fact that great emphasis has been placed on this subject in the past, some of his statements are worth repeating. He writes:

"It is my contention that a smile and word of greeting make a distinct impression on anyone. . . . See if 99 per cent of your welcome isn't returned in friendly acknowledgement.

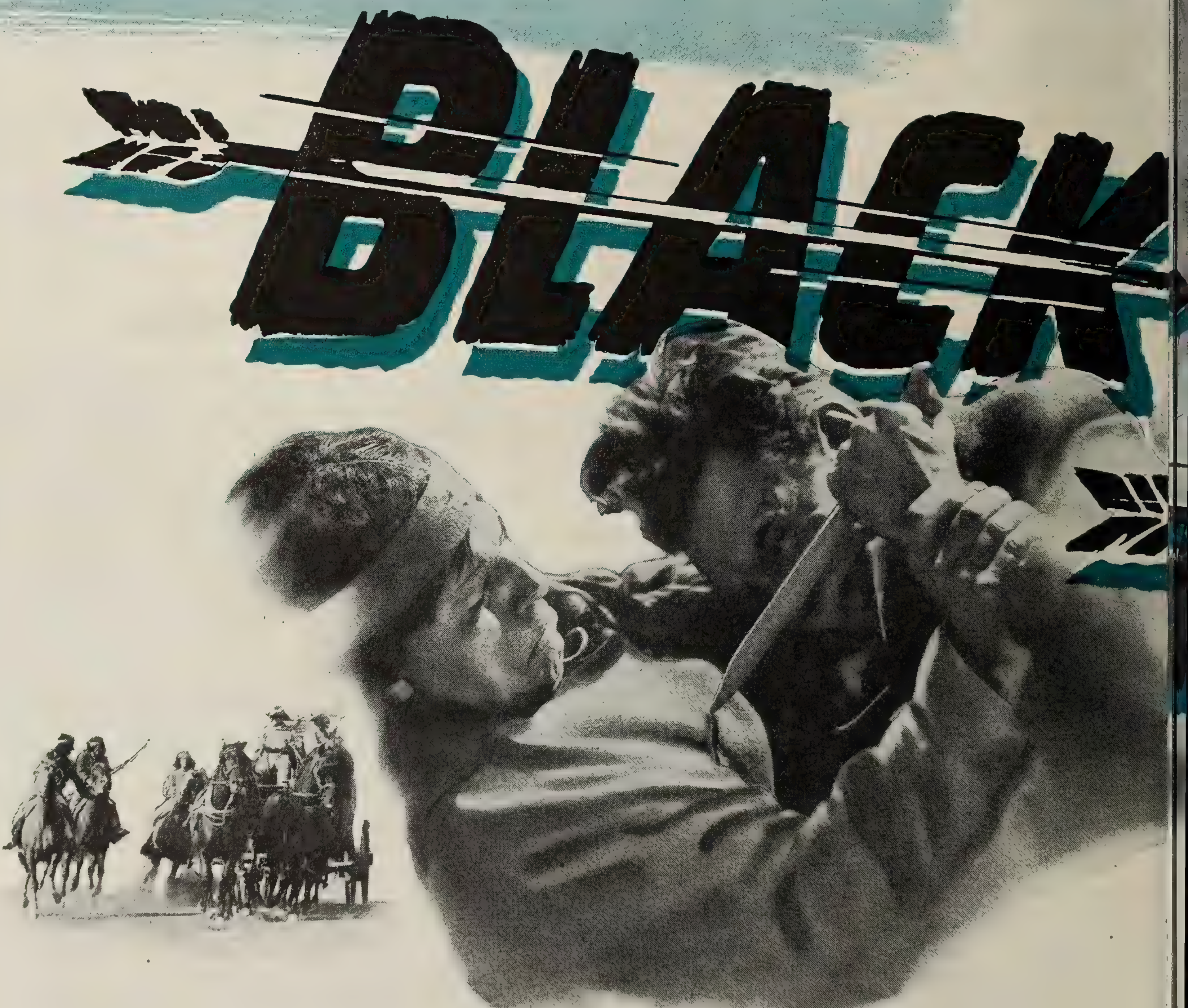
"A pleasant gesture to a child, a word of greeting to an elderly patron, a personal line or two in the theatre program . . . may seem trivial. To those concerned it is again that 'intimate touch'.

"Interest in local activities should be positive and continuous, and denotes progressive showmanship.

"A good rule for any manager to remember is that he is host; the patron is his guest and as such deserves a guest's welcome and a guest's treatment as long as they are in the theatre."

—CHESTER FRIEDMAN

Follow "BLACK ARROW" as he shoots across your screen . . . so thrilling he'll make every SERIAL fan quiver with excitement!



KEEP SELLING WAR BONDS! FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

ARROW

A COLUMBIA CHAPTER PLAY *Epic*

with **ROBERT SCOTT · ADELE JERGENS**

ROBERT WILLIAMS · KENNETH MacDONALD

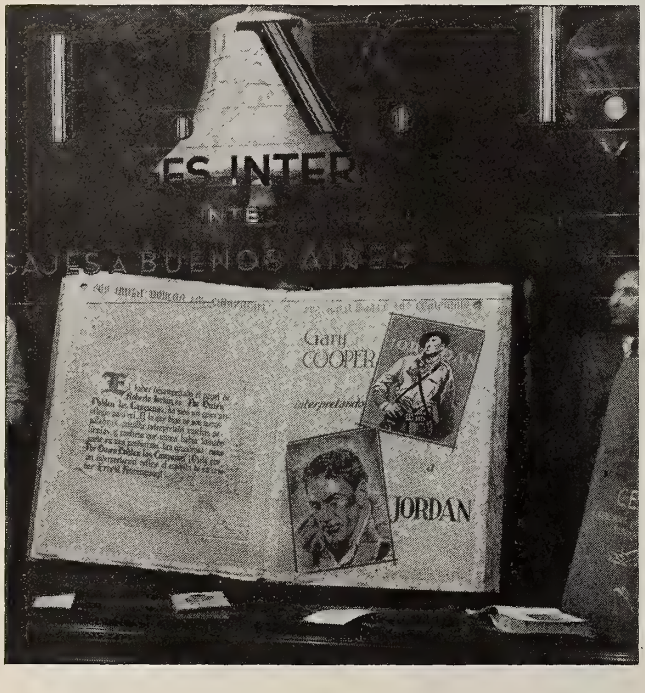
Original Screen Play by Sherman Lowe, Jack Stanley,
Leighton Brill, Royal K. Cole

Produced by RUDOLPH C. FLOTHOW

Directed by LEW LANDERS

BOOK IT NOW!

EXPLOITATION ON FOUR CONTINENTS


Gary COOPER
JORDAN
SAJES A BUENOS AIRES

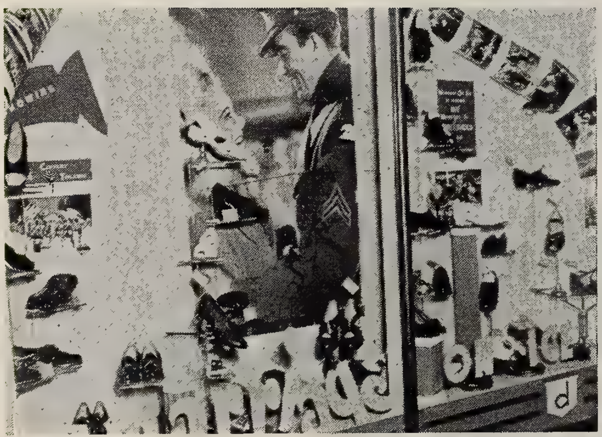
Claudia
TEATRO ENCANTO

Tieup with Sears Roebuck, resulted in this window display for "Claudia" in conjunction with film's showing at the Encanta theatre in Havana, Cuba.

Left, window tieup nets attractive display on "FWTBT." for manager B. Glucksman, Coventry theatre, Montevideo, Uruguay.

At right is the front view of Cinema Pathe, Rio de Janeiro in Brazil for opening of "F.W.T.BT."

POR QUEM OS SINOS DOBRAM
GARY COOPER ★ INGRID BERGMAN
POR QUEM OS SINOS DOBRAM



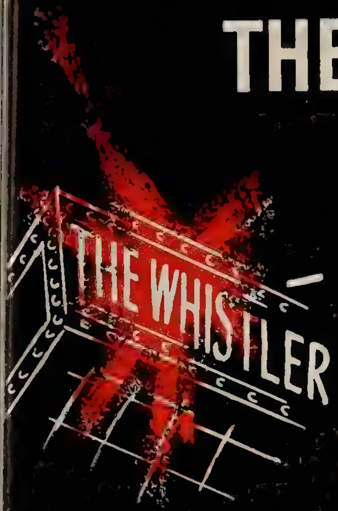
"Iceland", billed as "Marriage on Ice", at the Century, Johannesburg, in South Africa, gets benefit of attractive store displays which helped sell film.

DURANTE
ALLEN
SUN-MON
JULY 2-3

In Manring, Ky., district manager Harry D. Stearn, Schine's theatres, used reserved park bench as advance plug on "Two Girls and A Sailor".

REGAL
Presents
SHOW BUSINESS
NOW

Here is an attractive foyer display which helped to sell "Show Business" in advance, at the Regal theatre, Marble Arch, in London, England.



THE WHISTLER HITS THE MARK AGAIN!

The famous CBS Master of Mystery returns . . . in his newest and most thrilling screen adventure!

Columbia Pictures
presents

Richard DIX

The MARK of the WHISTLER

with JANIS CARTER · PORTER HALL · PAUL GUILFOYLE · JOHN CALVERT

Suggested by the CBS Radio Program entitled "The Whistler"
Screen Play by George Bricker

Produced by RUDOLPH C. FLOTHOW

Directed by WILLIAM CASTLE

KEEP SELLING WAR BONDS! FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

LIFE MAGAZINE
"An American Romance"
COMING HERE

Joe Samartana, manager of Loew's, Providence, R. I., tied in Life Magazine *build-up for "American Romance" with film's date at his theatre and attracted plenty of attention from patrons.*

AN AMERICAN ROMANCE

Manager Boyd Sparrow of Loew's theatre, Indianapolis, reports a successful campaign has been completed in conjunction with the local premiere of "An American Romance."

The American Romance Star Cavalcade, currently touring the country, appeared previous to the opening and helped to publicize the attraction.

Unusual newspaper breaks resulted from a tieup with the local United War and Community Chest Drive for which the film stars appeared at a Fund Rally.

The Rally took place in Monument Circle with 5,000 townspeople looking on. Brian Donlevy, Rags Ragland and Nancy Walker entertained the audience with a 30 piece band from nearby Stout Field providing music.

The caravan visited wounded war veterans at Billings General Hospital and Camp Atterbury.

Dinner Attended by Stars Precedes Premiere

The evening of the premiere a dinner was held, which was attended by the stars, city and state officials and dignitaries, publishers, editors and film critics of the newspapers and other prominent guests.

Following the dinner the stars made an appearance at the annual get-together of the Indianapolis Press Club.

Each activity was covered by photographers and feature writers from the newspapers. Three stories, including art breaks were landed on the front pages of the *Indianapolis Star* and the *News* plus additional breaks which appeared on the news and drama pages.

The day before opening, publicity on the film shared front page art with the war news and the opening of the World Series baseball games in the *Times*.

Regional wire breaks were obtained on the premiere from INS and AP.

Essay Contest in Schools Set by Cohen in Hartford

For the Connecticut premiere of "An American Romance," manager Lou Cohen, Loew's Poli, Hartford, Conn., arranged for an essay contest with a city-wide tie-up of all high schools and parochial schools, radio stations WDRC, WTHT, WTIC and WNBC, and the *Hartford Times* and *Courant* newspapers.

Through the Board of Education, Cohen posted the essay copy on bulletin boards at all schools in Hartford and students from eighth to twelfth grades were invited to write, in not more than 500 words, an essay on "The Romance of Living in America." All entries were to be postmarked not later than October 26, the date of the film s premiere at the Poli. First prize was a $25 War Bond; second, $10 in War Stamps; third, $5 in War Stamps, and the next 15 best essays, were awarded guest tickets.

A week in advance of the opening a spectacular display of the flags of the 32 United Nations was promoted in the theatre lobby. The flags were grouped above a floor exhibit of a brilliantly colored 24-sheet and a side-wall display of prints of "An American Romance." Special lighting effects were also set in the theatre lobby a week ahead of the premiere.

In Providence, R. I., manager Joseph Samartano arranged an impressive campaign in conjunction with the picture's opening at the State.

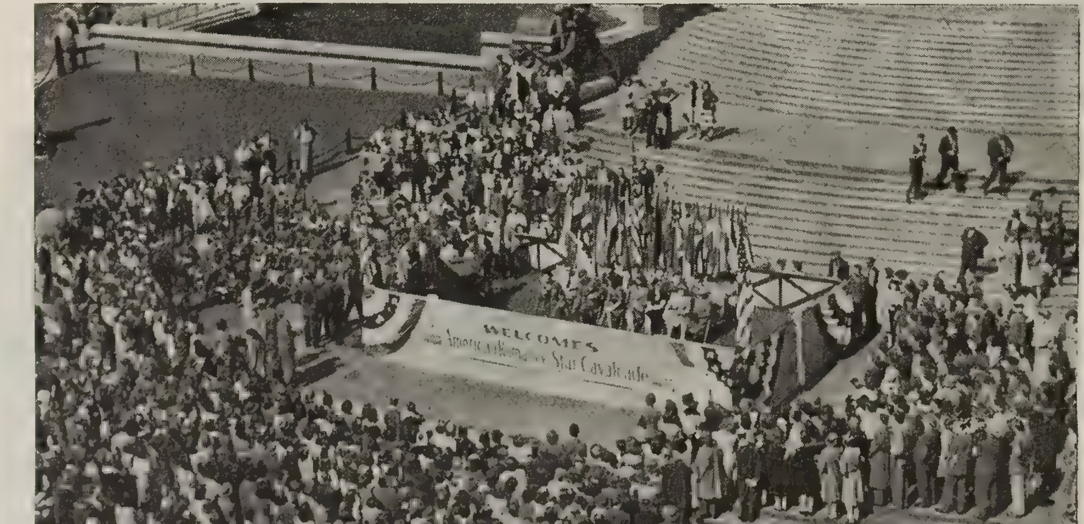
A private screening was held at the Biltmore Hotel which was attended by state and city officials, newspaper critics and radio commentators. National ads combined with regular theatre display ads in all local papers gave added stature to the film.

Twenty-eight spot announcements including a number of transcriptions were used over all four local radio stations.

On opening day of the film, a parade was arranged with high school bands and uniformed veterans participating.

A tieup was made with the Walsh-Kaiser shipyard, whereby 10,000 heralds were distributed to employees. The heralds showed a cut of Mr. Walsh, one of the owners, endorsing the picture and urging all to see it.

Study guides were distributed at the public schools and all bulletin boards carried 18 by 24 cards plugging the premiere.



Part of the huge crowd which turned out to greet the "American Romance Star Cavalcade" in Monument Circle. Promotion was arranged to coincide with opening of "An American Romance" at Loew's theatre. Film stars appeared in behalf of United War and Community Drive.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THE NATIONAL BARN DANCE (Paramount): This should be closely tied in with the radio broadcast from which it is adapted.

Promotions with radio stations can be effected, with special emphasis on recordings, contests with guest tickets for listeners identifying names of song hits correctly, etc. A calling contest might find favor—either with or without a fiddler—and, where the station might not be interested, the stunt can be used in the theatre as a stage attraction.

An amateur contest can be staged with local talented youngsters who can play washboards, jugs, jews-harps, pots, fiddles, etc.

Scout up someone who is an experienced dance caller and arrange for local night spots to feature a square dance each evening.

Contact your local 4-H clubs or other rural organizations and arrange for them to attend on opening night in a group. If you have square dance champs in your community, you can present them from the stage on opening night, and remember to plant the story with your newspaper editor.

In addition to all the old time song hits, two new numbers have been published by Leeds Music Corp., 1270 Sixth Avenue, New York, N. Y., which offers free title sheets on "Angels Never Leave Heaven" and "The Barn Dance Polka".

Get after the numerous music tie-ups and try to promote some co-op ads from the music dealers and vendors of instruments.

MY PAL, WOLF (RKO Radio): Animal lovers will go for this in a big way. You might try to locate those people in town who have sent their pets to the Army and invite them to a special screening of the picture with the press.

If you are near any of the K-9 Army Dog Training Camps, try to arrange with the officials to send trainers to the theatre to put the dogs through their paces. An officer on stage can act as master of ceremonies and explain the various stunts the dogs do. This can tie in with the Army's recruiting campaign for additional dogs.

The film is an adaptation of the book. Tie up with your local dealers for displays and co-op ads. Tie-ups are also in order with dealers handling pet foods and supplies.

An essay contest, open to school children, on the subject, "The bravest thing my dog ever did", should find favor with your newspaper editor. School teachers and officials can be the judges, and prizes may be promoted from local merchants.

Another contest which goes well is a pet show, with youthful dog owners asked to enter their pets in competition for promoted prizes.

As a street ballyhoo, send out a trainer with one or more dogs bearing signs advertising the film. Capitalize on the fine accessories which will make excellent cutout displays.

Family Endorsement Gives "Janie" Boost

E. R. Brennan, manager of the Bay theatre, Green Bay, Wis., gave his outstanding campaign on "Janie" a personal touch by including in his pre-opening day newspaper ad an endorsement of the picture by "A Typical American Family." The ad, signed "E. R. Brennan and Family," read:

"We like to see shows with all-around family appeal! We saw 'Janie' at a special screening one day last week and everyone of us enjoyed it very much. We know you will, too, when you see it at the Bay, starting Sunday. It's crammed full of genuine heart-warming happiness and laughter."

The ad copy also gave an unusual amount of interesting descriptive data on the leading characters in the picture, together with provoking catch-lines.

Johnson Hosts 18-Year-Olds For "This Is the Life"

As part of his advance exploitation on "This is the Life" at the Capitol theatre, Burlington, Ia., H. M. Johnson ran stories in the local papers to the effect that all girls who celebrated their 18th birthday during the four day engagement of the picture would be admitted as guests of the theatre.

Harry mailed specially engraved invitations to girls who applied for them at the theatre in answer to the story in the paper, copy reading "The management of the Capitol theatre requests the pleasure of your presence at a party in honor of your 18th birthday," etc. As a followup the papers came through with a picture of the six birthday girls who attended, together with their names and a picture plug.

Street Bally Used by Kearney For "Youth Runs Wild"

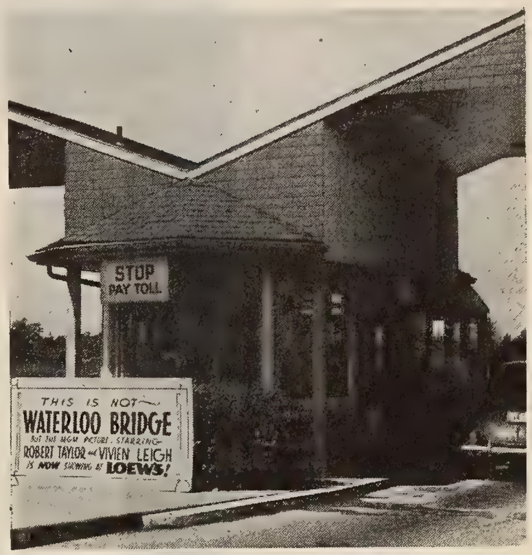
In advance of "Youth Runs Wild" at the Paramount theatre, Syracuse, Ed Kearney for his street ballyhoo dressed a girl in a tight fitting black satin dress and a boy in a loud sports coat. Both of them smoked cigarettes and wore their hats at an extreme angle as they toured the downtown area. The lad carried a suitcase with copy lettered on the sides reading: "We are on our way to see" etc.

During playdates, Kearney distributed cards to taverns with copy: "No minors served. We obey the law and respect the message shown in 'Youth Runs Wild' at the Paramount," etc. In addition a special false front was used with eight 22 by 28 blowups, as well as cutouts from the six-sheets.

Fitzsimmons' "Cross" Contest

Sam Fitzsimmons at Schine's Medina theatre in Medina, Ohio, offered guest tickets to persons who were able to write the phrase "Spencer Tracy is great in 'Seventh Cross'" the greatest number of times on a one cent postcard. The local newspaper came through with advance publicity on the stunt and also announced the winners' names at the end of the contest.

Whitlock Lands Bridge Bally On 'Waterloo Bridge'



Signs similar to the one above were placed at approaches to five different bridges in and near Richmond as part of Brock Whitlock's campaign on "Waterloo Bridge".

A few nights ahead of the opening of "Waterloo Bridge" at Loew's theatre, Richmond, Va., Brock Whitlock, through the cooperation of Station WRVA, held a broadcast in his lobby during which time patrons were asked various questions about "Waterloo Bridge," and each was awarded a pair of guest tickets. Key question asked was, "When do you think Hitler will met his 'Waterloo'?" In addition, a record of names, addresses and answers were kept on file and the person guessing the closest to the date of Germany's capitulation will be awarded a $25 Bond. The program was plugged every morning. Edith Lindeman, *Times-Dispatch* drama critic reviewed the picture over Station WRNL on opening day and six spot announcements were landed gratis fro mboth stations WMBG and WRNL.

Promotes Numerous Merchant And Window Tie-ups

A miniature bridge was placed in Byrum's Restaurant over a deep well, accompanied by stills of Robert Taylor and Vivien Leigh. Copy in this connection read: "You'll never tire of fine food at Byrum's and you'll never tire of fine pictures," etc. The Chesapeake and Potomac Telephone Company devoted one of their windows to the picture, using the telephone idea of the portfolio ad of Taylor calling his mother. In addition, an attractive window was promoted in Thalheimer's Department Store, with a model dressed in a raincoat similar to the one worn by Taylor in the film. The store used both the Army and Navy models of these raincoats, accompanied by stills of Taylor and Leigh attired in them.

Three thousand duo-tone photos of the stars were distributed by the Sunlight Laundry; 2,000 were also given out by Walter Moses & Co., Gary's Record Shop and the Corley Company, all music stores. Teaser cards were placed in the outer lobby and foyer two weeks in advance and an eight by four foot attractive lobby display with pastels of Taylor and Leigh were used ahead of the opening.

THE LEADING

FOR THANKSGIVING

"AND NOW TOMORROW"

ALAN LADD and LORETTA YOUNG in Rachel Field's "AND NOW TOMORROW." By the author of "All This. And Heaven Too." With SUSAN HAYWARD, BARRY SULLIVAN, Beulah Bondi, Cecil Kellaway. Directed by IRVING PICHEL. Screen Play by Frank Partos and Raymond Chandler.

Vote the Straight Para

CANDIDATES

FOR CHRISTMAS

"FRENCHMAN'S CREEK"

mount Holiday Ticket

JOAN FONTAINE and ARTURO de CORDOVA in "FRENCHMAN'S CREEK." A MITCHELL LEISEN Production IN TECHNICOLOR. With Basil Rathbone, Nigel Bruce, Cecil Kellaway, Harald Ramond. B. G. DeSylva, Executive Producer. Screen Play by Talbot Jennings. Directed by Mitchell Leisen.

Get Set For The 6th War Loan!

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

I. F. W. ACKERY
Orpheum, Vancouver, B. C., Canada

ISADORE BIER
Ashland, Ashland, O.

BIRK BINNARD
Warners', Reading, Pa.

IRVING BLUMBERG
Warners', Philadelphia, Pa.

WILLIAM BROWN
Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

SID DICKLER
Belmar, Pittsburgh, Pa.

WILLIAM EAGEN
Princess, Sioux City, Ia.

WILLIAM EXTON
Roosevelt, Kenosha, Wis.

EDWARD J. FISHER
Loew's, Cleveland, O.

ROBERT FREEMAN
Strand, Council Bluffs, Ia.

SAM GILMAN
Loew's, Harrisburg, Pa.

MARGARET GOYETTE
Denham, Denver, Colo.

J. D. HILLHOUSE
State, Galveston, Tex.

BILL HOYLE
Lichtman, Washington, D. C.

JACK KATZ
Roosevelt, Chicago, Ill.

PHIL KATZ
Centre, Pittsburgh, Pa.

ED J. KEARNEY
Paramount, Syracuse, N. Y.

JAMES KING
RKO Boston, Boston, Mass.

GEORGE KRASKA
Orpheum, Boston, Mass.

LARRY LEVY
Colonial, Reading, Pa.

HARRY MAC DONALD
Warner, Milwaukee, Wis.

JACK MATLACK
Broadway, Portland, Ore.

ANDREW NICKOLS
Windsor, Chicago, Ill.

GEORGE REINERT
Rialto, Allentown, Pa.

HARRY A. ROSE
Majestic, Bridgeport, Conn.

JOE SAMARTANO
State, Providence, R. I.

GLENN D. SCHRADER
Rialto, Paducah, Ky.

HUGH N. SCOTT
Orpheum, St. Louis, Mo.

SID SCOTT
Capitol, Sudbury, Ont., Canada

BOYD SPARROW
Loew's, Indianapolis, Ind.

HARRY D. STEARN
Manring, Middlesboro, Ky.

TED TESCHNER
Valentine, Toledo, O.

DALE THORNHILL
Royal, Atchison, Kans.

GERTRUDE TRACY
Loew's Ohio, Cleveland, O.

CARLO VANNICOLA
Keith Memorial, Boston, Mass.

HELEN WABBE
RKO Golden Gate, San Francisco, Cal.

BROCK WHITLOCK
Loew's, Richmond, Va.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

A War Showmanship Certificate is awarded annually to the theatreman whose activities and promotions of a patriotic nature are considered by the judges to have made the greatest material contribution in the prosecution of the war.

•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Merchant Tie-Ups Sell "Janie"

A three-way tie-up with the Jones Store was a highlight of the campaign for "Janie," conducted by the Newman theatre in Kansas City under the direction of manager Jerry Zigmond.

The triple stunt in cooperation with the store consisted of: free passes to every girl named Janie who registered at the store's junior dress department; display of Joyce Reynolds in scenes from the picture placed in the store's most prominent window, and twice-weekly personal appearances of "Janie Sweater Girl" high school groups in the store's junior dress shop, where stills and other promotional matter were used for an additional display.

Jones Store also plugged "Janie" in newspaper display advertising, and other features of the campaign included a display tied in with "Calling All Girls" radio program, giving credits to "Janie," used by Peck's department store. Jenkins Music Company window display featured sheet music title sheets of the theme song.

Groups of five high school girls, wearing sweaters with letters spelling out the word, made appearances at football games and various recreation centers.

Burkhardt Arranges War Trophy Exhibit in Newspaper Tie-in

Howard Burkhardt, manager, and Ed Fisher, publicity director, Loew's State in Cleveland effected a tie-up with the *Press*, whereby an exhibit of war trophies was held in the theatre lobby for two weeks.

The *Press* offered $100 in cash prizes for the best exhibits. The only stipulation was that entries must have been sent from overseas. Special police protection was provided for what is reported to have been the first exhibit of its kind staged locally and received due breaks in the cooperating paper.

Coffey Promotes Full Co-op Page on "Women in Bondage"

Arnold J. Coffey at the Carolina and Rivoli theatres in Hickory, N. C., for his date on "Women in Bondage" went to town and promoted his local merchants for a full page of cooperative ads which was tied directly to the purchase of War Bonds. Copy in bold type in the ad read: "This message is made possible by the following patriotic firms who are backing the boys to keep our women Out of Bondage and who are fighting on foreign soil to free the "Women in Bondage." Other copy on the purchase of Bonds, and picture plugs were featured. The local newspapers also came through with art work and readers.

"Waterloo Bridge" Tied To WAVE Recruiting Drive

Contacting the WAVE Recruiting Office, Gertrude Bunchez for the date on "Waterloo Bridge" at Loew's Century, Baltimore, succeeded in having them distribute table cards in restaurants, reading: "Help Hitler Meet His 'Waterloo'. Join the WAVES Now. See," etc.

Through Station WFBR and their half-hour show every Sunday morning, Gertrude secured a buildup for the picture through the offer of 8 by 10 photos of Robert Taylor and Vivien Leigh, which were given gratis by the station to anyone who wrote in for them.

Runs Student Contest in Program

Tal R. Richards, manager of the Tower theatre, Wichita Falls, Tex., reports on a stunt recently arranged by his assistant, Ruby Pagett which is tied directly to the schools. The contest consists of students submitting in prose form the use of all the titles listed on Richards' monthly calendar program.

A committee of teachers passes on these entries and the best ones receive passes.

SHOWMEN PERSONALS

Happy Birthday: Samuel Rose, Tazwell Anderson, Vern T. Touchett, Karl Walzer, Harry Rosenbaum, Cy Londner, J. Lloyd Miller, Billy Pratt, William Duggan, Stanley Gross, John F. Wright, Ollie H. Browne, Harry L. Gilbert, Irving Feinman, Joe Marino, Donald Ayres, Charles Coussoule, Richard Bartholomew, O. L. Byrd, Guy Jones, Robert Chambers, Gordon Woodruff, William Harper, Fordyce Kaiser, Alfred Swett.

Ivan Ackery, J. E. Courter, William C. Land, Frank Gomez, Edward Kalinowski, Oscar Swanson, Victor Cornilliac, John Townsend, Dorothy Flukes, Andrew Gorzo, John Shaffer, James Carey, Russell Hogue, Douglas Carpenter, Lee Byers, J. S. O'Neill, Carl Bechdel, John Cotter, Robert Bowman, Hinton Newsome.

In New Posts: Hardie Meakin, assistant division manager RKO Cincinnati and Dayton theatres. Sol Sorkin succeeds Meakin as manager of the Keith theatre, Washington. Jerry Laswell, Orpheum, Portland, J. A. Walker, Liberty, "Rob" Robbins, Music Box and Playhouse theatres, all in Portland, Ore.

Paul Williams, Majestic, Johnstown, Pa. Glenn Nelson, Harris, Tarentum, Pa. Sam Blandi, Liberty, Sharon, Pa. Ben Schwartz, Warner's Lincoln, Massilon, Ohio.

J. Utigard, Oriental, Portland, Ore. George Pace, Brandeis, Omaha, Neb. Ida Crane, Bonham, Fairbury, Neb. Harry Moore, Paramount, Cedar Rapids, Ia. Horace Spencer, States, Cedar Rapids, Ia. Harry Lyon, Illini, Moline, Ill.

Showmen's Calendar: December 2, Monroe Doctrine, 1823; 3rd, Illinois Admitted to Union, 1818; 8th, Eli Whitney Born, 1765 (Inventor of Cotton Gin); 12th, First Marconi Wireless across Atlantic, 1901; 14th, Alabama Admitted to Union, 1819; 21st, Shortest Day of Year; Pilgrims Landed at Plymouth Rock, 1620; 25th, Christmas, Washington Crossed the Delaware, 1776; 28th, Iowa Admitted to Union, 1846; 29th, Texas Admitted to Union, 1845; 31st, New Year's Eve, West Virginia Admitted to Union, 1862.

Junior Showmen: James Carlyle Barrett, to Mr. & Mrs. Russell Barrett. The proud father manages Warner's Capitol theatre, Willimantic, Conn.

Fashion Show For "Janie" In Milwaukee

Highlight of the campaign launching the Milwaukee premiere of "Janie," at the Warner theatre, was an elaborate style show put on by Gimbel Brothers, one of the biggest department stores in Milwaukee. The show presented 18 college girls and service men, with a tableaux worked around the title song of the picture, and there was a personal appearance of Nancy Grey, outstanding woman radio commentator on Station WTMJ.

Other features of the campaign worked out by Manager Harry (Sunny) MacDonald included: Four-card trailer on screens of nine Warner theatres two weeks ahead, and lobby cards, 22 x 28, in these theatres, with special preview tickets also sold at the houses.

The line, "Janie's Coming Out Party," was used in all publicity. Free radio announcements and station breaks were obtained on two stations. An entire window display was put on by Gimbels publicizing "Janie's Coming Out Party," and they also incorporated this idea in ads. A special screening was held for leading beauty shop operators in the city to start word-of-mouth advertising.

Dickler Uses Novelty Stunt To Help Exploit His Dates

Recently inaugurated by Sid Dickler at the Warner Belmar in Pittsburgh, is a "Win a Pass" idea which he reports as catching on nicely. Each week Sid picks at random from the telephone directory, the names of people whose first initials of their last names would spell out the picture title. This is best illustrated on what he did with "Going My Way" which ran in the local paper in the following manner "*G*azzo, Dolly; *O*'Hare, Thomas; *I*ngram, Thomas; *N*ebel, F. J.: *G*eorge, Dick," etc., etc.

Dickler offers guest tickets to those whose names are listed in the box and reports that the stunt is going over so successfully that he plans repeating it at intervals.

General Map
TED STATES
ADA AND MEXICO

Vivian Brown, student assistant manager at Loew's theatre, Richmond, Va., was a recent visitor to New York and at the Round Table.

Delbridge Uses Radio Coverage

Radio coverage highlighted Tom Delbridge's campaign on "Since You Went Away" at Loew's Vendome, Nashville, with stations WSM, WLAC and WSIX plugging the Victor recordings of Dinah Shore, who is a native of Nashville. Tom also tied up Cain Sloan Department Store and WLAC, who are featuring "The Career of Janet Blair," Monday through Friday, and starring Joseph Cotten. This three-way tieup gave him three spots; one afternoon and two at night in addition to the air show in the morning for two weeks of the engagement of the picture. Delbridge also planted a one-sheet at the radio station, one window at the store and one inside art mat on the first floor entrance.

Twenty-four sheets, advance and current, were placed at main arteries leading in and out of town; six-sheets in the best downtown locations, and 14 by 36 insert cards in choice spots to catch street shopping traffic. Art and stores were landed in the *Sunday Tennessean*, *Jewish Observer* and high school papers.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

Selette's Gag Heralds Attract Attention

To sell his "September Parade of Hits," Eddie Selette at the Warner Strand in Pittsburgh, promoted some discarded wallpaper samples and distributed them in the form of heralds with copy reading: "We are tearing the wallpaper off the walls to make room for the crowds to see," etc., etc.

He also distributed three by seven inch cards with copy in bold type reading: "New Parking Law." Copy alongside read: "Section 655, Article 9. Made necessary by the warm weather. Young ladies, young men, children and all classes will change their parking places from the street corners, lonely roads, porch chairs, etc., to the cozy, comfortable Strand theatre, when they will see," etc., etc.

Contest Highlight Marks Campaigns

Lou Marcks at the Colonial, Norwich, used a contest on "Tender Comrade" by planting a good-sized cut of Ginger Rogers in the paper, but instead of being dressed, she wore only a brief outline of a dress. The idea was for the readers to design a costume for Ginger Rogers, using either crayon or paint, and the ten best costumes received free tickets. Lou got a load of publicity out of this stunt.

For "Going My Way" Lou got the choir from St. Bartholomew's Church to sing the Bing Crosby songs from the picture. The church gave him complete cooperation on this and also in plugging the picture itself.

On "The Hitler Gang" Lou planted a three-column pictorial contest. This was a map of Europe with the pictures on it of Hitler, Goering, etc. The idea of it was to start at a certain point and, without running into the pictures of Hitler, etc., draw the shortest line to Berlin and break up "The Hitler Gang." This was a very novel contest and the paper went for it in a big way.

STORM OVER LISBON

Starring

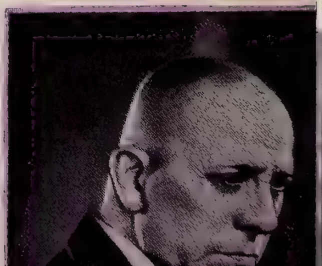
VERA HRUBA RALSTON
RICHARD ARLEN
ERICH VON STROHEIM

with

OTTO KRUGER
EDUARDO CIANNELLI
ROBERT LIVINGSTON
MONA BARRIE

GEORGE SHERMAN, Director
Original Story by ELIZABETH MEEHAN
Adaptation by DANE LUSSIER
Screenplay by DORIS GILBERT

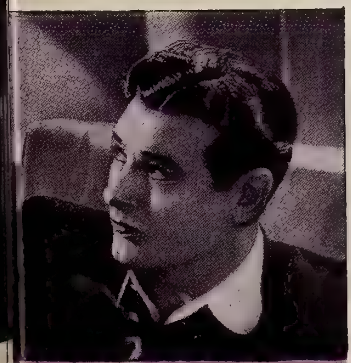
A REPUBLIC PICTURE

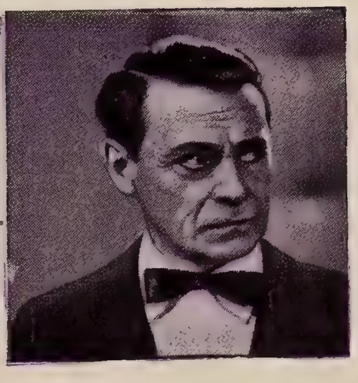


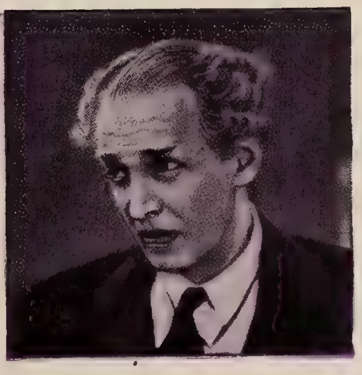
Siren with a secret

lovely as a tropic flower . . . exciting as a new love . . . dangerous as dynamite! The destinies of nations were in the power of her promise . . . the touch of her lips . . . the sound of her voice!

4 BIG WEEKS
REPUBLIC THEATRE
BROADWAY, N.Y.







PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

HAIL THE CONQUERING HERO (Para.)

Final Reports:

Total Gross Tabulated	$555,000
Comparative Average Gross	584,900
Over-all Performance	94.8%

BALTIMORE—Stanley	117.2%
BUFFALO—Buffalo (DB) Take It Big (Para.)	92.8%
CINCINNATI—RKO Grand	97.5%
CINCINNATI—RKO Shubert, MO, 1st week	87.0%
CLEVELAND—Loew's Stillman	84.1%
DENVER—Denham, 1st week	88.7%
DENVER—Denham, 2nd week (DB) Take It Big (Para.)	64.2%
INDIANAPOLIS—Circle (DB) Crime By Night (WB)	72.4%
LOS ANGELES—Chinese (DB) Ever Since Venus (Col.)	93.3%
LOS ANGELES—Fox-Wilshire (DB) Ever Since Venus (Col.)	104.7%
LOS ANGELES—Loew's State (DB) Ever Since Venus (Col.)	90.4%
LOS ANGELES—Uptown (DB) Ever Since Venus (Col.)	84.1%
MINNEAPOLIS—State	81.8%
NEW YORK—Paramount, 1st week (SA) Vaughn Monroe's Orchestra, others	106.5%
NEW YORK—Paramount, 2nd week (SA) Vaughn Monroe's Orchestra, others	102.3%
NEW YORK—Paramount, 3rd week (SA) Vaughn Monroe's Orchestra, others	93.0%
NEW YORK—Paramount, 4th week (SA) Vaughn Monroe's Orchestra, others	91.7%
OMAHA—Orpheum (DB) Henry Aldrich's Little Secret (Para.)	87.5%
PHILADELPHIA—Stanley	83.3%
PHILADELPHIA—Karlton, MO, 1st week	80.2%
PITTSBURRGH—Stanley	101.5%
PITTSBURGH—Ritz, MO, 1st week	156.2%
SEATTLE—Paramount (DB) The Big Noise (20th-Fox)	95.2%
ST. LOUIS—Fox (DB) Take It Big (Para.)	73.4%
WASHINGTON—Earle (SA) Vaudeville	107.3%

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GREENWICH VILLAGE (20th-Fox)

Final Reports:

Total Gross Tabulated	$618,600
Comparative Average Gross	588,800
Over-all Performance	105.0%

BALTIMORE—New, 1st week	117.8%
BALTIMORE—New, 2nd week	93.4%
BALTIMORE—New, 3rd week	73.1%
BOSTON—Fenway (DB) Roger Touhy, Gangster (20th-Fox)	114.2%
BOSTON—Paramount (DB) Roger Touhy, Gangster (20th-Fox)	107.1%
BUFFALO—Buffalo (DB) Take It or Leave It (20th-Fox)	93.4%
CINCINNATI—RKO Albee	65.5%
CINCINNATI—Keith's, MO, 1st week	130.0%
DENVER—Denver (DB) One Mysterious Night (Col.)	152.2%
DENVER—Esquire (DB) One Mysterious Night (Col.)	142.3%
DENVER—Aladdin, MO, 1st week (DB) One Mysterious Night (Col.)	141.5%
DENVER—Rialto, MO, 2nd week (DB) One Mysterious Night (Col.)	136.3%
KANSAS CITY—Esquire, 1st week	108.3%
KANSAS CITY—Esquire, 2nd week	108.3%
KANSAS CITY—Uptown, 1st week	121.2%
KANSAS CITY—Uptown, 2nd week	106.0%
LOS ANGELES—Chinese (DB) Storm Over Lisbon (Rep.)	120.0%
LOS ANGELES—Loew's State (DB) Storm Over Lisbon (Rep.)	120.5%
LOS ANGELES—Uptown (DB) Storm Over Lisbon (Rep.)	121.4%
MINNEAPOLIS—Radio City	88.6%
MINNEAPOLIS—Century, MO, 1st week	104.4%
MONTREAL—Capitol, 1st week (DB) Girl in the Case (Col.)	143.6%
MONTREAL—Capitol, 2nd week (DB) Girl in the Case (Col.)	106.3%
NEW YORK—Roxy, 1st week (SA) Veloz & Yolanda, others	105.1%
NEW YORK—Roxy, 2nd week (SA) Veloz & Yolanda, others	86.4%
PHILADELPHIA—Fox, 1st week	125.9%
PHILADELPHIA—Fox, 2nd week	81.7%
PHILADELPHIA—Karlton, MO, 1st week	80.2%
PITTSBURGH—Harris	114.4%
PITTSBURGH—Senator, MO, 1st week	106.2%
PROVIDENCE—Majestic (DB) The Last Ride (WB)	82.9%
PROVIDENCE—Carlton, MO, 1st week (DB) The Last Ride (WB)	78.3%
SAN FRANCISCO—Fox (DB) The Girl Who Dares (Rep.)	107.6%
SAN FRANCISCO—State, MO, 1st week (DB) The Girl Who Dares (Rep.)	130.5%
SAN FRANCISCO—State, MO, 2nd week (DB) The Girl Who Dares (Rep.)	130.5%
SEATTLE—Fifth Ave., 1st week	127.0%
SEATTLE—Fifth Ave., 2nd week	87.3%
ST. LOUIS—Missouri (DB) Rainbow Island (Para.)	132.7%
WASHINGTON—Loew's Palace	76.5%

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ARSENIC AND OLD LACE (WB)

Final Reports:

Total Gross Tabulated	$1,136,700
Comparative Average Gross	944,800
Over-all Performance	120.3%

BALTIMORE—Stanley, 1st week	123.4%
BALTIMORE—Stanley, 2nd week	108.2%
BALTIMORE—Stanley, 3rd week	92.5%
CINCINNATI—RKO Palace	128.3%
CINCINNATI—RKO Grand, MO 1st week	158.5%
CINCINNATI—RKO Grand, MO 2nd week	103.6%
CLEVELAND—Warner's Hippodrome	104.1%
DENVER—Denver (DB) The Last Ride (WB)	152.2%
DENVER—Esquire (DB) The Last Ride (WB)	173.0%
KANSAS CITY—Midland (DB) Secret Command (Col.)	95.0%
LOS ANGELES—Warner's Downtown, 1st week	104.8%
LOS ANGELES—Warner's Downtown, 2nd week	112.1%
LOS ANGELES—Warner's Downtown, 3rd week	102.4%
LOS ANGELES—Warner's Hollywood, 1st week	121.3%
LOS ANGELES—Warner's Hollywood, 2nd week	111.9%
LOS ANGELES—Warner's Hollywood, 3rd week	97.4%
LOS ANGELES—Warner's Wiltern, 1st week	113.2%
LOS ANGELES—Warner's Wiltern, 2nd week	115.0%
LOS ANGELES—Warner's Wiltern, 3rd week	98.6%
MILWAUKEE—Alhambra	103.7%
MILWAUKEE—Warner	92.7%
MINNEAPOLIS—Radio City	134.7%
NEW YORK—Strand, 1st week (SA) Charlie Barnet's Orchestra	177.6%
NEW YORK—Strand, 2nd week (SA) Charlie Barnet's Orchestra	153.2%
NEW YORK—Strand, 3rd week (SA) Charlie Barnet's Orchestra	157.1%
NEW YORK—Strand, 4th week (SA) Charlie Barnet's Orchestra	136.2%
NEW YORK—Strand, 5th week (SA) Charlie Barnet's Orchestra	126.0%
NEW YORK—Strand, 6th week (SA) Charlie Barnet's Orchestra	113.1%
NEW YORK—Strand, 7th week (SA) Charlie Barnet's Orchestra	92.4%
PHILADELPHIA—Mastbaum, 1st week	147.0%
PHILADELPHIA—Mastbaum, 2nd week	89.5%
PHILADELPHIA—Mastbaum, 3nd week	81.2%
PITTSBURGH—Stanley, 1st week	119.2%
PITTSBURGH—Stanley, 2nd week	73.6%
PITTSBURGH—Warner, MO 1st week	123.4%
PITTSBURGH—Warner, MO 2nd week	92.6%
PROVIDENCE—Majestic	130.0%
SAN FRANCISCO—Fox, 1st week	140.6%
SAN FRANCISCO—Fox, 2nd week	95.0%
SAN FRANCISCO—St. Francis, MO 1st week	142.8%
SEATTLE—Orpheum, 1st week	189.6%
SEATTLE—Orpheum, 2nd week	137.8%
SEATTLE—Orpheum, 3rd week	107.7%
ST. LOUIS—Ambassador, 1st week	132.9%
ST. LOUIS—Ambassador, 2nd week	91.7%
WASHINGTON—Warner's Earle, 1st week (SA) Vaudeville	123.2%
WASHINGTON—Warner's Earle, 2nd week (SA) Vaudeville	102.7%
WASHINGTON—Warner's Earle, 3rd week (SA) Vaudeville	80.0%

See Saturation In Mexico City's 83 Film Theatres

by LUIS BECERRA CELIS

in Mexico City

There are strong indications that the 78 theatres now in operation here and the five that are under construction and are scheduled to open before the end of this year will about represent the ceiling on cinemas in this city, which with a population of 1,750,000 has the greatest number of residents of any Mexican community. Mexico's population is 20,000,000.

Opinion along film row is that these 83 theatres will be ample for the local theatre-going public and that investors, who for nearly 10 years favored cinema buildings as the best outlet for their idle money, have begun to hold in on this form of investment. There has been rather a boom in theatre building in many parts of Mexico since 1935. Another factor in this anticipated cessation of theatre construction is constantly soaring living costs, a holding back on expansion in several lines of business because of the general expectation of the early end of hostilities in Europe and a consequent drop in production in several lines in Mexico. This drop in production is figured at as much as from 20 to 30 per cent.

While attendance at the theatres in Mexico continues to hold up well, there is a fear among exhibitors that there will be a decrease before long because of higher and higher living costs and a drop in the amount of spending money. Nevertheless, some exhibitors opine that business will continue good, for films are Mexican's favorite amusement.

▽

Production is beset with yet another difficulty, that of a shortage of laboratory and studio technicians. The situation is hampering production. Producers and studios are in a huddle about obtaining full technical staffs. It is expected that some Americans will be employed, but the picture executives, like the players and labor, prefer to keep the industry all Mexican.

▽

Enrique Solis, whose forced resignation as secretary general of section two (studio workers) of the National Cinematographic Industry Workers Union featured the recent conflict that suspended production for many days, is now conducting a tile works here. He was one of Mexico's biggest film labor leaders.

▽

A producing and studio operating company, Guadalara Films, S. A., has been organized here with a nominal capital of $100,000, under a 99-year Federal concession, by a syndicate of film industrialists headed by Jose Angel Villarreal Gonzalez.

▽

Touchiness of Mexican film censors, even about business in Mexican productions that smacks of spoofing, again was demonstrated when they ordered eliminated from the semi-weekly newsreel produced by Clasa Films and Excelsior, a leading local daily newspaper, of an ironical sequence of a Mexico City housewife receiving $1 from her spouse and able to fill a large market basket, ride home in a hired car and give hubby 40 cents change. The censors resented this business on the ground that it was kidding.

▽

Erwin Walfish, representative of the estate of the late novelist Stefan Zweig is adapting the author's "Magallanes" for production in Mexico.

Hurricane Damages Many Theatres in Cuba

As a result of the hurricane which swept across Cuba last week, three of the principal theatres in Havana were forced to close for repair of damage. Two suburban houses were completely destroyed. Numerous other theatres located in Havana and the interior, which were seriously damaged by the storm, will require 10 to 15 days to complete repairs.

A combat cameraman of the U. S. Army Air Forces was decorated for his part in the first Ploesti oil field raid.

They're flying... fighting... behind a movie camera

Evidence of a direct hit

Equally adept with a gun

ARMY Air Forces Combat Camera Units are making a superb motion-picture record of the air war on the fronts all over the world. Naturally, many men from the motion picture industry have become combat photographers.

Many more make up—in large part—the First Motion Picture Unit, the training branch of the AAF Motion Picture Services. This unit has two main functions: making training films which help turn out in a hurry thousands of expert pilots, navigators, armorers, and mechanics; and the intensive coaching of hundreds of motion-picture photographers who make up the Combat Camera Units.

And the cameramen do not work alone. They are supported by a host of writers, cutters, sound and music editors, laboratory and other technicians.

There isn't space for a tenth of the story, but the net of it is that the motion-picture industry has reason to be proud of its share in the pictorial record of our Army Air Forces.

Eastman Kodak Company

Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

Official Photographs: U. S. Army Air Forces, U. S. Navy

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

THEATRE MANAGER, EXPERIENCED ALL phases operation; reliable, responsible every respect. Irrefutable references ability and personal qualifications wants position as right hand man to owner or operator, independent preferred. BOX 1785, MOTION PICTURE HERALD.

THEATRE MANAGER, EXPERIENCED, CAPABLE, clean cut, age 35, married, draft exempt. Employed at present, but desires change. A1 references. Will go anywhere. BOX 1789, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

35MM. STUDIO RECORDER, AMPLIFIER, MICROphone, VI meter, 1,000′ magazine, synchronous motor; glow lamp, $555.; Askania-DeBrie type 35mm. studio camera, 3 lenses; 6 magazines; motor; gyro tripod; all features; worth $3,000, now $875. Write for lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trades. CAMERA MART, 70 West 45th St., New York City.

USED EQUIPMENT

RCA PHOTOPHONE ARMY SURPLUS SOUND equipment, send for list. Automatic changeovers with switches, $35 pair; Simplex mechanisms, $137.50; blue velour stage setting, $57.50. Come to New York—make your selection here—enough complete equipment for 15 theatres. As little as $975 buys complete sound projection including lenses, lamphouses and sound screen. S. O. S. CINEMA SUPPLY CORP., New York 18.

TWO NICE LOTS FROM LARGE NEW YORK theatre—1200 American ball-bearing heavy inserted panel backs, spring cushion chairs, rebuilt, reupholstered, $6.50; 880 reconditioned veneer back and seat chairs, $4.10; also 150 massive red velour fully upholstered back, soft spring cushion chairs, good useable condition, $4.50; 200 fully upholstered back, spring cushion chairs, leatherette recoated, refinished, $5.50; 386 inserted panel back spring cushion chairs, $6.50 rebuilt, reupholstered; blue or brown Spanish leatherette (rolls approx. 100 yds.) 50″ wide, $1.25 (10% more for smaller lengths). Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE POWERS 6B 35MM. MOTION PICTURE projector equipped with Jensen sound, ¼ horsepower motor. Phone Be 4-1707 after 7 P.M., or write E. M. KLINCK, 14 Boyd Ave., Jersey City, N. J.

ONE SET POWERS 6B PROJECTORS, RCA SOUNDheads, Motiograph deluxe arc lamps. All in good condition. Price $750. cash. Just removed from service and serviced by RCA. BOX 1788, MOTION PICTURE HERALD.

NEW EQUIPMENT

AUTOMATIC CURTAIN CONTROLS, $95.60; 3/16″ curtain cable, 11c ft.; brown leatherette, 36″ wide, (60 yd. rolls only), 97c yd; silver sound screens, 59c sq. ft.; 2,000′ film cabinets, $2.95 section; rechargeable flashlight batteries, $2.20; ushers' flashlights, $1.39; fifteen ampere rectifier bulbs, $6.95; jewelled aisle lights, $2.97. Winter bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS OPPORTUNITIES

BRITISH MANUFACTURER, "EX-BRILLIANT" screen dressing and screen material, desires contact American agents catering for cinema and home cine users. Write BOX 1782, MOTION PICTURE HERALD.

HELP WANTED

UNUSUAL OPPORTUNITY—ADVERTISING ARTIST—A long established printing concern, enjoying a fine reputation in its special field at work offers a particularly attractive position to the right person. Should be experienced in layout and finished art. Theatrical and motion picture background desirable, but not essential. Write immediately. Prompt attention will be given your reply. BOX 1790, MOTION PICTURE HERALD.

ASSISTANT MANAGERS FOR THEATRES IN Brooklyn. State age, salary and qualifications. BOX 1787, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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SOUND-TROUBLE SHOOTING-CHARTS. THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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SIGN PAINTING, EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

Group in Brazil to Study Protection Of Home Industry

by ALFREDO C. MACHADO

In Rio de Janeiro

At the suggestion of DASP (Administrative Department of the Public Service), the President of the Republic has appointed a special committee to study, revise and consolidate the laws regulating the protection of the national motion picture industry. Professor Roquete Pinto, director of the National Institute of Educational Cinematograph, is to act as president of the committee, composed of representatives of the Department of Press and Propaganda, Ministry of Education, and DASP.

▽

J. C. Bavetta, general manager of the Brazilian branch of 20th Century-Fox, is celebrating 20 years of services with the organization. He joined the staff of the old Fox Film Corporation in 1924. In 1925 he took charge of the management of Fox Film in France. He managed Fox offices in Paris for 10 years, up to 1935, when he was appointed general manager of 20th Century-Fox in Brazil.

Mr. Bavetta succeeded in developing the trade of Fox Film do Brasil, S. A., to a level never attained before, and in cooperation with the Luiz Severiano Ribeiro circuit, he obtained an exclusive house—Cine Palacio, the newest theatre in Rio—for the release of 20th-Fox productions. In São Paulo also the 20th-Fox pictures are presented at the best house of the city, the Ipiranga, with pretty near 3,000 seats.

"The Gang's All Here"—is one of the outstanding box office attractions in Brazil, according to Mr. Bavetta. "That Night in Rio" was a hit—biggest grossing picture 20th-Fox has released in 25 years. "Weekend in Havanna"; "Springtime in the Rockies," and right now "The Gang's All Here" in some spots have exceeded "Night in Rio" grosses.

Mr. Bavetta's opinion in regard to what may be done to improve transportation between the United States and South America, a handicap to the distribution of American pictures in Brazil, is: "Lick Hitler—then we can have more planes and boats."

The preferences of the South American public are, according to Mr. Bavetta, the same as world over, a good love story, a good musical—preferably in color—a good action drama, and always good stars.

▽

During the week the city celebrated the anniversary of Brazilian Independence, probably registered the highest exhibitors' profits. In addition to the opening of "For Whom the Bell Tolls" at Cinema Pathé, at increased prices, we had the following premieres: "Ali Baba and the 40 Thieves" presented at seven houses of the Luiz Severiano Ribeiro circuit; "Lassie Come Home," and "The Gang's All Here," at the Palacio. The top for "Bell" was 10 cruzeiros (50 cents), double the normal admission here.

▽

"Mar Morto" ("Dead Sea"), a well known novel written by Jorge Amado, is to be the next production of Atlantida Filmes. José Carlos Burle will be the director, and the cast is now being selected.

In close cooperation with the Motion Picture Division of the Office of the Coordinator of Inter-American Affairs, the Municipality of Rio de Janeiro has organized a series of weekly exhibitions of medical pictures. These pictures are being shown in the projection room of ABI (Brazilian Press Association).

Warner Engineers Develop New Recording Disc

Warner Bros. sound engineers have developed a new recording and playback acetate disc equipment, the studio announced last week. Used for the first time during the filming of "Hollywood Canteen," it consists of a disc cutting head which is said to eliminate high frequency peaks due to mechanical resonance in the cutter. Also included in the new equipment is an automatic equalizer to maintain constant frequency characteristics regardless of the record diameter or peripheral speed. With this new equipment, it is possible to fill the largest sound stage with high quality sound and to properly cue dialogue, the company said.

Approve Two New Standards In Photographic Field

Two new American war standards in the photographic field, photographic aperture of 35mm motion picture cameras and picture projection aperture of 35mm picture projectors, have been approved by the American Standards Association. Both are part of a series of war standards developed at the request of the armed forces and War Production Board.

Decency Legion Reviews Seven New Pictures

The National Legion of Decency this week classified seven new pictures as follows: In class A-1, unobjectionable for general patronage, is "Lights of Old Santa Fe." In class A-2, unobjectionable for adults, are: "I'm from Arkansas," "Irish Eyes Are Smiling," "Lost in a Harem," "None But the Lonely Heart," "Princess and the Pirate," "Woman in the Window."

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Brazil

Republic—Rio in Song and Story

Republic's bid for major attention is now supported by a major attraction in the musical comedy field. "Brazil" is gay and tuneful, handsome in setting, engaging in story and well endowed with singing and dancing talent. What it lacks in cast strength—and the team of Tito Guizar, Virginia Bruce and Edward Everett Horton should pick up a substantial following with this appearance—it compensates for in a colorful and often authentic picture of the Brazilian scene and a delightful score of Latin American melodies by the native Brazilian composer, Ary Barroso.

In addition, there are Veloz and Yolanda, introducing a new dance for the occasion; an impressive production number translating the coffee industry into ballet terms and a guest appearance by Roy Rogers, singing "Hands Across the Border" in the final carnival scene.

The story is a pleasant invention which avoids the more obvious unrealities to which Latin Americans have objected in previous Hollywood versions of South America. Its humor is largely at the expense of the visitors from the United States, who learn no Portuguese, but write knowing accounts of the country after a two-week stay.

Virginia Bruce plays just such an author, who has written "Why Marry a Latin?" with more wit than evidence and finds the answer in Rio de Janeiro. The answer is Tito Guizar, a young singer and composer, who plays guide for her tour through the city and then masquerades as his own twin brother for more romantic interludes on the *fazenda*. Horton is an American trying to badger the composer into producing a song for the carnival in spite of his diverse interests and personalities.

All is resolved at the carnival, where "Rio de Janeiro" wins the prize and Tito wins the girl, while millions of costumed *Brasilenos* surge through the city in holiday mood.

Joseph Santley makes a noteworthy contribution to American entertainment and inter-American understanding in his direction. Frank Gill, Jr., and Laura Kerr wrote the screenplay from an original story by Richard English. Robert North was associate producer.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, not set. Running time, 91 min. PCA No. 10331. General audience classification.

Miguel Soares	Tito Guizar
Nicky Henderson	Virginia Bruce
Everett	Edward Everett Horton

Robert Livingston, Veloz and Yolanda, Fortunio Bonanova, Richard Lane, Frank Puglia, Aurora Miranda, Alfredo de Sa, Henry Da Silva, Rico de Montez, Leon Lenoir and Roy Rogers.

Sheriff of Sundown

Republic—Western

There's all the action and excitement any audience could ask for in this tale of cattle thieves and cowpunchers. Alan Lane, one of the handsomest of the current crop of cowboys, uses both his brains and his fists to advantage. Duncan Renaldo and Max Terhune are his trusty companions and Linda Stirling is the girl in the case.

Norman Hall's original screenplay is interesting and well-constructed. It tells of the struggle of small ranchers to hold their own against dishonest middlemen who make a fat profit by buying low and selling high. The three cowboys, brought into the situation through the death of a friend, clean out the rustlers and establish a rancher's cooperative organization to buy and sell at fair prices. There are plenty of flashing fists and flying bullets before this is accomplished and Lane is free for further adventures.

Lesley Selander directed for producer Stephen Auer, and between them they've contrived a neat, fast-moving picture.

Seen at the Hitching Post theatre, Hollywood, where Western fans appeared to approve. Reviewer's Rating: Good.—THALIA BELL.

Release date, Nov. 7, 1944. Running time, 55 min. PCA No. 10202. General audience classification.

Tex Jordan	Alan Lane
Lois Carpenter	Linda Stirling
Third Grade Sims	Max Terhune

Twinkle Watts, Roy Barcroft, Duncan Renaldo.

The Rainbow

Artkino—War Shocker

This is a powerful and grim story of Nazi atrocities in Russia, based on the novel, "The Rainbow," by Wanda Wasilewska. The film, like the novel, particularizes in dramatic form what the Nazi occupation means to the people of a small Ukrainian village.

Most striking is the high degree of restraint exercised by Mark Donskoy, director, in showing the men, women and children who are daily confronted with the sadism of the Nazis without sacrificing their human dignity, their warm sympathy for each other or their simple charm and humor.

In acting, direction, production and photography "The Rainbow" is one of the most competent films to come out of Russia since the war. Although Soviet production has a limited appeal in this country, this picture, because of its sheer power and its eloquent although implied plea for no "soft" peace with Germany, may find a wider audience among American theatre-goers.

One scene stands out for its stark realism. It shows Nazi soldiers torturing a pregnant woman who refuses to divulge information about the village partisans. They force her to march in the snow while her friends and neighbors watch behind curtains and doorways, unable to help.

Natasha Uzhvey plays this role and her performance is matched by that of Elena Tiapkina as a peasant woman who secretly visits her dead son left lying in the snow. The villagers are portrayed with the realism for which Russian films are notable.

There is a brief but stirring commentary in the beginning of the picture, written by Charles Clement and spoken by Anne Seymour. The photography and musical background are particularly noteworthy.

Seen in a New York projection room. Reviewer's Rating: Excellent.—J. E. SAMUELSON.

Release date, October 21, 1944. Running time, 93 min. Adult audience classification.

Olena	Natasha Uzhvey
Pusya	Natalia Alisova
Fedosia	Elena Tiapkina

Vera Ivasheva, Anton Dunaysky, Anna Lisyanskaya, G. Klering, Nikolai Bratersky.

I Accuse My Parents

PRC—More About Delinquency

Arthur Caesar's approach to the problem of juvenile delinquency is psychological, and the resulting Alexander-Stern production is more temperate and more convincing than others dealing with the same theme. Robert Lowell's fine performance adds to the illusion of reality. This is the young actor's first important role, but he has a future.

Caesar's story shows how a young man, essentially of good moral fiber, becomes a liar, a coward, and finally a criminal in an effort to compensate for his unsatisfactory home life. His parents, intent upon having a good time, neglect the boy's moral well-being. For understanding and companionship he turns to a night club singer with champagne tastes. To earn money to indulge those tastes, the boy goes to work for a racketeer. Eventually he is involved in a holdup and has to leave town. When, at last, he decides to face reality and snap out of his dream world, he returns to confront his erstwhile companions. In the melee that follows, the racketeer is killed. The boy is charged with manslaughter. At his trial he recounts the parental neglect which is the cause of his predicament. A sympathetic judge finds him not guilty and lets him off with a suspended sentence.

Sam Newfield's direction stresses the emotional values of the story. The acting, except for Lowell's performance, is not remarkable.

Seen at the studio. Reviewer's Rating: Good.—T. B.

Release date, Nov. 5, 1944. Running time, 68 min. PCA No. 10353. General audience classification.

Kitty Reed	Mary Beth Hughes
James Wilson	Robert Lowell

John Miljan, Vivienne Osborne, George Meeker, Edward Earle, George Lloyd, Patricia Knox, Florence Johnson.

Swing Hostess

PRC—Comedy with Songs

The best thing about "Swing Hostess" is its star, Martha Tilton, best known as a singer with Benny Goodman's band and familiar to followers of swing fans. Exhibitors will have to depend on the Tilton name and her fine delivery of several routine songs for the picture's draw, as there is little else in it.

The hackneyed story shows Miss Tilton, a singer, in search of a job with a band and her many failures until she finally reaches her goal to sing with Charles Collins' band. The obstacles planted in her way are the obvious ones.

Iris Adrian and Cliff Nazarro, respectively, inject some laughs, though widely spaced, as Martha's hard boiled girl friend and Collins' double-talking manager.

Produced and directed by Sam Neufeld. The script was by Louise Rousseau and Gail Davenport.

Seen at the Downtown theatre, Chicago, where a mixed audience responded only to Tilton's singing. Reviewer's Rating: Poor.—SAM HONIGBERG.

Release date, September 8, 1944. Running time, 76 min. PCA No. 10210. General audience classification.

Judy	Martha Tilton
Marge	Iris Adrian
Benny	Charles Collins
Bobo	Cliff Nazarro

Harry Holman, Emmet Lynne, Betty Brodel.

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, prior to April, 1944, see pages 2068 and 2069.

COLUMBIA

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
	ALL STAR COMEDIES **(Average 17 Minutes)**		
5411	Oh Baby (Herbert)	4-17-44	1870
5422	Crazy Like a Fox (Gilbert)	5-1-44	1887
5407	The Yoke's on Me (Stooges)	5-26-44	1870
5436	You Were Never Uglier (Clyde)	6-2-44	1911
5423	Mopey Dope (Langdon-Brendel)	6-16-44	1982
5412	His Hotel Sweet (Herbert)	7-9-44	2031
5408	Idle Roomers (Stooges)	7-16-44	2090
5424	Pick a Peck of Plumbers (Howard-Brendel)	7-23-44	2054
	1944-45		
6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	....
6427	Open Season for Saps (Howard)	10-27-44	....
6428	Design for Loving (R. Sinatra)	11-3-44	....
6309	A Knight and a Blonde (H. Herbert)	11-17-44	....
	COLOR RHAPSODIES **(Average 7 Minutes)**		
5504	The Disillusioned Bluebird	6-15-44	1982
	PHANTASIES CARTOONS **(Average 7 Minutes)**		
5707	Giddy Yapping	4-7-44	1878
5708	Tangled Travels	6-9-44	1959
5709	Mr. Fore by Fore	7-7-44	2054
5710	Case of the Screaming Bishop	8-4-44	2054
	1944-45		
6701	Mutt'n Bones	8-25-44	2139
6702	As the Fly Flys	11-17-44	....
	FOX & CROW **(Average 7 Minutes)**		
5753	The Dream Kids	4-28-44	1887
5754	Mr. Moocher	9-8-44	2150
	1944-45		
6751	Be Patient, Patient	10-27-44	....
6752	The Egg Yegg	12-8-44	....
	FILM VODVIL **(Average 10 Minutes)**		
5955	No. 5 Novak's Comedy Band	4-21-44	1887
	1944-45		
6951	Kehoe's Marimba Band	9-1-44	2130
6952	Al Trace's Comedy Band	10-27-44	....
6953	Korn Kobblers	12-8-44	....
	COMMUNITY SING (Series 7) **(Average 8 Minutes)**		
5661	No. 11 Yes'r That's My Baby	5-16-44	1887
5662	No. 12 Too Young Or Too Old	6-30-44	2090
	1944-45		
6651	No. 1 Love, Love, Love	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo	9-29-44	....
6653	No. 3 Swinging on a Star	11-10-44	....
6657	Christmas Carols (R)	12-8-44	....
	PANORAMICS **(Average 9 Minutes)**		
5904	Traditions of Mexico	4-18-44	1922
	SCREEN SNAPSHOTS (Series 23) **(Average 10 Minutes)**		
5859	No. 9	4-21-44	1870
5860	No. 10	6-2-44	1935
	1944-45		
6851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	....
	WORLD OF SPORTS **(Average 10 Minutes)**		
5808	Table Tennis Topnotchers	5-5-44	1887
5809	Mat Maulers	6-19-44	1982
5810	G. I. Sports	7-28-44	2114
	SPORT REELS **(Average 10 minutes)**		
6801	K-9 Kadets	9-8-44	2130
6802	Hedge Hoppers	10-20-44	....
6803	Aqua-Maids	11-24-44	....
	LI'L ABNER **(Average 8 Minutes)**		
5602	Sadie Hawkin's Day	5-4-44	1935
5603	A Peekoolyar Sitcheeayshun	8-11-44	2054
	1944-45		
6601	Porkuliar Piggy	10-13-44	....
6602	Kickapoo Juice	12-1-44	....

M-G-M

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
	TWO REEL SPECIALS **(Average 20 Minutes)**		
A-406	Easy Life	5-20-44	1959
	FITZPATRICK TRAVELTALKS (Color) **(9 Minutes)**		
T-517	Along the Cactus Trail	4-15-44	1838
T-518	Colorful Colorado	5-29-44	1922
T-519	Roaming Through Arizona	6-3-44	1922
T-520	City of Brigham Young	6-17-44	1982
T-521	Monumental Utah	7-29-44	2067
	PETE SMITH SPECIALTIES **(Average 9 Minutes)**		
S-554	Sportsman's Memories	4-22-44	1846
S-555	Movie Pests	7-8-44	2031
S-556	Sports Quiz	9-2-44	2114
S-557	Football Thrills of 1943	9-23-44	2139
	PASSING PARADE **(Average 10 Minutes)**		
K-571	Immortal Blacksmith	5-20-44	1922
K-572	Grandpa Called It Art	7-15-44	2114
K-573	Return from Nowhere	10-28-44	....
K-574	A Lady Fights Back	11-11-44	....
	MINIATURES **(10 Minutes)**		
M-584	Tale of a Dog	4-15-44	1846
M-585	A Great Day's Coming	4-22-44	1846
M-586	Important Business	4-29-44	1846
M-587	Why Daddy	5-20-44	1922
M-588	Somewhere, U. S. A.	6-3-44	1922
M-589	Nostradamus IV	9-30-44	2139
	TECHNICOLOR CARTOONS **(Average 8 Minutes)**		
W-533	Batty Baseball	4-22-44	1870
W-534	Million Dollar Cat	5-6-44	1887
W-535	The Tree Surgeon	6-3-44	1922
W-536	Happy Go Nutty	6-24-44	1982
W-537	The Bodyguard	7-22-44	2054
W-538	Bear Raid Warden	9-9-44	2114
W-539	Big Heel Watha	10-21-44	2122
W-546	Puttin' on the Dog	10-28-44	2139

PARAMOUNT

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
	UNUSUAL OCCUPATIONS (Color) **(Average 10 Minutes)**		
L3-4	No. 4	5-12-44	1935
L3-5	No. 5	6-23-44	1994
L3-6	No. 6	9-1-44	....
	1944-45		
L4-1	No. 1	11-3-44	2139
	MADCAP MODELS (Color) **(Average 7 Minutes)**		
U3-5	And to Think I saw It on Mulberry Street	5-5-44	1959
U3-6	Jasper Goes Hunting	7-28-44	2054
	GEORGE PAL PUPPETOONS		
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139
	POPEYE THE SAILOR **(Average 7 Minutes)**		
E3-3	We're on Our Way to Rio	4-21-44	1887
E3-4	Anvil Chorus Girl	5-26-44	1994
E3-5	Spinach-Packin' Popeye	7-21-44	2031
E3-6	Puppet Love	8-11-44	....
E3-7	Pitching Woo at the Zoo	9-1-44	2130
E3-8	Moving Aweigh	9-22-44	....
	1944-45		
E4-1	Sea-Sick Sailors	12-8-44	....
	POPULAR SCIENCE (Color) **(10 Minutes)**		
J3-5	No. 5	6-2-44	1959
J3-6	No. 6	8-4-44	2054
	1944-45		
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-29-44	....
	SPEAKING OF ANIMALS **(Average 9 Minutes)**		
Y3-4	Your Pet Problem	5-19-44	1922
Y3-5	In a Harem	7-14-44	1994
Y3-6	Monkey Business	9-15-44	2114
	1944-45		
Y4-1	As Babies	11-24-44	....
	SPORTLIGHTS **(Average 9 Minutes)**		
R3-7	Trail Breakers	4-28-44	1887
R3-8	Speed Couriers	6-9-44	1994
R3-9	Catch 'Em and Eat 'Em	7-7-44	1994
R3-10	Furlough Fishing	8-25-44	2054
	1944-45		
R4-1	Rhythm on Wheels	10-6-44	2122
R4-2	Broncs and Brands	11-3-44	....
R4-3	Long Shots or Favorites	12-8-44	....
	MUSICAL PARADE **(20 Minutes)**		
FF 3-5	Fun Time	6-16-44	1911
FF3-6	Halfway to Heaven	8-25-44	1970
	1944-45		
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-15-44	....
	LITTLE LULU **(9 Minutes)**		
D3-4	In Hollywood	5-19-44	1994
D3-5	Lucky Lulu	6-30-44	2054
D3-6	It's Nifty to be Thrifty	8-18-44	2122
D3-7	I'm Just Curious	9-8-44	2130
D3-8	Indoor Outing	9-29-44	....
	1944-45		
D4-1	At the Zoo	11-17-44	....
D4-2	Birthday Parties	12-29-44	....
	NOVELTOON **(Average 7 Minutes)**		
P3-4	Suddenly It's Spring	4-28-44	1959
	1944-45		
P4-1	Yankee Doodle Donkey	10-27-44	....
P4-2	Gabriel Churchkitten	12-15-44	....

RKO

Prod. No.	*Title*	*Rel. Date*	*P.D. Page*
	WALT DISNEY CARTOONS (Color) **(Average 7 Minutes)**		
34,117	Contrary Condor	4-21-44	1870
34,118	Commando Duck	5-12-44	1911
	1944-45		
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114
	SPORTSCOPE **(Average 9 Minutes)**		
44,309	Past Performances	4-21-44	1887
44,310	Boys Camp	5-19-44	1946
44,311	Boot and Spur	6-16-44	1970
44,312	Ski Chase	7-14-44	2054
44,313	Swim Ballet	8-11-44	2114
	1944-45		
54,301	Harness Racers	9-8-44	2114
	HEALINER REVIVALS **(Average 19 Minutes)**		
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell	12-3-43	1677

Prod. No.	Title	Rel. Date	P.D. Page
	1944-45		
53,201	Songs of the Colleges	9-8-44	2114
	EDGAR KENNEDY (Average 17 Minutes)		
43,405	Radio Rampage	4-28-44	1838
43,406	The Kitchen Cynic	6-25-44	2054
	LEON ERROL (Average 17 Minutes)		
43,705	Poppa Knows Worst	4-14-44	1838
43,706	Girls, Girls, Girls	6-9-44	1982
	1944-45		
53,701	Triple Trouble	9-1-44	2130
	FLICKER FLASH BACKS (Average 9 Minutes)		
52,201	No. 1	9-15-44	2122
	THIS IS AMERICA (Average 19 Minutes)		
43,107	Viva Mexico	5-5-44	1887
43,108	Hot Money	6-2-44	1935
43,109	They Fight Again	6-30-44	1970
43,110	Rockefeller Center	7-28-44	2042
43,111	Brazil Today	8-25-44	2090
43,112	That Men May Live	9-22-44	2122
	1944-45		
53,101	Navy Yard	10-20-44	....

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color) (Average 9 Minutes) 1944-45		
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mysic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	....
5255	City of Paradox	11-24-44	....
5256	Alaskan Grandeur	1-5-45	....
	(Black and White)		
4203	Mailman of Snake River	5-5-44	1846
	SPORTS REVIEWS (Average 9 Minutes)		
4304	Students of Form	6-30-44	1981
	(Color)		
4351	Nymphs of the Lake	6-9-44	1959
4352	Ski Slopes	7-21-44	2042
	1944-45		
5351	Blue Grass Gentleman	5-15-44	2139
5352	Trolling for Strikes	12-15-44	....
	TERRYTOONS (Technicolor) (7 Minutes)		
4515	Mighty Mouse Meets Jekyll and Hyde Cat	4-28-44	1815
4516	My Boy Johnny	5-12-44	1846
4517	Wolf! Wolf!	6-2-44	1922
4518	Eliza on the Ice	6-23-44	1935
4519	The Green Line	7-7-44	1970
4520	Carmen's Veranda	7-28-44	1982
	1944-45		
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	....
5506	At the Circus	11-17-44	....
5507	Gandy's Dream Girl	12-8-44	....
5508	Dear Old Switzerland	12-22-44	....
	MARCH OF TIME (Average 18 Minutes)		
V10-9	The Irish Question	4-21-44	1870
V10-10	Underground Report	5-19-44	1887
V10-11	Back Door to Tokyo	6-16-44	1946
V10-12	Americans All	7-14-44	1994
V10-13	British Imperialism	8-11-44	2031
	1944-45		
V11-1	Post-War Farms	9-8-44	2083
V11-2	What to Do With Germany	10-6-44	2122

Prod. No.	Title	Rel. Date	P.D. Page
	DRIBBLE PUSS PARADE (9 Minutes)		
4902	Lew Lehr Makes the News	5-26-44	1959
	2-REEL SPECIAL		
5601	Three Sisters of the Moor	9-8-44	2114

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION (21 Minutes)		
....	Battle of Europe	5-5-44	1898
....	Global Air Routes	6-23-44	1959
....	Zero Hour		1970
....	Fortress Japan	8-10-44	2042
....	Inside France		2122

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	COLOR CARTUNES (Average 7 Minutes)		
8239	Fish Fry	6-19-44	1946
	1944-45		
9232	The Beach Nut	10-16-44	2139
	SWING SYMPHONIES (Average 7 Minutes)		
8233	Jungle Jive	5-15-44	1838
	1944-45		
9231	Abou Ben Boogie	9-18-44	1970
	PERSON—ODDITIES (Average 9 Minutes)		
8378	Foster's Canary College	4-22-44	1838
8379	The Fantastic Castle	5-22-44	1911
8380	The Honest Forger	6-19-44	2031
8381	Spinning a Yarn	8-7-44	2067
	1944-45		
9371	Idol of the Crowds	9-18-44	2114
	VARIETY VIEWS (9 Minutes)		
8359	Fraud by Mail	4-24-44	1838
8360	Mr. Chimp Goes South	5-29-44	1922
8361	Bear Mountain Game	8-14-44	2031
	1944-45		
9351	From Spruce to Bomber	9-25-44	2122
	NAME-BAND MUSICALS (Average 15 Minutes)		
8128	Stars and Violins	4-26-44	1846
8129	Melody Garden	5-17-44	1846
8130	Pagliacci Swings It	6-14-44	1959
8131	Midnight Melodies	7-19-44	2054
	1944-45		
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
	TWO-REEL SPECIAL		
8112	With the Marines at Tarawa	3-1-44	1774

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS (Average 20 Minutes)		
9004	Devil Boats	8-12-44	2006
9005	Winner's Circle	5-6-44	1911
9006	Musical Movieland	9-9-44	2114
	1944-45		
1001	Let's Go Fishing	10-21-44	....
	FEATURETTES (20 Minutes)		
9104	Our Frontier in Italy	4-29-44	1870
9105	Night in Mexico City	3-25-44	1815
9106	U. S. Marines on Review	7-8-44	2006
	1944-45		
1101	I Am an American	12-26-44	....
1102	Proudly We Serve	9-23-44	9130
1103	Once Over Lightly	10-14-44	....
1104	I Won't Play	11-11-44	....

Prod. No.	Title	Rel. Date	P.D. Page
	SPORTS PARADE (Technicolor) (Average 10 Minutes)		
9507	Backyard Golf	4-22-44	1870
9508	Filipino Sports Parade	6-10-44	1959
9509	Mexican Sportland	5-13-44	1911
9510	Cattlemen's Days	6-24-44	1959
9511	Colorado Trout	7-1-44	1982
9512	Champions of the Future	11-4-44	....
9513	Bluenose Schooner	8-5-44	2067
	MELODY MASTER BANDS (10 Minutes)		
9606	Songs of the Range	6-10-44	1959
9608	Rudy Vallee's Coast Guard Band	4-15-44	1870
9609	Junior Jive Bombers	7-1-44	1982
9610	All Star Melody Masters	7-29-44	2031
	1944-45		
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	....
1603	Harry Owens & His Royal Hawaiians	11-4-44	....
1604	Sonny Dunham & Orchestra	11-25-44	....
	BLUE RIBBON MERRIE MELODIES (Average 7 Minutes)		
9309	Of Fox and Hounds	5-13-44	1887
9310	Thugs with Dirty Mugs	6-3-44	1959
9311	A Wild Hare	6-17-44	1959
9312	The Cat Came Back	7-15-44	2031
9313	Isle of Pingo Pongo	8-19-44	2067
	BLUE RIBBON HIT PARADE (Color) 1944-45		
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	....
1304	I Love to Singa	11-18-44	....
	MERRIE MELODIES CARTOONS (Color) (Average 7 Minutes)		
9706	The Swooner Crooner	5-6-44	1911
9707	Russian Rhapsody	5-20-44	1911
9708	Duck Soup to Nuts	5-27-44	1911
9709	Angel Puss	6-3-44	1959
9710	Slightly Daffy	6-17-44	1959
9711	Brother Brat	7-15-44	2006
9712	Plane Daffy	9-16-44	2130
9713	Birdy and the Beast	8-19-44	2067
9714	From Hand to Mouse	8-5-44	2054
9715	Goldilocks and the Jivin' Bears	9-24-44	2130
9716	Lost and Foundling	9-30-44	2130
9717	Booby Hatched	10-14-44	....
9718	The Stupid Cupid	11-25-44	....
	"BUGS BUNNY" SPECIALS (7 Minutes)		
9722	Bugs Bunny Nips the Nips	4-22-44	1870
9723	Hare Ribbin'	6-24-44	1959
9724	Hare Force	7-22-44	2031
9725	Buckaroo Bugs	8-26-44	2067
9726	The Old Grey Hare	10-28-44	....
	SANTE FE TRAIL WESTERNS (Average 20 Minutes)		
9112	Trial by Trigger	5-27-44	1911
	VITAPHONE VARIETIES (Average 10 Minutes)		
9405	Jungle Thrills	4-15-44	1870
9406	Throwing the Bull	7-22-44	2031
	1944-45		
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	....
1403	Outdoor Living	11-4-44	....

Prod. No.	Title	Rel. Date	P.D. Page
	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Brothers in Blood		1659
	Family Feud		1659
	Food and Magic		1659
	Destination: Island X		1967
	No Exceptions		1726
	This Is Worth Fighting For		1743
	At His Side		1803
	Prices Unlimited		1838
	The Why of Wartime Taxes		1838
	The Negro Soldier		1846
	America's Hidden Weapon		1846
	Road to Victory		1911
	It's Your War, Too		1922
	No Alternative		1922
	Reward Unlimited		1959
	Skirmish at the Front		1959
	Movies at War		1959
	The Liberation of Rome		1944
	The War Speeds Up		2090
	It's Murder		2139
	BRITISH MINISTRY OF INFORMATION		
	Naples at War		1946
	Lili Marlene		1946
	CANADIAN NATIONAL FILM BOARD		
	Canadian Landscape		1982
	Hen Hop		1982
	UNRRA		1982
	MISCELLANEOUS		
	Trade Horizons (Scheftel)		1697
	Avengers Over Europe (Telenews)		1697
	Parade of the Past (Fun Film)		1870
	Cameramen at War (Astor)		1946
	Iran (Artkino)		1982
	Moscow Circus (Artkino)		2139
	Cossacks on the Danube (Artkino)		2139
	Before They Are Six (Pictorial Films)		2139
	WAR ACTIVITIES COMMITTEE		
....	Battle for the Marianas		2114

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
5160	The Phantom (15 episodes)	12-24-43	1697
5140	The Desert Hawk (15 episodes)	7-7-44	2018
	1944-45		
6120	Black Arrow (15 episodes)	10-20-44	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
382	Captain America (15 episodes)	1-29-44	1718
383	Tiger Woman (12 episodes)	5-27-44	1911
384	Haunted Harbor (15 episodes)	8-26-44	2067
	1944-45		
....	Zorro's Black Whip (12 episodes)		....
...	Manhunt of Mystery Island (15 episodes)		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
8881	Great Alaskan Mystery (13 episodes)	4-25-44	1870
	1944-45		
9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9881	Mystery of the River Boat (13 episodes)	10-24-44	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2158-2159, issue of October 28, 1944.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2151, issue of October 21, 1944.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Bokhara (Rus.)	Artkino	....	Russian feature	Aug. 19,'44	84m	Sept. 2,'44	2082	....	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Dec. 16,'44	....	....	....	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Nov. 18,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	151m	July 1,'44	2095	1457	2072
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	....
•And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamou.	Block 5	95m	Apr. 22,'44	1858	1555	2143
•Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	...
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Nov. 4,'44	....	....	....	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	....
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2115
•Attack	OWI-RKO	462	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
•Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Ruthertord	May,'44	65m	Apr. 22,'44	1858	1835	....
•Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	2072
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	....	Philip Dorn-Mary Astor	Not Set	....	....	....	2142	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.		East Side Kids	Dec. 9,'44		......	..	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	....	....	...	1923	
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	91m	Oct. 28,'44	2157	1971	....
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	...
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	.....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sonny Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	....	....	....	1899	
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	...	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	..
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2115
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Not Set	....	....	....	2093	....
•Carolina Blues (formerly Battleship Blues)	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	....	....	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2143
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Nov. 30,'44	....	....	....	....	....
Champagne Charlie (British)	Ealing	....	Tommy Trinder-Sterling Holloway	Not Set	105m	Sept. 9,'44	2090	....	....
•Charlie Chan in Black Magic	Mono.		Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2143
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Dec. 2,'44	....	....	....	2092	....
Climax, The (color)	Univ.	9007	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	....
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	...	Humphrey Bogart-Alexis Smith	Not Set		....		1456	...
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	...	....	....	2007	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	....	....	2007	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Jan. 13,'45	....	... .	....	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	....	....	2131	....
DANGEROUS Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	....	....	....	1983	....
•Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics		Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	..
Dead Men's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	....	....	....	....	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	....	Chester Morris-Nancy Kelly	Not Set	....	....	....	2142	....
•Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2115
Doughgirls, The	WB	....	Ann Sheridan-Alexis Smith	Nov. 30,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2143
Dr. Red Adams	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	....	2142	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	....	....	....	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Oct. 21,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
•Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2143
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....
FACES in the Fog	Rep.	....	Jane Withers-Paul Kelly	Not Set	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	....	Tom Conway-Veda Ann Borg	Not Set	....	....	....	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
•Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
•Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	..
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2143
Fugitive, The	Univ.	....	Gloria Jean-Alan Curtis	Dec. 2,'44	....	....	....	2131	....
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	....	....	....	1937	....
•GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
•Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	2072
•Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns (formerly Ghost of Indian Springs)	Mono.	....	Johnny Mack Brown	Dec. 23,'44	....	....	....	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Jan. 6,'45	....	....	....	2131	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush	RKO	....	Frances Langford-Wally Brown	Not Set	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	....	....	....	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	....	....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Give Us the Moon (Br.)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
•Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	2143
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
•Good-night, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
•Goyescas (Spanish)	RKO	461	Musical Feature	Special	110m	May 20,'44	1898	....	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2143
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	..	....	....	1983	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2115
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2143
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2143
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Her Heart in Her Throat	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Here Come the Waves (color)	Para.	....	Bing Crosby-Betty Hutton-S. Tufts	Not Set	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
Hi, Beautiful	Univ.	....	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	....	....	....	2131	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Not Set	....	....	....	2142	....
Hollywood Canteen	WB	....	Warner Stars	Dec. 31,'44	....	....	....	1676	....
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2115
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....

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Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	...
House of Frankenstein	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
(formerly The Devil's Brood)									
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 5,'44	68m	Oct. 28,'44	2157	2092	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2115
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	...
(formerly With All My Heart)									
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2143
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2115
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Nov. 25,'44	....	....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2143
John Dillinger	Mono.	....	Elisha Cook, Jr.-Edmund Lowe	Feb. 10,'45	....	....	....	....	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy MacDowall	Dec.,'44	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	103m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
•Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
Lake Placid Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	....	....	....	2142	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	....	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
•Lights of Old Santa Fe	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Dec. 23,'44	...	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama	PRC	421	Armida El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
•Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2115
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12, 44	2042	1971	....
•Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	60m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	118m	Aug. 19,'44	2102	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM		Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	....	....	2071	....
•Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	2072
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Men Without Destiny	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
(formerly Strangers in Our Midst)									
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	....	Jim Bannon-Janis Carter	Nov. 16,'44	....	....	....	2131	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mr. Emmanuel (British)	Two Cities	....	Felix Aylmer-Greta Gynt	Not Set	100m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2143
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	..	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	...	....	....	1971	....
Music for Millions	MGM	....	Margaret O'Brien-June Allyson	Not Set	....	....	....	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2115
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	....	Bob Crosby-Grace McDonald	Dec. 15,'44	....	....	....	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	....
National Velvet (color)	MGM		Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	80m	Mar. 2,'35	2030	....	....
Nevada	RKO	.	Bob Mitchum-Anne Jeffreys	Not Set	....	....	....	2007	....
New Gulliver, The (Russian)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....

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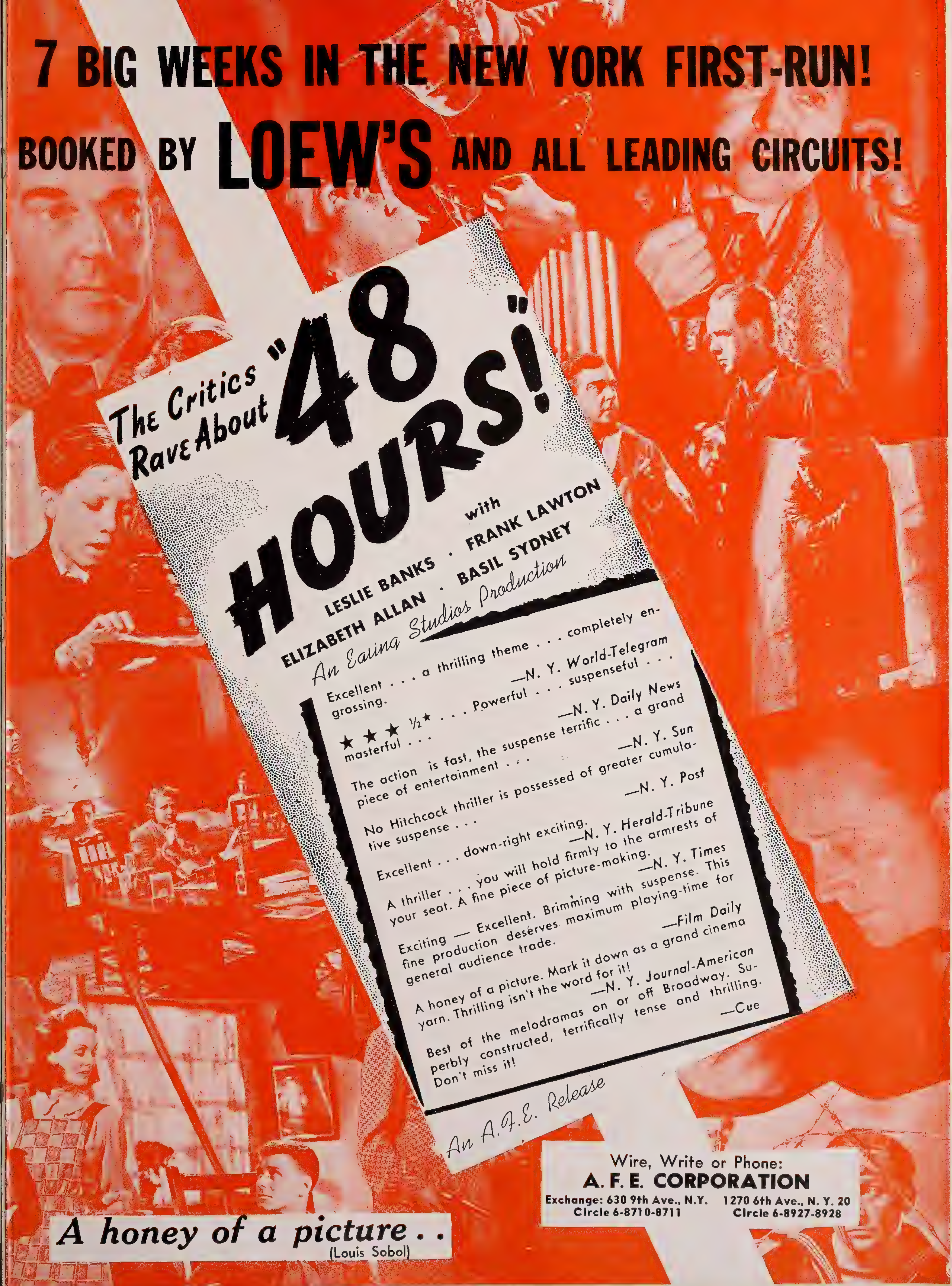
●Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	....
OBJECTIVE, Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'44	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
On Approval (British)	Box-Brook.	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics		Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
●One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
PATRICK the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	...	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	..
●Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	2072
●Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
●Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2143
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
●Range Law	Mono.	...	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	...
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	...
●Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	...
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	.
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	...
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	..
●Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	...	1983	...
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Talullah Bankhead-Anne Baxter	Feb.,'44	....	....	....	2131	....
●Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	62m	....	....	1971	....
●SAN ANTONIO Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Dec.,'44	105m	Jan. 29,'44	1734	....	....
●San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	.....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
●Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	...	....	....	1850	....
●Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
●Sensations of 1945	UA	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June 24,'44	1957	1746	2143
Sergeant Mike	Col.	....	Larry Parks-Jeanne Bates	Nov. 9,'44	....	....	....	2131	....
●Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	.
●Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	111m	July 22,'44	2095	1715	2143
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	..
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Sept. 23,'44	68m	Oct. 7,'44	2129	2032	....
Sheriff of Las Vegas	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	....	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Sterling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
●She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,'44	2066	1890	....
●Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	2143
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Not Set	118m	Aug. 19,'44	2103	....	....
●Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	....	....	....	1835	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2143
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Drawfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (color)	20th-Fox	....	Carmen Miranda-Michael O'Shea	Nov.,'44	....	....	....	2071	....
●Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
●Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	...
●Song of the Open Road	UA	...	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 16,'44	....	....	....	....	....
Song to Remember, A (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
●Sonora Stagecoach	Mono.	...	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	...
●Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
●South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	...
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
●Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	...
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	...
●Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2143
●Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
●Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	....	....	2071	....
●Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	....	2032	...
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2143
Sunday Dinner for a Soldier	20th-Fox	....	Anne Baxter-John Hodiak	Jan.,'45	....	....	....	2092	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Not Set	....	....	....	....	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2143
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col	....	David McEnery-Jane Frazee	Aug. 31,'44	....	....	....	2032	....
•TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	Oct. 14,'44	2138	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933		....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 27,'45	....	....	....	2092	....
They Shall Have Music (Re-issue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	...
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	....	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Spencer Tracy	Not Set	....	....	....	1389	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	...
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
This Man's Navy (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	2092	....
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	...
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
•Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	55m	Sept. 30,'44	2121	....	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	...	...
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again (formerly A Woman's Privilege)	Col.	....	Irene Dunne-Charles Boyer	Nov.,'44	....	....	....	2131	....
To Have and Have Not	WB	....	Humphrey Bogart-Lauren Bacall	Jan. 21,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2092	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	....	....	....	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	....	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	....	....	....	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	....	....	....	1923	..
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	..
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2115
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	....	...	2093	....
•Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	2143
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	....	....	....	1971	....
VERY Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2150	1850	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Oct. 7,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	..
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	103m	May 18,'40	2030	....	2143
Way Ahead, The (British)	20th-Fox	....	David Niven-Stanley Holloway	Nov.,'44	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	...	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Oct. 7,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	....
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	....	....	2131	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2072
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2143
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	.	Edmond O'Brien-Jeanne Crain	Dec.,'44	...	....	....	2093	...
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	....
Wonder Man (color)	RKO-Goldwyn	....	Danny Kaye-Virginia Mayo	Not Set	..	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
•Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	...
ZIEGFELD Follies (color)	MGM		MGM Contract Stars	Not Set	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2151.



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